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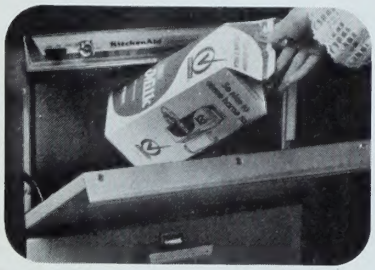

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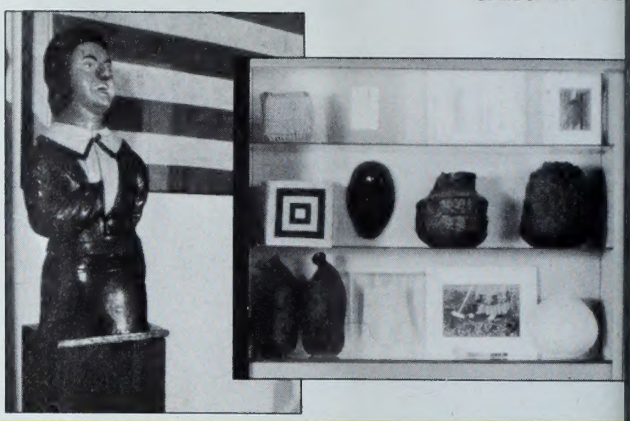

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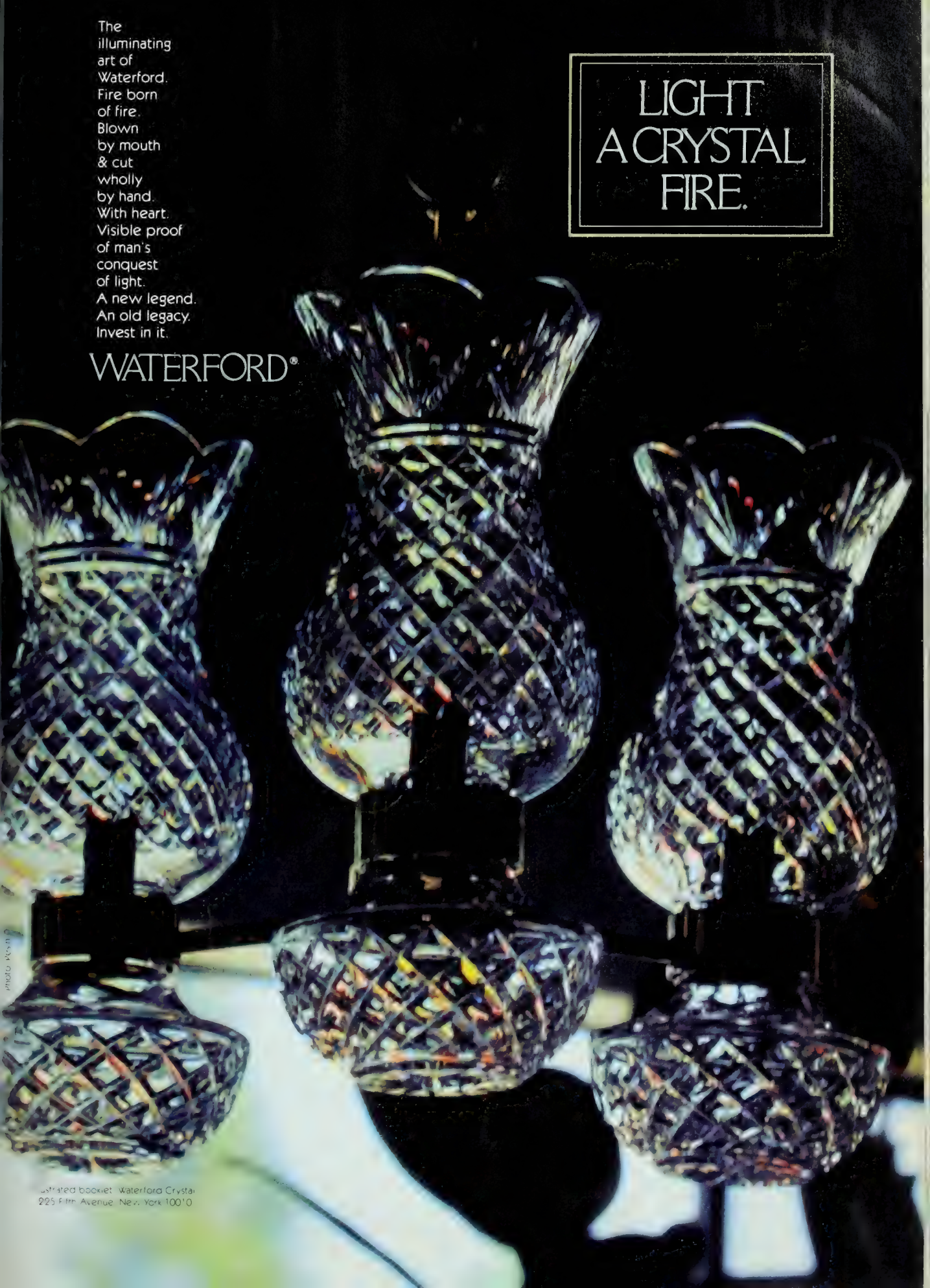
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A superb catalogue, with plants to match

Fraises des Bois

We call our catalogue The Garden Book. It includes spring and fall editions plus three interim mailings and offers over 1400 varieties of hardy perennials, shrubs, and bulbs, some rare, many unusual. It really *is* a garden book for it includes more information about how to garden than about the plants offered. Descriptions generally eschew adjectives and you are told, rather flatly, what to expect from a plant *and* what not to expect. Arrangement is alphabetical and common names are cross-indexed with botanical names, all with phonetic pronunciation. There is a Hardiness Zone Map and every plant is given a hardiness rating, including the southern range when we know it. These catalogues are what you would expect from plantsmen, not merchants.

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Heliopsis

If you would prefer to buy plants from plantsmen who stand behind them, the first step is a subscription to The Garden Book. It costs $5 which amount includes a catalogue credit you may return against a first order. In addition to five publications, the subscription offers unlimited access to our staff horticulturist, a plant source service, and admission to five acres of display gardens here in Litchfield. Nurseries offering similar credits indicate that their catalogues are free. That's putting pressure on a fine word. It's not free, nothing is, but it helps. Active customers, of course, receive publications without charge. We hope you'll become one.

Exbury Azalea

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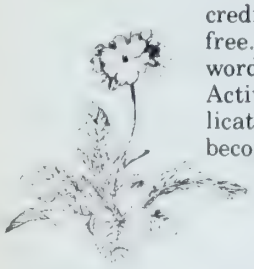
Amos Pettingill



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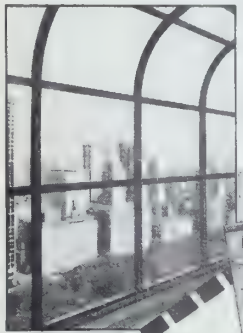

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JANUARY 1981

HOUSE & GARDEN

Horst

On the cover: Personal collections that are put together over the years often contain a mixture of the precious and the practical, the rare with the everyday. That's how designer Richard Fitz Gerald uses his collection of blue-and-white china he has been acquiring for the last eight years. The dining room of his 1780 New England house shows how. He displays his collection of Chinese Export and Cantonware in a simple setting of rough whitewashed walls, beamed ceilings, and hand-sponged woodwork. The precious pieces are hung on the walls, placed on the mantel and the stenciled server. For his table, however, he prefers to use beautifully made reproductions of classic blue-and-white motifs by Mottahedeh. "I like to think of most of these pieces as 'semi-old,' " says Mr. Fitz Gerald. "A FitzHugh platter I have, for example, is about 50 or 60 years old, and since it is blue rather than the rarer brown, I feel more relaxed about using it."

The door, the chimneypiece, and the walls below the chair rail are handpainted to look the way sponging was done in the 18th century—a coat of blue oil-based paint with an overglaze of off-white. The two American seascapes were painted by Maxwell Mayes in a primitive style. The wrought-iron chandelier was made by a local craftsman for Mr. Fitz Gerald. More casual are the rustic Haitian chairs with woven seats and backs from Primitive Artisans. *By Paula Rice Jackson. Editor: Jacqueline Gonnet.*

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INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Fast decorating ideas

BY ELIZABETH DEBRY LORENZO

Furniture Fix-Ups

Give an old chair new spark by upholstering it in an unexpected fabric with lots of texture. Bill McWhorter, a Los Angeles designer, used a Mexican serape on his favorite reading chair . . . Create new seating groups with your furniture for a brand-new look. Start by putting the sofa on the diagonal to give a new slant to your room . . . Revive a bedroom chair and unify the room by making casual slipcovers from a sheet in the same pattern as your bed, the way New York designer Ann LeConey does. Drape fabric over chair; a queen-size sheet should fit a standard club chair. To get the shape, nip and tuck fabric to the chair's outline using upholstery pins where they won't show, like under the arms or on sides. Secure with wide grosgrain or velvet ribbon tied around the platform, or stud with bows on upholstery pins. For hem, just stitch the fabric under so it breaks at the floor . . . Experts Cile Lord and Lynn Goodpasture recommend stenciling the inside of armoire or cupboard doors for a surprise of extra color—a sure eye-catcher. Doors look special and can be left open for easy access.

Smoothing the Rough Edges

• Melvin Dwork, New York designer, remedies curling sisal carpeting and at the same time gives it a special finish by framing it with decorative upholstery tacks. The tacks must be large, with about a one-and-a-half-inch nailhead. They are available in pewter or brass finishes at upholstery supply stores.

• Ann LeConey peps up her sisal area rugs with painted borders. For best results, use oils. "Just follow the weave of the rug. You will get different patterns by alternating colors and following different rhythms of the weave." Experiment first to decide which pattern is best for you.

Quick Table-Toppers

Skirt a table with bright felt. Because of its weight, felt will hang nicely and will not need hemming if cut neatly . . . Rethink table accessories. Take 10 minutes, strip tables of all ornaments. Then add them one by one as if each was new. Try some in other rooms or don't put them back at all. Pare down, decide what you can live without or what would be the one perfect addition . . . Use trays in bright colors for decoration and organization. They can frame a stack of magazines on a coffee table, keep mail neatly on a desk, or pull together an arrangement of flowers, each in its own bud vase. And an extra idea for entertaining—before living-room or lap suppers, put trays under the decorative objects on each table. Then they can be discreetly whisked out of the way when dinner is served. From designer Dan Hawkins of Los Angeles . . . To make an interesting end or coffee table, give a room the fresh feeling of naturals by topping a jumbo clay pot or decorative basket with glass. Be sure the glass is at least ¼ inch thick for safety.

New Twists for Windows

• Transform bamboo blinds with spray paint or a stenciled design. And Whitney Backlar thinks a 5- or 6-inch width of antique lace makes the perfect and unexpected valance for them. She advises letting the lace drape at the sides to heighten the contrast of textures.

• Give windows a new twist as Nancy Taylor and Marian Sachs did at the Designer Showcase for the Rhode Island School of Design Museum of Art by painting a spiraled wooden drapery rod two or three colors. Drape the curtain over the rod in the manner of a Roman toga, then under so that the fabric will hang softly at sides.

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Fast decorating ideas

A Scenic Room Divider

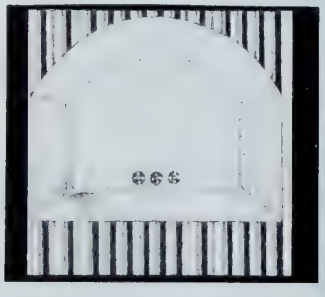
Separate one large area into two smaller ones by hanging a series of paintings, posters, or prints of the same size back-to-back from the ceiling. They can be framed or just mounted and covered with acetate. The ideal size for a very large space is 2 by 6 feet; standard poster size works well in most rooms. Suspend each pair from the ceiling with picture wire, leaving enough room between the pairs for a potted palm or tree. Remember to leave a 4-foot opening as a "doorway." From Don Madden, Los Angeles designer.

Lighten Things Up

Invest in standing or pin-up wall lamps to update a room and unclutter tables . . . Austin Chinn, a New York designer, perked up his living room just with new lamp shades. He chose paper ones in a modern, conical shape. They are inexpensive and come in standard and off-sizes. His are natural ivory tone but they can be spray-painted. He suggests House & Garden Peach Blush to give a romantic overtone to a room . . . Modernize outdated ceiling fixtures with white paper lanterns or spherical shades, or replace them with can lights . . . Up-lights can brighten unnoticed parts of rooms and highlight plants and corners. Sit them on the floor behind sofas, baskets, or plants for dramatic effect. Check local lighting stores for styles, shapes, and colors.

Ceiling Reflections

- Paint the ceiling a color. Ron Cacciola painted his red to wash everything in the room with a pink glow. Or try a pastel-like Green-silver for a hint of soft color.
- To give your room a lift—a border of mirror strips on a ceiling will make it appear to float, advises Bill McWhorter.



Bathroom Polishers

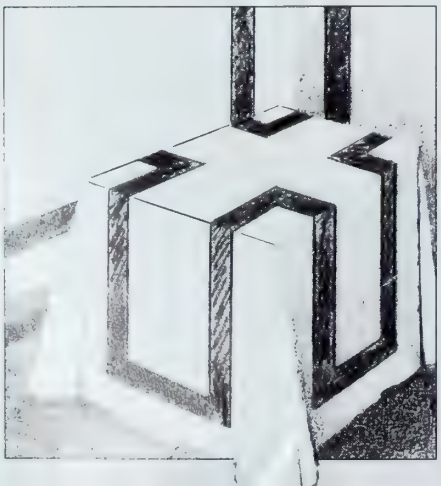
A sure way to put a new look on an old bathroom is to cover walls and *ceiling with paper or fabric. At the Chicago ASID Showhouse for Women's ORT, Marie Busch took the idea one step farther by boxing in a tub with a covered panel. To streamline a tub recessed in an alcove, cover a piece of cut-to-measure fiberboard with batting. Wrap it with the fabric or paper and secure with a staple gun or double-stick carpet tape. (If using fabric, spray with a sealer to protect from water spots.) Fasten the panel to the face of the tub with the carpet tape. For tubs that show more than one side, join the panels with an angle bracket at the top and bottom of each joint.*

- *Add interest to a dull bathroom by introducing a splash of new color with bath towels, soaps, or a new shower curtain easily made from a width of fabric or a king-size sheet. Openings for hooks can be made with a button holer.*

PICK-ME-UPS

Wall Options

- At the ASID Showhouse for Women's ORT, Chicago designer Andrew Noha gave architectural interest to a room by using fabric trim as a "molding" to square off walls. He repeated the trim in the room on a skirted table with fitted corners.
- To create wall impact where it is lacking, choose something you like to look at and use lots of it. Don't limit yourself to pictures—maps, kites, fans, doll collections, stamp collections can be framed or mounted and displayed. Don't be afraid to crowd everything on one wall rather than scattering objects around the room.
- A pick-me-up for the frames of old botanical or soldier prints from Whitney Backlar, a Los Angeles designer: Paint short stripes about a quarter- or half-inch wide in two colors around the frame. First, pencil in the lines to make sure the stripes are straight, and miter at the corners.
- Put an extra shine on rooms by replacing anonymous light-switch covers with mirrored ones available at hardware and lighting stores. Or make personalized ones with this idea from House & Garden staffer Valerie Havas: Spray-paint the cover a bright, glossy color, and when it dries, hand-paint on a design, or flowers, or even a rainbow.
- Bill McWhorter gives new dimension and an *ombre* effect to vertical wood paneling by painting each strip in sequence a different shade of one color. Pick a color and pour it into three or four different buckets, add white paint until you get three or four shades. The effect can be subtle or startling, depending on how much white you add for contrast.



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UPFRONT

BY ELAINE LOUIE

Fear and trembling over decorating

And how you can try to overcome it

Decorating is far more than putting a curtain on a window, a coat of paint on the walls, and a rug on the floor. It is an odd and flammable mix of glorious expectations and profound anxiety, a revelation of the private self to the public, an inevitable invitation to be judged by gossipy peers. People who can afford to decorate a house (and it is a luxury) want their homes to mirror their dreams. But sometimes the dreams never come true. It was rumored that a very famous television talk-show personality divorced one of his wives because it took her three years to decorate their New York co-op, while his underwear was strung across the living room. "Designing," says architect Yann Weymouth of Redroof Design, "is taking stock of your life." It is also an investment in permanence, a way station to immortality. Only the very secure or the very rich have no fear in making decisions that involve money, taste, status, and permanence. Most of us are neither very secure nor terribly rich. The angst we suffer when decorating is real. It is also solvable.

The first fear of decorating is a sense of dizziness, of being overwhelmed by choice. You choose a sofa, a rug, and a lamp. What if these three objects don't go together? That the sofa clashes with the rug, that the lamp casts a glare rather than a softly emanating glow? The fear of choice is the fear of looking like an idiot, of looking like less than a person of impeccable taste and exquisite style. People are haunted by a desire for perfection. Designer Joseph D'Urso says, "I have seen women to whom things are never perfect enough. Perfection is an ideal, not a reality. They are obsessed and paranoid. They scrutinize the leather. They see wrinkles in the fabric that no one else can see." Artist Richard Giglio says, "People are afraid of being rejected for having bad taste."

The second fear: the difficulty of visualizing objects, space, and colors away from your own home. Museums, television, showrooms, movies, and magazine articles provoke us visually. They tickle our fantasies. But we view those settings as voyeurs. They are not our homes. They don't reflect our idiosyncrasies. When we cannot visualize objects or plans with ease, we become insecure. Decorators Ronald and Victoria Borus say their clients always ask, "Is it too modern? Is it too safe? Can I live with it?" Is trompe l'oeil witty, or is it fake? Is an oak floor better than a maple floor? Not only are we not trained professionally in the visual arts, but most of us last drew a picture of a house in the fifth grade.

> The angst we suffer when decorating is real—but it is also solvable

Language also strikes fear into the heart of the insecure. Idelle Weber, a photo-realist artist, is currently working with an architect to create from scratch a dazzling 4,500-square-foot loft in New York's SoHo for herself and her family. She can visualize both objects and architect's renderings with great ease. Her annoyance is directed at the language sometimes used by designers and salespeople—people who will gain a commission by selling you something. One day she overheard the following conversation between a decorator and his client discussing the merits of a table in a showroom. The table cost $12,000.

Decorator: "$12,000? My dear, you really must have it now. The price will only go up. You *know* it's lacquered goatskin."

Client: "It's a little light in color, don't you think?"

Decorator: "It also comes in black."

In this scenario, the designer intimidated the client by suggesting that it was *only* $12,000 but simultaneously suggested that she save herself some money. Then he pointed out its exoticism, emphasizing its status. Weber says, "There are not just status decorators these days, but status *materials*." The client is faintly dazzled by both the cost and the existential dilemma of whether it is silly or privileged to dine off lacquered goatskin. She covers up her confusion by murmuring about the lightness of color. Noncommunication has occurred. The client has been bamboozled, in this case by her decorator, but often as not by an ignorant salesperson or an envious friend, the sort who tells you you'd look marvelous with hair dyed blond when in fact your hair is glossy, shining, black as pitch.

Language is a weapon. It seduces, charms, and mystifies. It can also withhold. People are afraid of not being told enough as well as being sweet-talked to death. Idelle Weber says, "Sometimes it's what people *don't* tell you that makes you crazy: that the curved Speakman hospital faucet splatters in a shallow sink, that an Italian stove and sink probably won't make it from Milan to New York, that lacquer cracks, that polyethylene feels greasy."

Continued on page 20

Did you leave your umbrella at the department store but didn't have time to pick it up? Are your records being left on the floor, covered with dust? Do you gulp your coffee as if it were a pill? You are a member of what the Swedish economist Staffan B. Linder calls *The Harried Leisure Class*, the name he gave to his book published in 1970. You are part of the universal modern condition. The more affluent we become, the less time we have, the more objects we have, and the less time to attend to them. Obversely, if we spent all our time cataloguing all our possessions, we would never have time to enjoy them. Time can't be saved, but priorities can be re-ordered. The book is dense and scholarly. But if you want to see how your lack of time affects your children, sex life, and your aged parents, plough on and read it.

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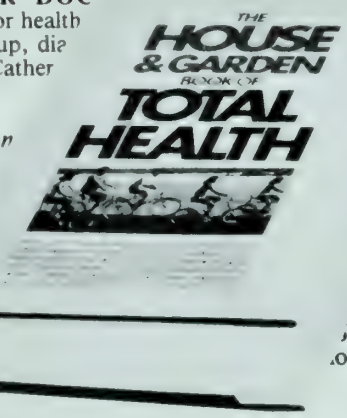

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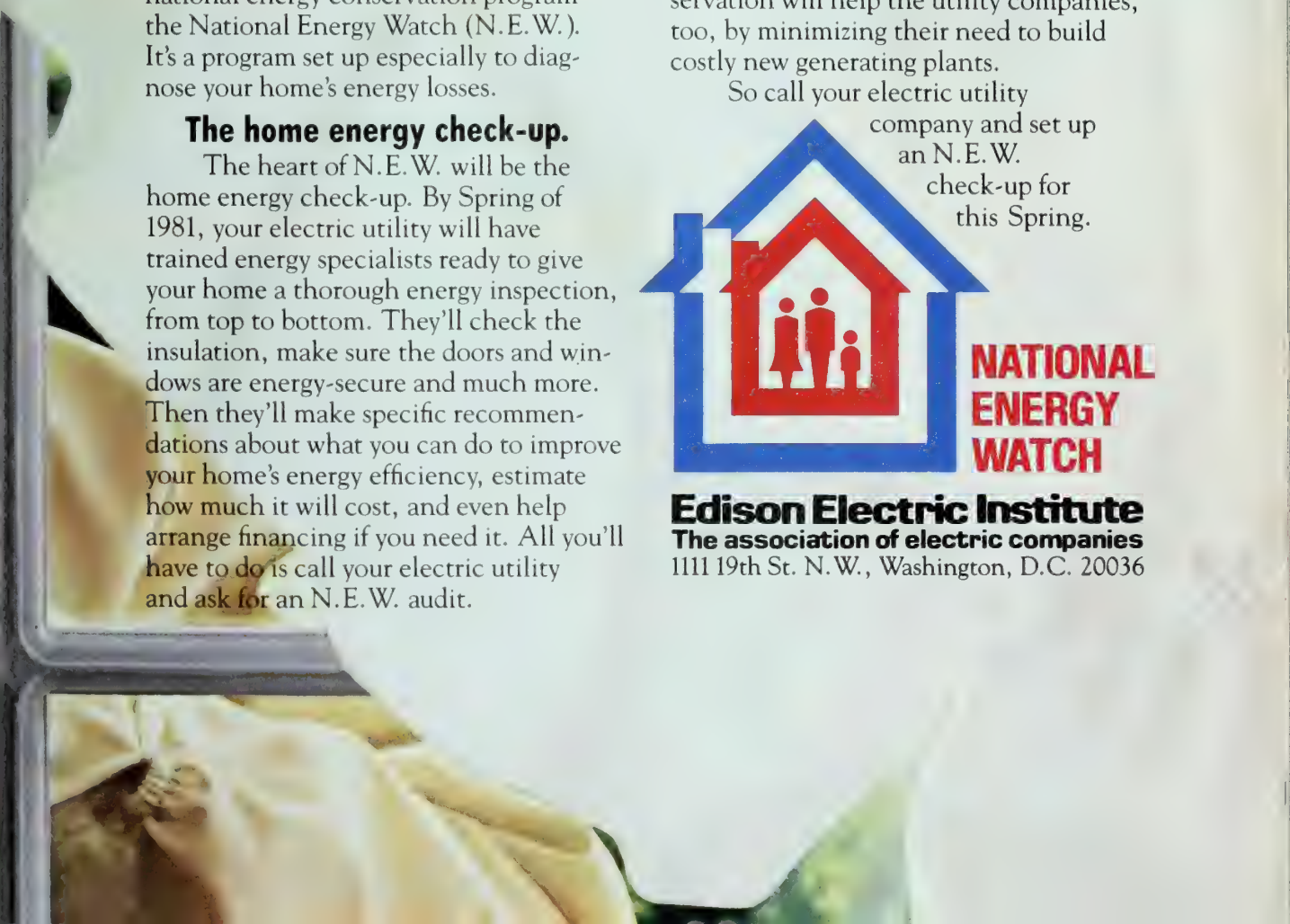

continued from page 14

The fourth fear most of us have is whether the house will look right, not just to our own eyes but to our friends. In the old days, people were judged by who they were, what they did, and who their friends were. Today, two other criteria have been added: what we wear and what our homes are like. Those who are judged most harshly are those whose homes do not reflect them. The illiterate disco-maniac jet-setter whose bookcases are filled with empty leather-covered volumes, the vulgarian with a miser's hoard of Czarist Russian triptychs, the non-cook with the Garland restaurant stove. Yann Weymouth says, "A house is laden with status and symbolic meaning. It is the frame I want to be seen by, how I will be photographed, how my children will be seen. If people don't know who they are, they are fearful."

Fear of decorating brings stomach-knots, migraines, nagging, crankiness, even divorce. There's a simple solution: Hire a designer and/or architect. It is usually worth it. It spares aggravation, and it's the only sure way the house will be finished before the marriage. Let the designer cut through the infinite possibilities of objects and concepts, of visualizing your needs for you, of objectively discovering who you are and what you need. That said, confront yourself with a host of new fears.

The first fear is who to hire. The world has been unkind to decorators. They are still cast as a profession in search of status. Decorator Mario Buatta says people think decorators are "often flighty, silly people." These words usually describe an early Goldie Hawn. Designer Angelo Donghia says, "The professionals are always fighting the idea that it's as easy to become a decorator as it is to be an Avon lady. Start designing and you can call yourself a decorator. Get a card and you can decorate. Don't get a card and you can decorate."

Architects also moan about a lack of respect. Yann Weymouth says, "For the last hundred years, we've tried to call ourselves a profession like doctors and lawyers. But we're not. You can argue with an architect, but you don't argue with a doctor and tell him that a 3-way bypass is more attractive than a 2-way bypass. Everyone has an opinion on buildings and architecture because people have been surrounded by them." Even children have opinions about design, say Borus and Borus. "One kid wanted his room to look like an Ellsworth Kelly painting—full of green and white. Another kid wanted his room to look Fiorucci pink, and another 12-year-old boy wanted his room to look like the International Monetary Fund—a 40-year-old-man's room. "The solution to hiring a designer," says Weymouth, "is to agonize over your decision, to interview until you're sick, to see the work he has done, and to talk to a designer's old clients." Although traditionally the woman may work with the designer, the money is usually handled by the man.

The final fear is, "What am I getting for my money?" If the *act* of decorating may be considered faintly frivolous, the spending of the money is not. Angelo

> The simple solution: Hire a designer or an architect. It is usually worth it

Donghia says, "The man wants to see how secure his money is." To make him feel secure, Donghia never has his first meeting at his client's house. "I ask them to come to my place. It allows the man to see we're a professional business organization that understands the value of money. The reason churches and banks are built the way they are is to give a sense of security. Businesses are no different. The same goes for our office. The client can see the security, so there is less fear."

Donghia, often recognized as the premier businessman of interior designers, says, "The next step in showing the client that we're not taking his money lightly is to give him options on how we can operate. I give him plan A, B, and C. Would you like full service? Would you like only plans and specifications? Do you want us to purchase it for you or do you want to buy it yourself? By allowing the options, there are no dark corners. I let the client know what monies are ours, what our fees are, and if they're included in the price. I tell them what the markup will be. I give them the complete budget." Mark Strong, a New York decorator, has his clients pay the upholsterer, fabric house, and other suppliers directly, and takes his 20-percent commission only after the project is done to the client's satisfaction. Designer Joseph D'Urso cautions that you should "always be prepared to spend 10–15-percent more than the original estimate."

Once you hire a designer, work with that person from the beginning. Tell him your fears. Don't wait until the last minute. It's the sudden changes, that granite is nicer than plastic laminate, that walls should be pink and not gray, that double the cost of the houses and make designers turn bald and husbands go berserk. You also put the designer's defense mechanisms on the alert, and it becomes

Continued on page 147

Keeping Your Weekends Fun

Weekends should be fun, not an inevitable procession to the local dry cleaner, the laundry, and the supermarket. According to publicist Joanne Creveling, mother of two and wife of a retail executive, the only way to keep your weekend for yourself is to "get up a half hour early every weekday."

Pale and Pretty Is In

On May 1, 1980, Descamps, a French sheet and linen shop, opened on Madison Avenue in New York City. At the end of the first week, the shop closed for three days. People clamored outside. They had oversold and literally run out of stock! The reason for this success? Descamps sells the linens people want: the pale, the pretty, the pastel. Sheets are small-figured or flower-sprigged. Colors are like bon bons. Soft pink, gentle teal, misty green. Anonymous.

Tricia Guild's book Soft Furnishings (Farrar, Straus & Giroux) doesn't have a harsh note in it. This guide to making lampshades, bedspreads, or curtains is based on her fabric designs, all of which are again, pale, pretty, pastel. They are printed with seashells, wavy ribbons of color, posies. When the designer came to New York for a party celebrating the American distribution of her fabrics, however, her hair was frizzed, her suit was black, and her shoes were black with metallic-blue jagged strips of leather, not unlike blue lightning. Asked which of the women at the party was Tricia Guild, one wag pointed to her and said, ''The one who was electrocuted.'' Dressed in her own fabrics, she might have become a wallflower at her own party. Somebody could've sat on her.

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BY DUNCAN H. MAGINNIS

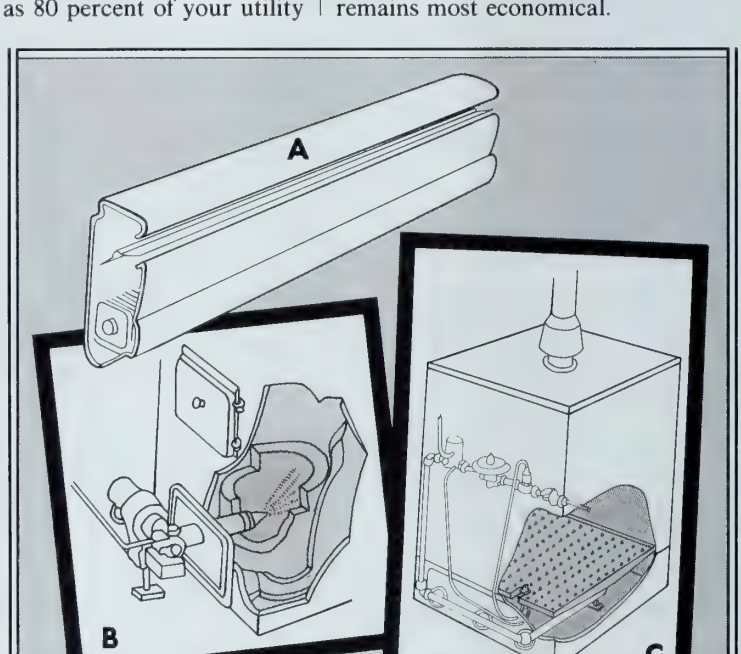
How to keep warm this winter: understanding heating basics

Fuel-fired and electric systems, heat pumps, plus products to help them work their best

Almost every house, apartment, or condominium in the U.S. is insured against winter cold by some form of heating. A certain degree of heating is necessary whether you live near the Canadian border or deep in Florida.

As much as 80 percent of your utility costs can go toward maintaining a winter comfort level. And while it's important to keep the heat generated by your system inside for as long as possible, by means of insulation, thermal or storm windows, and weather stripping, the first thing to consider is that your source of heat is operating at peak efficiency.

During the past 10 years, rising energy costs have resulted in a general abandonment of oil-fired heating systems in new housing. Electric units have replaced many oil systems and have been made standard equipment on almost 40 percent of new houses since the early '70s. And now the trend is to convert to (or begin with) natural-gas heat—which has been the traditional favorit all along, heating more than half th houses across the country. The onl source which does not rely on fossil fuel is electricity generated by nuclear or hy droelectric plants. But electricity in a forms is expensive to heat with, so ga remains most economical.



A contemporary radiator (A) bears little resemblance to the noisy cast-iro type found in old steam-heated buildings: It is installed flush to the wall or base board and is designed to use natural air currents to distribute heat efficiently Cutaways of an oil burner (B) and gas furnace (C) show basement- or attic-locate heating components. System maintenance begins with regular servicing here.

The mechanics

Oil- or gas-fired heating systems are relatively compli cated. As oil or gas (i some cases, coal or woo may fuel the system) i burned, some of the heat produced i lost up the flue with the fumes, as in chimney. What is not lost this way i transferred by a heat exchanger from th burner to air in a system of ducts or t water in a network of pipes. A blowe forces heated air into rooms of a house circulator pumps drive heated wate through pipes into radiators. Modern ra

diators are often unobtrusive baseboard installations designed to draw floor air over fins and into the room by convection, the air carrying the heat throughout the room. Furnaces burning gas are generally cleaner than oil units and require less in the way of annual maintenance.

Electric systems: Much of the appeal of the then-new concept of the "all-electric" house in the '60s was its inherent cleanliness—and electric heating remains the cleanest and, in equipment involved, the simplest way to heat. Current is run through resistance elements not unlike those in your toaster (though electric heat operates on a 240-volt circuit). Fans force air over the heated elements of individual baseboard or wall units and into the room, or from a central element through ductwork.

Heat pumps: Highly touted in areas of the country with moderate climates, heat pumps are essentially reversible air conditioners. For those who have no choice but to heat with electricity, the heat pump is the most cost- and energy-efficient way to heat in areas with less than 4,300 Degree Days (see Energy Answers, page 42). In cold weather, heat is extracted from outside air (there is relative heat even in the coldest air) by freon-filled coils, and the air is forced and distributed as in conventional systems. Because their efficiency drops with the temperature, heat pumps installed in less-than-moderate climates (prevailing temperatures below 32 degrees) are often combined with electric resistance systems. The "Energy-Minder" developed by Bryant for its comfort systems makes it possible to combine a heat pump with one of their oil- or gas-fired units for optimum economy. Full details are available in the Energy-Minder brochure #SA-A-881, from BDP Company, 7310 West Morris St., Indianapolis, Ind. 46231.

Even when maintained to operate at peak efficiency, few heating systems are engineered to give you 100-percent comfort in extremely cold weather. To maximize efficiency and comfort at extreme temperatures, decreasing heat loss is important. In addition to insulating and weather stripping, there are several options. These include humidifiers, flue dampers, thermostats with timers, electric ignitions for fuel-fired units, and stack-heat recovery devices.

Auxiliary heaters are made in a variety of sizes and types, including electric and kerosene camp-type units, and can solve spot heating problems and help keep down the cost of central heating. And old-fashioned paddle-blade ceiling fans can be used in winter to redistribute air that has risen to the ceiling. ■

Gas system:
- Adjust air-supply nozzle gas system
- Clean and adjust thermostat and burners
- Lubricate blower bearing
- Check blower belt wear and tension
- Replace filter
- Inspect flue for blockage and deposits

Oil system:
- Adjust and clean burner mechanism
- Adjust fuel-to-air efficiency ratio
- Inspect for leaks
- Change oil and air filters
- Change oil burner nozzle
- Check operation of oil pump
- Clean and adjust thermostat

Electric systems:
- Clean all wall units free of dust
- Inspect carefully all contacts and wiring
- Clean and adjust thermostat

General tips:
- Vacuum all registers or radiators regularly
- Be sure thermostat is located away from fireplace or heat-producing appliances. Thermostat should not be in a position where sun might shine on it
- Inspect filters at least once a month
- Keep curtains and furniture away from all registers and radiators

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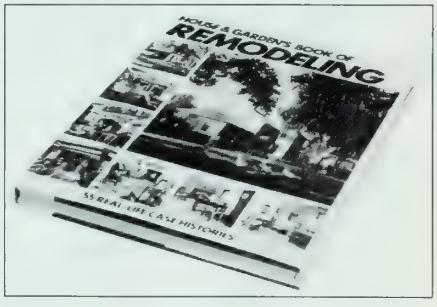

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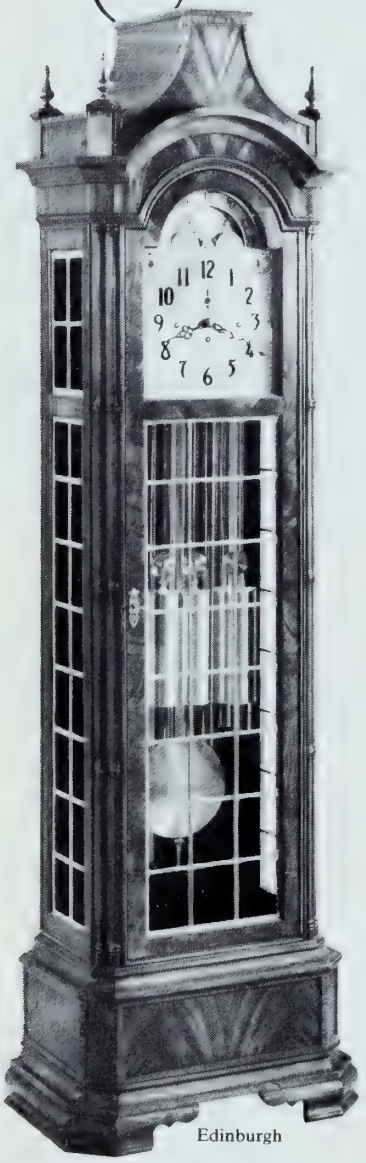

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ANTIQUES

Questions & Answers. By Louise Ade Boger

■ English Travel Case

My unusual toilet case has these marks on its pieces: a profile of a woman facing left; lion passant; head of a leopard uncrowned/an Old English K or R. Can you give me any details about its use and background?
—C.A.F. Jr., Boca Grande, Fla.

This type of case fitted with toilet equipage usually served as a traveling toilet case. The "secret" drawers held jewelry. The hallmarks on the sterling silver pieces indicate they were made by a London silversmith in 1865–66 or 1872–73, depending on whether the date letter is an Old English capital K or R.

■ Connecticut Lamp

The word "Handel" appears on my old lamp. Are you able to tell me anything about its age and who the Handel Company was?
—A.L., Philadelphia, Pa.

Handel & Co., Inc. was established in 1885 as Eyden & Handel at Meriden, Conn. It became Handel & Company in 1893 and was known as Handel Company Inc. from 1903. The firm produced a wide variety of lamps, frequently incorporating metal mounts. It also manufactured decorative wares. Your glass shade made in a mold, decorated with reverse painting in glass paste, dates about 1910. It was a popular model; i.e. it was made in considerable numbers.

■ Seth Thomas Clock

Our clock has "Seth Thomas clock—Thomaston, Conn.—made in United States—No. 298A—eight day half hour strike movement #260" on it. What can you tell me about its model and worth?
—J.E., Omaha, Nebr.

Your shelf clock with an 8-day, half-hour strike movement is the "New York" model and was offered in either walnut or oak. Its price in 1904, with alarm, was $4.20.

■ Spanish Renaissance Table

I would appreciate knowing about the style of this table we bought in Spain.
—P.I., Sturgis, Mich.

Your table is in the Spanish Renaissance style, whose intrinsic charm is not in any great elegance, but rather in its forceful simplicity, its boldness of design, and vigorous lines. A unique feature of its construction is the frequent use of wrought-iron underbraces for tables, stands, and benches. These distinguishing features are strikingly revealed in your traditional Spanish table with a plain oblong top devoid of moldings and an underbrace connecting the two splayed and open trestle-end supports, frequently, as in your table, of lyre form. Your table's age is uncertain; we recommend you have an expert examine it.

Continued on page 28

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Requests received after March 15th, 1981, will receive our next major catalog.
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Antiques

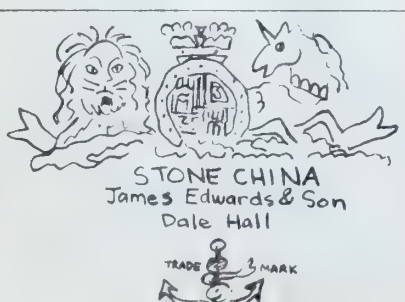
continued from page 24

■ Art Nouveau Silver

What can you tell me about the maker of my silver pitcher and how it was made? It has this mark and also the words Spaulding & Co.

—M.F., Amityville, N.Y.

In 1891, William C. Codman, English silversmith and designer, was brought to the U.S. to direct the design department at the Gorham Company, Providence, R.I. Four years later, he directed a skilled group of its silversmiths in the creation of Art Nouveau designs—about 1900–1910. These articles were fabricated of 950 fine silver per 1,000 and marketed under the name Martelé. All were, as the name implies, made from flat sheets of silver solely by the use of the hammer in the hands of a skilled craftsman. The marks of the hammer were left upon the surface, imparting a soft misty texture which cannot be achieved in any other manner. In this technique, no piece can be duplicated exactly, as no mechanical aids were used. Spaulding & Company was Gorham's representative.



■ Staffordshire Mark

I have roughly drawn the mark that is on my covered tureen. From it, can you tell me where and when it was made?

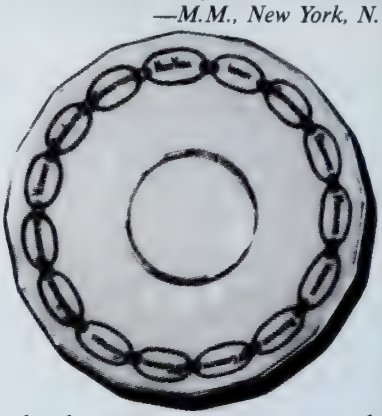
—E.C., Jacksonville, Fla.

Your tureen was made by the English Staffordshire potters James Edwards & Son at Dale Hall, Burslem, between the

■ Martha Washington Table Service

Can you tell me something about my French porcelain saucer? The chain pattern around the rim encloses in each of the 15 links the name of one of the United States.

—M.M., New York, N.Y.



The border pattern on your saucer has been copied from the Martha Washington table service, presented to Mrs. Washington by a Mr. Van Bramm, a Dutchman and representative of the East India Co. On April 24, 1796, his ship, *Lady Louisa,* entered a manifest of her cargo at the Customs House in Philadelphia. The last entry declared: "a Box of China for Lady Washington." Its decoration is replete with symbolic meaning. The circular chain representing the first 15 states admitted into the Union stands for strength and unity and is surrounded on the edge of the rim by a snake with its tail in its mouth, symbolic of endless time. Each piece bears the initials M.W. in monogram, beneath which is a ribbon scroll with the legend in Latin *Decus et Tutamen Ab Illo* (Honor and Defense come from it). This historic porcelain service, made in China during the reign of Ch'ien Lung (1736–1795), was widely reproduced in England and France in the 19th century. Your copy was made at Limoges after 1890.

■ Antiques Show

This cock weather vane from the D.A.R. Museum collection, by an unknown maker, will be part of the loan exhibit "Folk Art" at the 26th Annual Washington Antiques Show, benefitting the five hospital charities of the Thrift Shop. The show will be at the Shoreham-Americana Hotel, 2500 Calvert St. N.W., Washington, D.C. 20008; Jan. 7–11. The

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BY MARGARET MORSE

DEAR H&G

Answers to your questions—some letters from our readers

Cookie quandary

Q *When a cookie recipe says to roll out the dough, can one use the drop method instead? My kitchen doesn't have a wooden table for rolling out dough.*

—M.L., Anchorage, Alaska

A Generally not—especially if you've never tried the recipe before. The texture and taste of cookies are notoriously difficult to predict from the recipe alone, and the drop method usually works well only for cookies that are chewy and moist (like tollhouse cookies) or crumbly and high in butter (like shortbread squares). It would produce "jaw breakers" if used for a dense, dry cookie like a gingersnap, where thinness is needed to achieve the intended crispness and a caramel-like, browned-all-the-way-through flavor. In addition, some doughs (like refrigerator or ice-box cookie, or gingerbread, dough) are too dry to drop: You have to pinch off a bit of dough, roll it into a ball, and use the jar-press method below.

You don't need a wooden table to roll out dough. Any clean, smooth counter or tabletop will do—plastic laminate, stainless steel, glass, or marble—provided it's not in direct sunlight or by a warm stove or radiator. Dust the counter and rolling pin with flour first to help keep the dough from sticking to them. If you roll out the dough between pieces of wax paper you omit the flour-dusting step—and so can roll out dough in any room. In a pinch (or if you don't have a rolling pin), you can use the jar-press method: Space drops or balls of dough far apart on cookie sheet and press each down to the required thinness with the floured bottom of a flat-bottomed jar. If you want even edges, use a jar bottom that's cookie-size and cut around it to remove excess dough; or use a cookie cutter afterwards. Make cookies the same thinness so they'll be done at the same time.

Traveling helpers

Q *I enjoyed your June 1980 "Traveling Light, Right, and Worry-Free" story. Do you know where one can get a dual-voltage travel iron and other such appliances? —F.T., Columbus, Ohio*

A You can buy several dual-voltage travel accessories—a steam iron, hair dryer, and coffee kit—from Traveler's Checklist, Cornwall Bridge Road, Sharon, Conn. 06069 (catalogue 25¢). The firm also sells voltage converters and adapter plugs separately, plus 20 other clever things-to-go, such as an adjustable-scale currency converter, a small cordless heating pad, and an alarm clock with a 12- and 24-hour dial and rotating rim that tells the time in 24 major cities worldwide.

Wicker, please

Q *Where can I buy new wicker furniture and accessories?*

—G.S., Stockton, Calif.

A If your local furniture stores and Oriental-imports shops do not have what you're looking for, here are two mail-order sources to try: Fran's Basket House, Route 10, Succasunna, N.J. 07876 (catalogue 50¢); Solid Wicker, 4725 Magazine St., New Orleans, La. 70115 (brochure $1). You'll also find wicker in major catalogues such as Montgomery Ward, Sears, and Spiegel.

Some other sources, which sell only to interior designers or architects, have headquarters in these cities: *in San Francisco:* The McGuire Company; The Wicker Works; Wicker • Wicker • Wicker. *In Los Angeles:* Waldo's Designs. *In New York City:* Deutsch Inc.; Walters Wicker Wonderland. A professional can get further information for you.

(Continued on page 150)

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BY DEE HARDIE

COUNTRY NOTEBOOK

Stenciling is like eating peanuts

My January decisions often have interior motives. Once the Christmas trees have been disrobed—their boughs cut to cover the garden beds—our house looks empty, a little lost. And I'm lost too, the party's over. Not to worry though, in an old house there is *always* something to do.

Last January I pasted a broad floral border along the top of my office walls. Now when I look up from my typewriter for inspiration, everything's coming up roses. This year I went the other way, stenciling the dining-room floor.

I studied all the books I could find in our local library, and learned that stenciling started with the Chinese, became more fanciful with the French, and was continued here until the mid-1800s. Itinerant New England painters decorated walls and floors with stencil patterns—substitutes for imported rugs and wallpaper from Europe. These journeymen would place their stencil plates on a surface, then tap out bright colors. The more I read, the more excited I became about giving our 1845 Maryland farmhouse a design from its own time.

A likely candidate was our dining-room floor. I hadn't waxed it in two years. And waiting in the wings were precut stencils I had bought months before from Historic Deerfield in Massachusetts. More important, I recruited our daughter Louise, who has an eye for design combined with more patience than I. For my first steps in stenciling I needed a pal.

The experts might howl, but here is how one woman faced a floor—and it worked. I wanted to retain the look of seasoned wood. The floor was already smooth, and I only intended to stencil a wide border rather than embroider an entire floor. So I didn't bother to sand the floor, as most of the stenciling books suggested. Instead, I scrubbed away the patina of the past, especially the faint blush of wax, preparing the floor for its new look—the look of the 1800s.

The actual stenciling, although not difficult, is time-consuming. It took us one entire day to stencil our 8-by-12-foot border. First we practiced on newspaper, dipping the tip of the round, fat stencil brush into acrylic tube paint, a few drops of water added to the mixture. Then we proceeded to "pounce" on each stencil opening, one at a time. Pouncing spreads the paint evenly through the bristles. I held the brush as a pencil, so it remained perpendicular, and tapped and stamped, up and down, up and down.

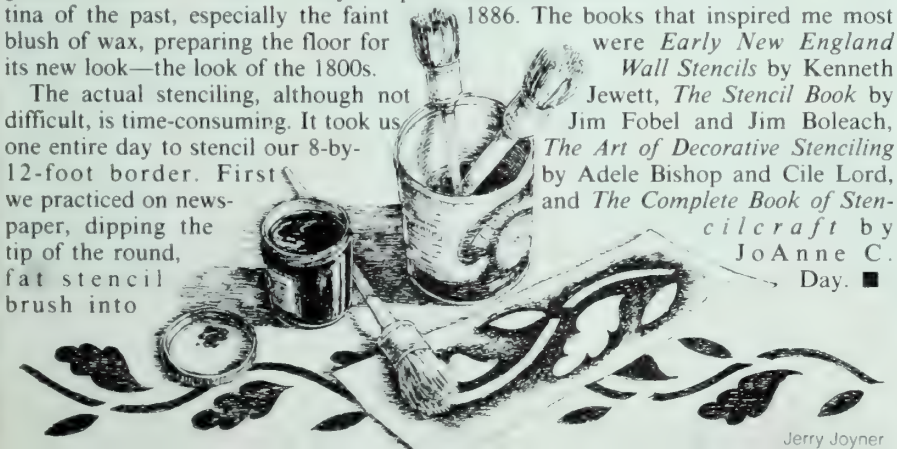
Rehearsal over, we set the stage by removing all the dining-room furniture except the oval table and the chests at either end. These pieces know their place, and the border had to oblige. Next we plotted our design on the floor—a border of black leafy garland, yellow and green pineapples in each corner, and one in the center of the two longer sides. Then with a string attached at one end to the floor by masking tape, we measured straight lines for the 6-inch-wide garland. The 14-inch-tall pineapples were stenciled first, guidelines made with chalk.

As we did each section, we secured the stencil to the floor with masking tape. And I used my free hand to press down the edges of the stencil opening closest to the area where I was stamping color. When we lifted the stencil, if there was any leak of color, Louise quickly removed it with a Q-tip. Every day for the next three, I brushed a clear satin Varathane over the entire floor. And now with its warm chestnut hue and stencil border, it is sensational—in a nicely New England way.

Stenciling can be like eating peanuts, or strawberries dipped in honey. I've gone on to stencil stair treads, jam labels, brown paper bags for wrappings for presents. . . But the first time was the best of all. Louise and I had a wonderful day working together. She was introduced to a new craft, and I learned an old parlor trick.

Additional information:

My floor stencils, which are available through Silver Bridge Reproductions, Box 49, New Braintree, Mass. 01631, are replicas of some found in a New Hampshire attic and used by Moses Eaton, a famous stenciler who lived from 1796 to 1886. The books that inspired me most were *Early New England Wall Stencils* by Kenneth Jewett, *The Stencil Book* by Jim Fobel and Jim Boleach, *The Art of Decorative Stenciling* by Adele Bishop and Cile Lord, and *The Complete Book of Stencilcraft* by JoAnne C. Day. ■



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The English Butler's Table
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BY RICHARD LANGER

The ABCs of holiday plants

From Amaryllis to Poinsettia—a roundup of plants that make cheery holiday decorations and can be cared for to bloom again another time

If Congress carried its moving-holidays-to-Monday mood to an extreme by pushing Christmas into June, so Santa Claus could sidle up to the rooftops more safely during daylight hours, florists would still have poinsettias and their cheery comrades in bloom—they would simply force the flowers for a different season. What induces many holiday flowers to bloom is the length of the day, a growth factor that can easily be altered under greenhouse conditions.

This admirable time-bending trait has, however, somehow engendered the notion among many gift recipients that holiday plants are a one-season affair. Enjoy them for a few weeks and then knock the pot out into the compost bin. In a few cases this is true, but even then, with good care and a bit of luck, the plants will bloom far beyond the holidays, and for several more seasons.

AMARYLLIS, for instance, can be induced to bloom year after year, if it is given a bit of special care. Once a blossom is past its aesthetic prime, it's off with its head. Three or four days after removing the flower, cut off the scape, or flower-bearing stalk, as close to the crown as possible. Some sap will ooze out, but don't worry—the cut will heal.

Keep the bulb growing in bright light to energize it for next year's flowering. If the foliage begins to droop, add a stake. The longer it grows green, the stronger your bulb will remain. For the same reason, it's good to fertilize your bloomed-out amaryllis as regularly as you do your other house plants, using a balanced formula.

If possible, set the pot outside once the nighttime temperatures remain above 60 degrees. In August, switch to a low-nitrogen fertilizer. Nitrogen makes for more green leaves, and at this stage you want to focus on the future flowers. By mid-September or early October, the leaves of the plant will begin to wilt, indicating that the amaryllis is entering dormancy. It's resting, not dying. Cut back on watering. In fact, stop almost altogether after three weeks. Water only enough to keep the soil from shrinking. Make sure your amaryllis bulb is brought inside before the first frost. Once the leaves have wilted completely, you can tuck the pot away in a dark corner of the basement. Check for leaf tips or a flower scape emerging sometime during the following 8 to 12 weeks. Begin watering, and you're off to another blooming holiday season.

Amaryllis in bloom, in moss-concealed pots. At Anthony's Garden Boutique.

BEGONIAS may seem ordinary to be plants for the holidays. Yet the winter-flowering begonias are something quite special. They are tuberous varieties, the most famous member of the family being the Christmas begonia, a hybrid cross between *B. socotrana* and *B. Dregei* known as *B.x cheimantha*. However, in recent years *B.x hiemalis* hybrids, with rosebud-shaped apricot, pink, or salmon blossoms have become almost more popular.

Ample humidity and bright but diffused light are the keys to growing success with begonias. Cool nights with temperatures in the low 60s make the flowers last. Keep their soil evenly moist.

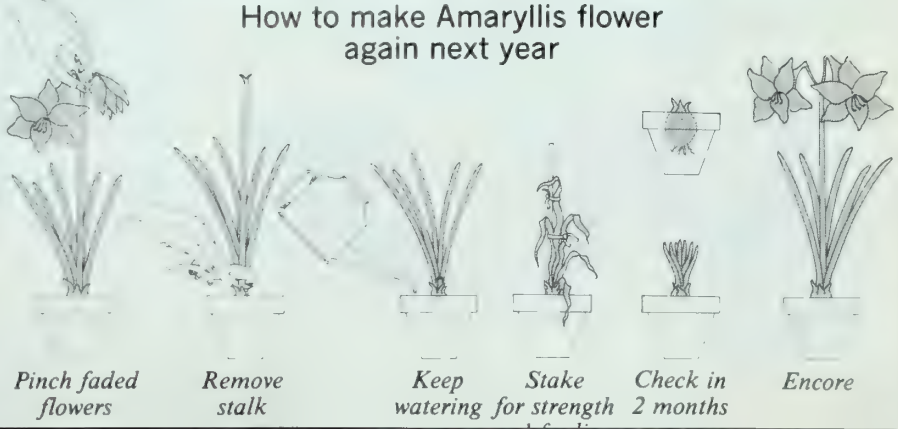
BROMELIADS aren't really holiday plants in my book. But the florists are certainly trying to change that idea. Part of the reason is the ornate foliage and brilliant flower bracts of the familiar vase-shaped specimens. The bracts, and the following berries, last for months. The bromeliads most commonly sold around the winter holidays are *Aechmea* and *Billbergia*. Their care is basically simple, consisting of lots of light, very dilute fertilizer, and watering so that the "cup" in a rosette's center fills and stays filled whenever possible. Above-average soil drainage is a must. Bromeliads are essentially air plants, used to having their roots dry off after watering.

New offshoots, or young plants, may develop alongside the mother plant in subsequent years. Once these develop a good set of roots themselves, they should be cut out with a clean knife and repotted on their own. For them, use a special epiphyte soil mix available at most garden centers or plant stores. Just like its parent, the new plant should have a wet top and a reasonably dry bottom. Don't overwater.

CALLA LILIES, on the other hand, are holiday plants that love to take a bath. When one of these plants is grow-

Continued on page 37

How to make Amaryllis flower again next year



Susan McNeil, Edward Oleksak

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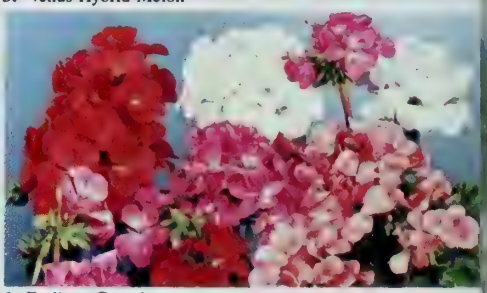

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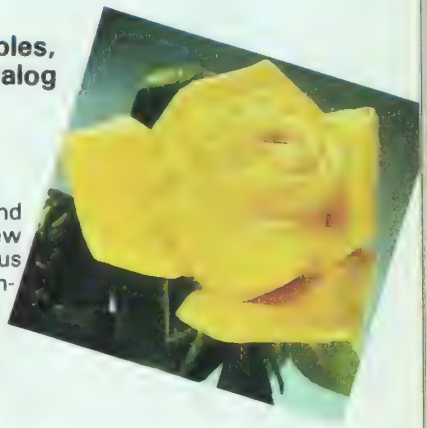

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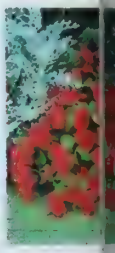

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continued from page 33

ing and active, even swamplike conditions to its liking. That's not odd, considering that in their native South Africa calla lilies grow wild in the marshes. Also, coming as they do from the southern half of the globe, is it any wonder that they send out their new roots from the top of the tubers, rather than the bottom? This is why they are often grown in very shallow pots—they don't need the room down below.

Fertilize calla lilies well during the growing season. But cut down on the dosage as soon as the leaves begin to die back. Also gradually stop irrigating. Once the calla lilies enter their resting stage, they should be given only enough moisture to keep the tubers from shriveling. After 2 or 3 months, new growth should emerge. Then it's back to the swamp. A reasonably well-lit swamp. Calla lilies like their fair share of morning or afternoon sun.

CHRISTMAS CHERRY certainly sounds better than Christmas potato. But there is no denying that *Solanum Pseudocapsicum*, often called Jerusalem cherry, belongs to the same family as the potato even though the fruit superficially resembles cherries. Caution: They're poisonous if eaten.

The plant is a classic holiday pot plant with deep green foliage and shiny orange-to-scarlet fruit that lasts and lasts. Just about any temperate sunny location will suit it fine. However, to insure an abundant set of colorful fruit, the plant while it blooms should be located where air movement is good. Being self-pollinated, the flowers need a little breeze to shake them into action.

The Christmas cherry can be grown as a perennial if pinching back is practiced once the fruit has dropped and new growth has begun. Otherwise the specimens tend to get awfully leggy and unattractive. Usually a better alternative is to divide the plant. With a Christmas cherry, it's a snap. Merely give the plant a 3- or 4-week rest with scarcely any watering after the fruit has dropped. Then prune it severely leaving only 2 or 3 buds per stem. Mist it daily with tepid water, and new side shoots will develop. After these are established, unpot the plant—now plants—divide the root clump, with a sharp knife if necessary, and repot your next Christmas display.

COLUMNEAS are trailing or hanging plants with brilliant red-to-orange-to-yellow tubelike flowers up to 3 inches long. The winter-and-on blooming season for these South American beauties makes them ideal holiday plants. While they're still far from a tradition, more and more of these cheery plants are making their way into homes during the dark of winter.

Keep columneas in a well-lit place with good moisture. However, avoid putting them right up against the windows. Columneas are cold sensitive. Temperatures below 65 degrees will cause the leaves to brown and the flowers to drop.

The soil should be kept constantly moist. Fertilize frequently while the plants are growing. At the same time, pinch back the leads to keep the trailing stems from becoming spindly. With luck your columneas will bloom all year round.

CROWN-OF-THORNS belongs to the euphorbias, which may be called the Christmas flower in this country, for euphorbias include *Euphorbia pulcherrima*, the poinsettia. The crown-of-thorns, however, unlike the leafier poinsettia, is a true succulent, with a distinct liking for dry conditions. So let its soil become almost crumbly between waterings.

Crown-of-thorns needs at least 3 to 4 hours of sunshine a day to remain in bloom. Given those sunny hours, just sufficient watering, and a balanced fertilizer while it's growing, this plant has little that can go wrong with it. It's hardy, quite neglectable, and probably the most enduring of all the holiday plants.

CYCLAMEN's flowers seem strangely inside out when you see them for the first time. After that, they seem not only perfectly natural, but almost indispensable for the holidays. A semi-desert plant from Iran, the cyclamen must have sandy soil with excellent drainage. At the same time, as contradictory as this might seem, the soil should be humusy and constantly moist—moist, not wet. Bright days and cool nights will make your cyclamen thrive, but too much sun may fade the foliage.

The plant grows from a tuber, the top of which is always left protruding slightly from the soil. It needs a summer rest period in order to bloom profusely the following fall. However, as with anything horticultural, generalized rules are simply that. One year I absent-mindedly forgot to give my cyclamens a rest. Not only did they bloom lavishly, albeit a bit later than normal, but the silver-veined foliage grew in perfect symmetry, something that doesn't always happen the second time around.

GARDENIAS are the perfect selection for those who appreciate that special scent. Gardenias are also more for giving then for receiving. Why? Because they are so beautiful—yet, frankly, so much trouble to keep in shape. Small shrubs, rather than plants in the usual potted-plant sense, gardenias are sensitive to drafts, overheating, and low humidity. Ideally they are greenhouse plants.

If you do receive a gardenia, be prepared to surround it with a minimum temperature of 70 degrees, lots of fresh air without the slightest draft, and 50 percent humidity or more. Several hours of early morning sun followed by bright

Continued on page 47

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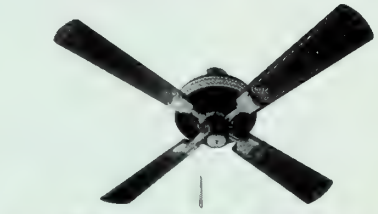

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Form 6025

By Paula Rice Jackson

LOOKING GOOD, FEELING FIT

How to stay in condition

A daily drill, developed by a dancer, that strengthens as it relaxes

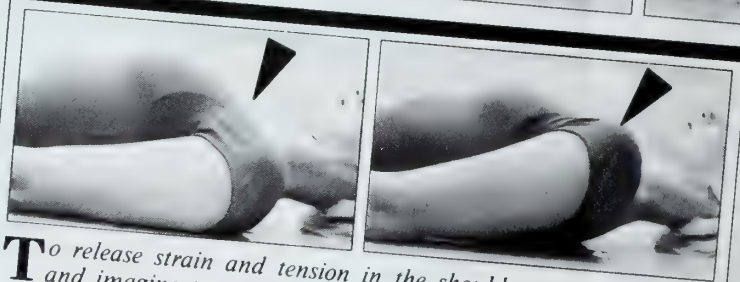
Every system of body conditioning stresses two points: regular workouts and increased awareness of your body's specific rhythms and limits. Regular exercise helps you sustain the benefits you work so hard to achieve. Recent reports from some of the country's best-known human performance laboratories suggest that the progressive effects from working out, stretching, and general figure toning will begin to regress, if not maintained, in as little as three days (72 hours). You keep the body tuned by staying with a schedule

Continued on page 40

Larry Ross's method works each part of the body separately to prepare it for the final contraction which combines them all

The pelvic tilt serves as the body's support. Imagine that you are flattening the lower spine onto the floor while you lift and pull your stomach muscles from within. It is your most stable position. Contract buttocks first; breathe and pull from stomach. Hips align. Breathe out and relax.

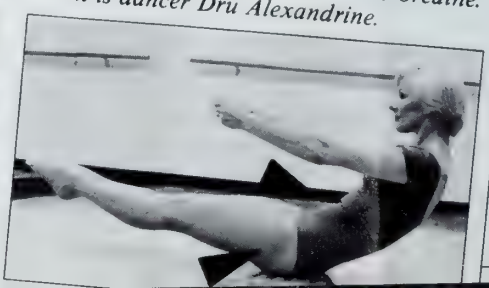
Thumbs behind waist, fingers above pelvis, below diaphragm, breathe deeply and inflate stomach for a count of four; push out on four. Repeat 5 times.



To release strain and tension in the shoulder muscles, lie flat and imagine two strings raising your shoulders to the ceiling. Without moving your elbows and arms, on a count of four, lift the shoulders off the floor without involving the neck. Avoid any straining. Concentrate on the back shoulder muscles. Tension released there relaxes the neck. Lift to count of four and release.

Lying on the floor, lock your arms to your sides, pulling the elbow into your waist and flexing your wrists hard. Pull shoulders up to your ears. Take a deep breath and hold. Push your shoulders straight down toward your feet as far as they'll go, let your breath out in a deep rush, pull stomach in. Exhale.

The four isolations: buttocks, stomach/diaphragm, shoulders, and neck produce the final contraction. Keep your feet on the floor until your back becomes stronger; lift them 3 inches after a month or so. In one movement, lift neck, shoulders off and pull forward pulling from stomach; arms reach forward. Always release completely after each contraction, and breathe. Shown is dancer Dru Alexandrine.



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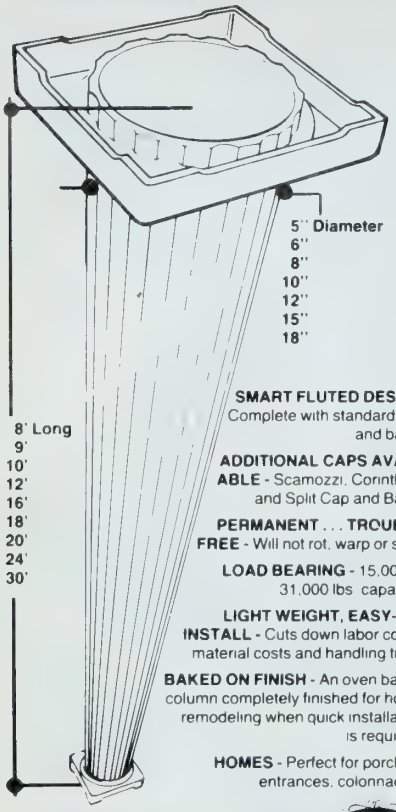

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Looking good, feeling fit

continued from page 38

that outwits nature's timetable—15 to 20 minutes a day or half an hour every other day is ideal.

Larry Ross, a dancer in New York City, runs his own exercise studio called Bodyworks. His method requires taking 30 minutes every day to run through a *tuning drill* that works as a marvelous preparation for the day. His system, based on the stretching and contracting principles of modern dance, focuses on "isolations." These movements are based on contraction and release, and they flow in a specific order: (1) contracting right and left buttocks, separately and then together; (2) expanding the diaphragm through measured breathing; (3) raising both shoulders off the floor; (4) stretching the neck forward by lifting it with your hands behind your neck.

All four "isolations" combine into one contraction at the end of the session which makes each separate series of movements an all-important preparation. Mr. Ross stresses the importance of moving gently, of taking your time, and of enjoying the drill as a break from whatever other sports or fitness classes you may be working in.

Mr. Ross has prepared a tape which you can order by mail. It contains the rhythms and instructions for a 60-minute version of the drill. Through working out with the tape at least three times a week, you'll keep your body finely tuned and in good shape; $11.20 postpaid (New York residents add 8 percent for state tax: $12 postpaid), from Bodyworks, The Warwick Hotel, 65 West 54th Street, New York, N.Y. 10019. (Classes are by appointment only: 212-757-6224.) ■

■ Beauty and health products new this month in the stores

A serious program of skin care is a must for everyone who wants to look her best. Healthy skin is clean, lustrous, and blessed with elasticity. Its quality is the foundation of your good looks. *Shiseido* is introducing a new **skin treatment system** this winter which consists of a simple, disciplined, and effective set of products that will put you on the track for bringing your skin back to its peak condition—no matter how late in your life you may decide to make a fresh start. The system consists of 13 products: cleansing lotion, cleansing cakes, toning lotion, astringent, nourishing creams, moisturizers, and—something new—pre-makeup cream with sunscreen. You choose the products you need based on your skin's ability to produce sebum, the natural oil that keeps skin young and fresh. The ability to produce sebum may be a factor of your age, may be due to your climate or your diet—or it may not. You aren't locked into any single skin-care program. Cleansers begin at $8.50; nourishing creams, $17.50. The pre-makeup cream, $8.50, is a matte cream that smooths the surface of the skin before you apply color—something great to try if you affect a clean, natural look. Shiseido products will be introduced at fine department stores on January 2.

If you haven't chosen a gift fragrance for a man to begin the year, check out *Oscar de la Renta's* **Pour Lui.** Green herbs, mosses, and florals—chypre, rose, jasmine, and hyacinth, sage, mint, and verbena—are blended in this new direction for men's scent. It's a warm, rich fragrance with sandalwood diffusing the classic masculine aroma. A 2-ounce Eau de Toilette, $20, is the smallest quantity of full-strength fragrance. If you want to give him something lighter, try the 4-ounce bottle of After Shave, also $20. You'll find it at men's fragrance counters in fine department and drug stores throughout the country.

PAULA RICE JACKSON

■ Your fragrance guide

In 15th-century England, the right to import and sell spices and aromatics for perfumery, medicine, and condiments was a monopoly shared by two guilds, the Apothecaries and the Company of Grocers. Some 300 years later, chemists, or pharmacists, began opening shops in London. For the first time, it was possible to buy ready-made the medicines, lotions, and distilled toilet waters that housewives for centuries had prepared in their kitchens and stillrooms.

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MARIA REACHI

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BY SANDRA ODDO

ENERGY ANSWERS

First Things First: Setting Priorities for Saving Energy

As January winds shiver the windows, any effort you make to tuck household heat more closely around you is good—but some efforts count for more than others. An orderly approach can save more on fuel bills and add more to your comfort for less money and less work.

Here's a check list arranged by order of importance:

1. *Plug the leaks.* Air leaks are more insidious heat thieves than uninsulated walls, and less comfortable to live with. The big ones are simplest to find: They'll be around windows, under and over doors, along the plate between the foundation and the house walls, around chimneys or vents in the roof. Plug them where possible from the *outside* with the best-quality caulk—silicone, urethane, or butyl rubber—you can find.

Weather stripping around doors should also be top quality. An $8 expenditure per door can save that much in fuel in one Maine winter.

Check the fireplace. If there is no damper, install one.

Plug leaks around the air conditioner.

Finding small leaks is harder. Look wherever two house materials meet, as between siding and trim for windows; around electrical outlets, in the attic along the edges of ceiling below.

Check your heating system for air leaks. A lit candle, or your hand when the system is on, can tell you where.

Stopping leaks is tedious but costs very little—and it can cut your use of heat by some 20 percent.

2. *Check the attic.* If there is no insulation, put some in. If there is some insulation, go onto the rest of the list first. It will save more heat for less money. When it's complete, come back and add attic insulation. The Federal Department of Energy recommends an R-value (resistance to heat passing) of 26 for buildings south of the 4,000 Degree Day line. That's 6½ to 8 inches of fiberglass. It's R-33 to R-38 (11 to 13 inches) north of the 8,000 Degree Day line and R-30 (9½ to 10½ inches) in between.

To make the insulation keep insulating, check attic air vents. They should be big enough to dry it out—1½ to 3 square feet according to energy consultant Douglas Taff of Parallax, in Vermont.

3. *Look into ground-floor insulation,* R-11 to R-13 in the South, to R-22 in the North. Make sure the vapor barrier is installed facing *up,* and the fit is snug.

4. *Wall insulation is next,* R-13 to R-19. This recommendation is likely to have a lasting effect on construction because conventional 2-by-4 stud walls won't accommodate that much insulation in the form of fiberglass. For existing houses, according to Peter Powell, one of the people preparing Solar Bank guidelines, it may make economic sense to consider some form of solar before you rip up walls to add insulation.

5. *Warm up windows.* A single layer of glass is R-1. Doubling the glazing with storms or even plastic sheets doubles the insulation. When you are replacing windows, consider only those with insulating double glass. North of the 6,000 Degree Day line, triple glazing makes economic sense. Most important: Make sure the seals are tight.

Nighttime window insulation curtains, shades, or new insulating shutters may be one of your most important comfort-keeping steps, according to Martin McPhillips of the National Solar Heating and Cooling Information Center.

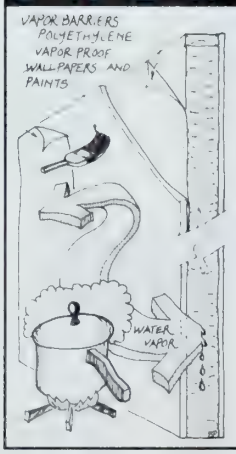
6. *Install storm doors.* These are helpful mostly for keeping the wind out, and can safely be delayed.

7. *Check the insulation on energy-using systems.* Water-heater insulation kits are widely available, inexpensive ($20 to $30), and easy to install. Duct insulation may be found through heating contractors. Insulation for water pipes comes in a variety of forms, from rolls of thin fiberglass to wrap around them, to foam tubes slit to slip over them. In choosing, the general rules of insulation apply: Cracks mean heat loss; wet insulation is no insulation.

8. *Clean house.* If necessary, change the filters on the furnace. Vacuum the radiators and put some aluminum foil behind them to reflect heat back into the room. See that burners (stove and furnace) are cleaned and checked for efficiency. (For more on furnaces, see House Sense.) Clean the clothes-drier vent—and check to see whether it can be vented indoors, saving helpful humidity and heat.

(Continued on page 44)

ENERGY QUESTIONS



Q *What is meant by a vapor barrier—and why do I need to have one?*

A A vapor barrier is a membrane, either paint or plastic, applied to the warm side of a surface like a wall or a ceiling. Its purpose is to retard the passage of water vapor through the surface, because when the vapor is chilled by the outside cold, it condenses into drops of water. Inside a building cavity like a wall or ceiling, water can damage the building or the insulation.

Charles Wing, author of From the Walls In *(Atlantic-Little, Brown)*

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Energy answers

continued from page 42

9. *Change your habits.* Break the thoughtless, wasteful ones—and begin to train the children for the world they will live in.

10. *Have a checkup.* A heat leak test which might cost from $50 to $100, can pinpoint places you have missed, and help you to plan your next strategies. Utilities, as part of the Residential Conservation Service, are required to offer audits and to furnish lists of independent energy contractors.

■ Regional Refinements:

The frozen north: Insulate attics to R-42, says Mike Noble of Natural Resources Corp. in Minnesota, if heat is supplied by oil, electricity, or propane. And he uses rigid board insulation on the exterior of foundations, covering whatever is above ground. The insulation gets a weatherproof coat laid on with a trowel.

New England: People with charming and air-leaky old Colonials have a quick fix for foundations, says Doug Taff. Polyethylene or building paper is fastened to the lower edge of the siding and weighted to the ground with brick, boards, or some of the winter wood supply to keep the wind out. Pay particular attention to the cracks between double-hung windows, laying putty ropes along them.

The Mid-Atlantic States: North of 4,000 Degree Days, insulating shades over the windows make economic sense. South of that, they make comfort sense.

The South: The difference, says architect Travis Price, is humidity. Carefully installed vapor barriers are important. Because summer cooling is more important, concentrate on shading.

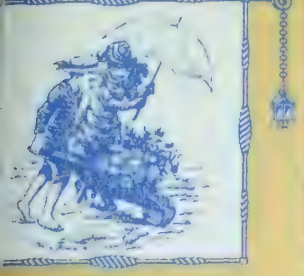
Sunny California: When you have stopped the air leaks, says energy consultant Marshall Hunt, you are on top of it, and can concentrate on areas that simply cause discomfort. Then, says Burdell Kietzmann of Energyfast, pay attention to energy conserving appliances, systems, and habits.

■ Conservative reading

Thermal Shutters and Shades: Over 100 Schemes for Reducing Heat Loss through Windows, by William A. Shurcliff; Brick House, Dept. HG, 34 Essex St., Andover, Mass. 01810; $12.95

111 Ways to Control Your Electric Bill, Edison Electric Institute, 1111 19th St. N.W., Washington, D.C. 20036; free. Also *We Can Save Ourselves: How to Live Better on Fewer Energy Dollars,* $1.95

In the Bank—or Up the Chimney (U.S. Govt. Printing Office, Washington, D.C. 20402; stock number 023-000-00411-9; $1.70) can, with a little concentration, enable you to do a preliminary energy audit and economic analysis. ■



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ntinued from page 37

ght the rest of the day are also impor-nt. Lacking these conditions, your vely plant is apt to end up with bare-oking twigs, dropped leaves, and un-ened buds.

Assuming you can offer the gardenia creature comforts, the basic care for blooming future consists of pruning ck after flowering, misting regularly in e morning to keep the glossy dark een leaves clean, and regular fertiliza-n with an acid-oriented plant food. ould the leaves be not dark green, but the yellowish side, your gardenia is ffering from iron deficiency anemia. dd a chelated iron solution to its feed-g.

GLOXINIAS are not gloxinias. They e *Sinningias*. Then again, the name me in floriculture has always been nfusing. Whatever you call the plant, e velvet-throated bells of the florist's oxinia, rising above a circle of lush lted green leaves, are some of the most riking of pot flowers for the holidays. hey seem too beautiful to be true.

Yet not only will they last the season, t the plant can be coaxed into bloom ar after year. After the main show, u may even have a rerun before dor-ancy sets in. When the flowers fade, t them off, stem and all, complete with e set of leaves. Leave the rest. New aves and more flowers should develop ithin a month or two. The cut-off top ction, incidentally, can be propagated y being allowed to take root in a moist erile soil mix. Make sure both the hu-idity and the air circulation are good.

As the main tuber begins to lose its liage, cut back on watering. Pinch off l dying leaves as they dry. Once the ber is bald, store it in a cool (60 de-rees), dark spot, with its soil just moist ough to keep the tuber from shrink-g. Dormancy is around 2 months, at e end of which time new growth ould begin.

KALANCHOES, particularly K. *lossfeldiana*, with their colorful broc-li-like heads of flowers, always add a eery note to a holiday table. Long-sting and adaptable, a kalanchoe while bloom may be placed just about any-here with a reasonable amount of light. fterwards, it needs a little extra care.

Cut off the flower stalks. Put the plant the sunniest window you have. In the se of a shift from a location with no rect sun, make the move into sun grad-lly over a period of a week. Water reg-larly, but let the soil become reasonably ry between-times. Begin fertilizing round March. In June, scratch a tea-poonful of bone meal into the soil as blossom booster.

Once fall comes, the kalanchoe, being short-day plant, must have 10 hours r *less* of bright light a day. It doesn't

Continued on page 150

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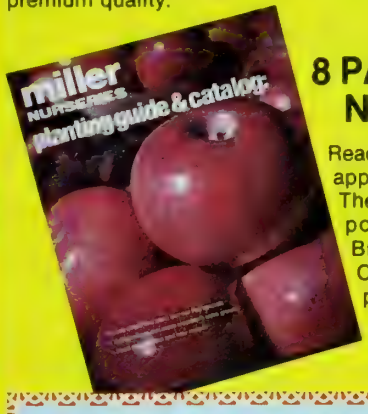

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Fred Halliday

Brittany

A Quimper treasure hunt: faïence, crêpes, antiques

BY FRED HALLIDAY

From the first time I looked at a Quimper plate (or was it a mug, or maybe a teacup?) and felt drawn into the homespun warmth of its rural virtues I promised that on one sunny day when I was grown up I would get myself out to that far corner of France where the green undulating hills roll into the sea, where the air hangs heavy with history and mist and all falls under the magical name of Finistère. There I would rummage through platters and patterns yet unseen and buy a whole caseload to send home. Then I'd tramp through Celtic churchyards, feel real Brittany lace slip through my fingers, hobnob in crêpe houses with ruddy-faced folk with soft-boiled eyes and ready smiles, and lap up hard cider. Now that I am grown up why did I wait so long?

Well, it's a long way to Quimper, six and a half hours from Paris even by the fastest train. *(Continued on page 50)*

The restored medieval town of Quimper, far left, on the banks of the river l'Odet, is crisscrossed with canals and narrow streets. Quimper faïence, inset, is painted with traditional designs hundreds of years old; rooster pattern shown here has been recently revived.

Hotel Diary

Up-to-date luxe and Gabriel architecture in the heart of Paris

Standing in front of the Crillon at twilight, I examine the Luxor Obelisk as it shafts into a mock-Magritte sky. The Seine is just on the other side of the Place de la Concorde. The Champs Élysées begins at the Obelisk's base making the central point of one of the prettiest enfilades in the world: the view from the Arc de Triomphe Carrousel (at the easternmost part of the Louvre), past the Obelisk, up through the great sweep of the Champs Élysées to the Arc de Triomphe itself. Soon the lights go on—in the lamps around the Obelisk and in the cars that beetle around its base. The sky now is darker and very big. It is the hour of pretty dresses on women coming and going from the hotel. Philippe Roche, the Crillon's general manager, has come out here to beam at his guests and feast a little on the wideness of the sky. Inside, he has accomplished a lot in a once-glorious hotel with an extraordinary architectural setting. The Crillon sits in the west corner of one of a pair of Gabriel palaces begun at the time of Louis XV when the square (then called Place Louis XV) made a muddy transition between the river and the newly built, fashionable arcade of the rue de Rivoli. Behind it elaborate real-estate speculations were being acted out. In the 1770s, the west end of the palace became a house for the Duc d'Aumont. After him came the Comte de Crillon and his family. After them the deluge. Both Louis XVI and Marie Antoinette came to their ends yards from *(Continued on page 52)*

On the Crillon's first floor, a private salon—the Marie Antoinette Room—with a view of the Place de la Concorde.

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Quimper treasure hunt

continued from page 48

The 7:10 A.M. departure makes going a decision that's hard to sleep on. The French domestic carrier, Air Inter, flies there in an hour and a half, but the planes are small, so always full and must be booked far in advance. But if you're the type who can plan way ahead and then not deviate a tick from schedule—in spontaneous Brittany a very neat trick—the airplane may be for you. But for me, $10 for a couchette on the return train is far more reasonable than current Parisian hotel rates and yet another argument in favor of the train.

When the 7:10 for Quimper slipped from its platform at the Gare Montparnasse at precisely 7:10 A.M. one morning last winter, I was aboard. Though the train advertised dining service for lunch, I shrewdly decided to hold out for the crêperies of Quimper.

We arrived just a little after lunchtime. Crêperies start cleaning their pans at 1:30 and it was already only a little before that that I arrived at Au Vieux Quimper, took up a place on a wooden slab bench next to three Bretons already hard at work, and was handed a menu. There were 20 different combinations of crêpe fillings ranging from cheese and sausages to ham and eggs, while the thin pancakes themselves came in two kinds of flour, seigle (rye) and sarrasin (buckwheat). My gaze focused on sausages from Quimper and the famous ones from Strasbourg. A tasting between the two was speedily arranged on rye, and I was pleased to award the palm to those of Quimper, which showed much more personality than the better-known Strasbourg variety. On the matter of drink only two choices reign: muscadet wine from the vineyards around Nantes, or the equally prized local cider. The muscadet you can now get at any shopping-mall restaurant in America; the more intelligent choice is, therefore, the cider. Especially when it's Cidre de Fouesnant, perennial winner of the Gold Medal for excellence in the cider competitions and obtainable nowhere, it seems, outside of Finistère. It comes in sec (dry) and demi-sec (semi-sweet), which is, however, not very sweet, but because of the unfermented sugar less alcoholic than the sec. Either is so light you can quaff a full bottle with lunch. By the end of the main course my three bench companions and I were such good friends that they cheerfully steered me onto the pride of the region's desserts. There were marmalade crêpes, sugar crêpes, a phalanx of fruit crêpes, but the chocolate crêpe! Ah, that was something even more delicious than the Merry Widow Crêpe of Maxim's (which to that moment had been my all-time Crêpe Champ), and so I strode blinking into the afternoon sun thinking my trip to Quimper was well worth the early rising even if I hadn't rummaged for a single plate. But I would.

After checking into the Hotel La Tour d'Auvergne, centrally located, well run and $25, I arranged to visit the H-B Henriot factory, the largest and oldest of Quimper's faïence makers.

The current plant dates from the beginning of this century, but its artisan approach to product and lack of assembly lines makes the visitor feel as if he's stepping back into the 19th. Natural light is the primary source for painting, and artists sit along windows with stacks of plates and pots of paints on their tables where they freehandedly brushstroke, left handedly or right, whatever pattern they are qualified to do. This is why roosters on different plates wind up looking left or right, directly at each other across their borders, and why table arrangements of even the same pattern manage to have the spontaneous look that is the essence of Quimper. The painters are also graded according to skill, the best getting the most demanding details to paint, others receiving more routine assignments. In this way a platter or tureen may pass through several hands on its way to your table. Though some of the serving pieces are hand-turned, most plates and saucers are machine-molded from clay dug near Paris, and cured in one of the four roaring kilns in the plant.

An unusual early-20th-century pitcher on display in the H-B Henriot museum in Quimper. The museum's collection shows the development of Brittany faïence since the 18th century.

The museum, showing old pieces going back to the 18th century, and the showroom, showing patterns in current production, adjoin the factory and are open daily to visitors. In the showroom you can browse through the scores of designs and then go to one of the many export shops in town (the factory does no retailing) armed with your choices. The combined lists of H-B Henriot (formerly two separate works amalgamated in 1968) number more than 200 patterns with scores in current production, but only in and around Quimper is there anything near this selection. The number currently imported to the U.S.: two. And these are specially styled "for the American taste," I was told. When viewed beside the regular production, however, it is easy to see that those two patterns have more to do with merchandising than with Brittany.

Continued on page 52

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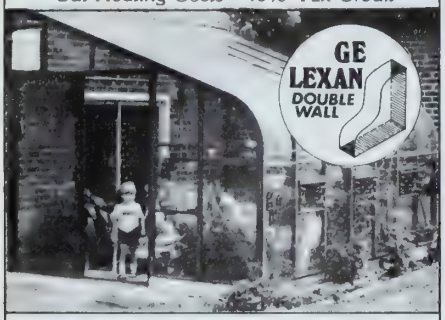

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American Diabetes Association.

Quimper treasure hunt

continued from page 50

The shop I chose, L'Art de Cornouaille, is right on the square next to the Cathedral and in cases where they did not have a plate on any list they: (1) called the factory to verify its authenticity, (2) sent a messenger up who fetched it and returned while I was still in the store. They also did the packing while I was still in the store. They will pack, ship, give a 16-percent discount for exportation outside of France, and can put it on your American Express or Visa card.

By shopping at the source, in addition to the fabulous choice, you also realize an important bonus. The prices in Quimper, even before the discount, are equivalent to roughly only one-third those in New York. For $500–$600 you can "Quimperize" your whole country house as I did. After shopping, there was an entire afternoon to motor about and enjoy a little of the town and countryside.

The streets of Quimper tumble down to sparkling canals and bridge-crossed waterways, and the shops are filled with the usual things but also wooden ware, spoons, and racks for the kitchen, which may interest a serious cook for only a few dollars; and very nice throws of Brittany lace for $55. Andirons made in Quimper are very well done, so are brass-faced grandfather's clocks, and for price/value, the armoires, starting around $500, are peerless.

No one should leave Quimper without seeing a village like Locronan. It's only 11 miles from the station but six centuries away in time. No better reflection of the early Renaissance exists in France. The sea is only five miles windward so the granite buildings are suitably mossy, and there's a perfect Celtic cemetery to tramp through just behind the bearded Cathedral. Across from the old well there's a sweet shop where you can buy the crêpes dentelles of Tanguay to munch on the train back to Paris, and you can dine, if not in sedate chateau-style, to excess at Au Fer à Cheval. Sitting at the table at the end of an exhausting day brings to mind the reason for coming to France to dine. Never mind cuisine, it's the potatoes—the frites!—that are so good. You get a whole platter of them to snap up with your lamb in rosemary, or fruits de mer—belon oysters and lobsters and spider crabs and shrimp and langoustines and sea snails. And then if you miss your train, as I did, you can stay at their old Celtic Inn, and in the morning walk the village cobblestones, visit with the local woodcarver who will ask you if you come from Paris—as if that were some foreign land—and then with the doll-maker, while he applies makeup to yet another pretty face, then have another stack of crêpes and miss your train over again and again. ■

Hotel diary

continued from page 48

the Crillon's doors after the Place Louis XV became the Place de la Revolution. Since 1909, when the Crillon was turned from house to hotel, it has acted virtually as an annex to the Élysée Palace. Across a narrow street to one side, the rue Boissy-d'Anglas, sits the American Embassy. Diplomats coming and going. But not so much coming and going by the early '70s: Before Roche's time, the Crillon had fallen into disrepair, the food had slipped, the lobby looked commercial, but nothing could undo the perfections of its garden courtyard and extraordinary marble-and-mirrored state reception rooms. Two years ago enter the Taittingers, the French champagne family, with the intention of restoring their ailing property. Also enter Philippe Roche (from the Bristol and the Plaza Athenée) and Michèle de la Clergerie (the inspiration behind the Ritz before it was sold). Room by room and floor by floor they have redone bedrooms and bathrooms; restored beautiful original Louis XV marquetry commodes, cylinder desks, and *bureaux plats;* scraped down walls with excellent plasterwork and repainted it all in a clear white; chose chintzes and raw silks in clear, pale-but-vivid pastels for beds and curtains; found restful gray velvet to cover hallway walls, and a velvety gray carpeting for the hall floors. All the pillows are new, the blankets are new, the towels and terry bathrobes are also new, and so is the shelf paper in the bureau drawers. My first clue that the food was also first-rate came unbelievably with room service—a perfect, moist nest of scrambled eggs with ample crunches of black truffles to satisfy the craving for some very warm and comforting nursery dish. Later I find out it's true there's a genius in the kitchen—Jean-Paul Bonin—a steal, a coup, just arrived during the summer. The dining room still needs to be redone but oh, how you can eat, even now. One little unserious supper started with a swirling circle of sliced avocado and artichoke hearts with a hub of tiny raspberries, covered with a lattice of thinly julienned carrots. Then a poached turbot in a soothing, silky herb-cream-broth sauce and many colors of just-bite-sized steamed vegetables. End treat: ices, pastries, and violently rich cakes—all served in slivers, tiny scoops, or miniature wedges, so we don't make too much of an irresistible thing.

Michèle de la Clergerie has always known that Americans loved luxury at a price. While she was at the Ritz she organized, with Air France, a program that allowed Americans special room rates and airfares for a week at a time in the off-season (winter, and July through mid-August). This year the Crillon has put aside many rooms for

uary, March, a single room costs $700 or this 8-day, 7-night week. Air France ffers the round trip at $566. Both must e reserved 21 days in advance. All de- ails in an Air France brochure, below. ■

NANCY RICHARDSON

Booklets to help you plan your trip

. **Air France Paris:** "Paris Aristocrat," "Parisian Holiday," "Paris Left Bank"—three plans for paying less for our hotel, food, shopping, and tours in Paris.

. **Carnival Cruise Lines:** 7-day cruises very week from Miami to Nassau, San uan, St. Thomas, St. Croix, and Sa- nana aboard the "Festivale," "Carni- ale," or "Mardi Gras."

. **Esplanade Tours:** 17 days exploring New Zealand that include a 3-day guid- d walk through the countryside. 11 days in Normandy and the Île de France, with a visit to Giverny. More ours to China, Ireland.

. **Indian River Plantation:** A 195-acre resort on Hutchinson Island (linked by bridge to the Florida coast). Stay in suites with kitchens. Tennis, swimming, bicycling, fishing.

. **The Cloister:** A resort hotel on Sea Island, Georgia, with a 5-mile beach, riding, golf, tennis, skeet shooting.

. **BritRail** offers money-saving pack- ages this winter that include stays in London and Edinburgh hotels, plus a BritRail pass for touring the countryside as you wish.

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January 1981

Circle the number of each booklet you want. Add $1 postage and handling. Do not send stamps. Allow up to six weeks for delivery. Mail to: HOUSE & GARDEN, P.O. Box 2793, Clinton, Iowa 52735.

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Prints on sale at the Met . . .
Treasures from the tomb . . .
Surprise of Chinese art . . .

CHECK IT OUT

Segal lends a hand

Prints are on the rise as a good investment. With their increased acceptability as a serious art form (See The "Progress of Prints," House & Garden, August 1980), the Metropolitan Museum of Art has started a program of its own limited-edition prints. At left, George Segal's papier-maché "Two Hands I" (said to be the artist's and his wife's hands) in a signed limited edition of 50 at $600 each. It is one of six different prints made under Mr. Segal's direction at the 2 RC Studio in Rome. The others: "Hand on Chair Back," "Hand on Breast," "Hand on Buttock," "Woman's Hand," "Two Hands II" range in price from $450 to $1,000. Ellsworth Kelly, Alex Katz, Richard Haas, Giacomo Manzù are among other artists who are donating their work to this program. For more information and catalogue write Daniel Berger, Mezzanine Gallery, Metropolitan Museum of Art, Fifth Ave. and 82nd St., New York, N.Y. 10028. Prints will be shipped anywhere in the U.S. for a $10 handling charge.

Segal's papier-maché "Two Hands I"

Chinese painting–2,000 years at a glance

"Eight Dynasties of Chinese Painting." The Nelson Gallery-Atkins Museum, Kansas City, Mo., to Jan. 4. The largest exhibition ever assembled in the Western Hemisphere tracing Chinese artistic development from the 3rd century B.C. to the mid 19th century in three categories of painting: figure; bird, flower, and bamboo; landscape. You may be surprised—a group of 18th-century paintings show that abstraction was a movement in China 300 years earlier than in Western art. And the frequent use of bright colors challenges the stereotype of Chinese art as monochromatic. There is a film showing the process of creating a Chinese painting and a display of Chinese art materials. The show will be at the Cleveland Museum of Art, February 11–March 29; the Tokyo National Museum, October 6–November 23; Asia House Gallery, New York City, spring 1982.

BOOK BETS

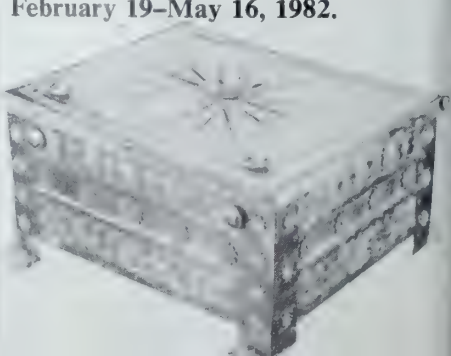
Any book showing even the highlights of New York's Metropolitan Museum of Art's collection is something of a treasure in itself. *The Metropolitan Museum of Art* (Harper & Row, $50) does more than just that. Howard Hibbard, chairman of the department of Art History and Archaeology at Columbia University, presents here what is really a crash course in the history of art—starting with the ancient Near East up through the 20th century, not neglecting primitive or Far Eastern art. Each stage Dr. Hibbard discusses is brilliantly illustrated with representative examples from the museum's vast collection.

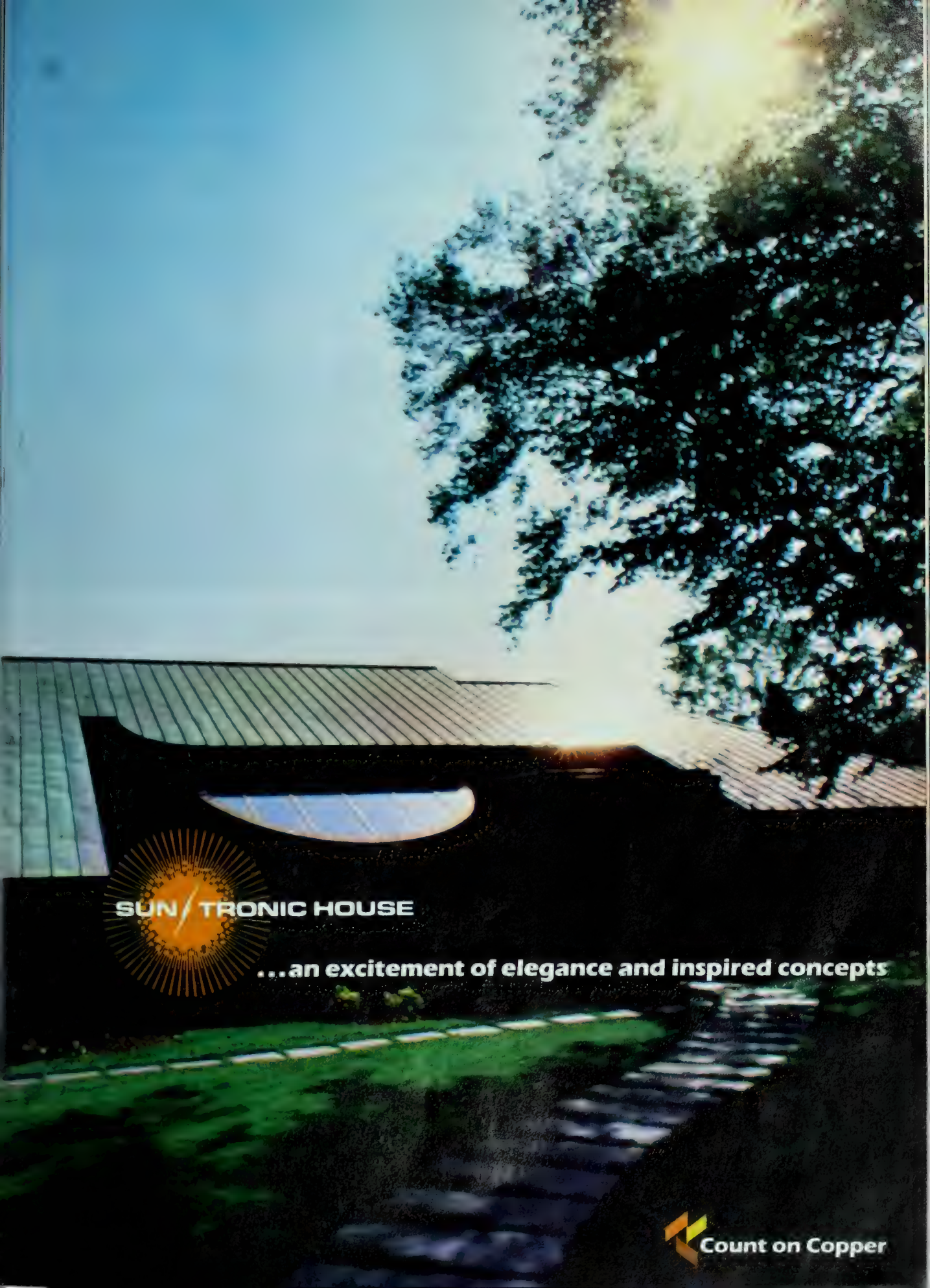
Originally published in 1937, *English Silver: 1675–1825* by Stephen G. C. Ensko and Edward Wenham, is back in print—revised, additional material added, and a new forward provided. Its wealth of information and over 200 line drawings of examples of British silversmiths' work and its comprehensive collection of hallmarks have made the book a welcome addition to the library of both scholars and collectors around the world. *English Silver* is available, by mail order only, from Arcadia Press, 80 Fifth Ave., New York, N.Y. 10011; $24.95 plus $1.50 to cover the cost of postage and handling.

The Search for Alexander." National Gallery of Art, Washington, D.C.; to April 5. With Alexander the Great, it's hard to tell where the legend ends and history begins. But the exciting discovery in 1977 of the royal tomb at Vergina may shed new light on this super hero. Inside was found a solid gold casket (below), which held a gold oakleaf wreath—both in the exhibit—and the bones of a man believed to be Alexander's father, Philip of Macedon. This is the first time that the Vergina artifacts have been exhibited outside Greece.

The most comprehensive exhibit of 4th-century Macedonian art ever held in the U.S., it depicts Alexander and his parents in marble or bronze portrait busts and gold medallions. Coins minted by the legendary leader's successors show him as divine ruler and warrior. Metalwork dominates the exhibit because Alexander's campaigns in the East brought to Macedonian artisans an unprecedented quantity of metals.

The show will be at the Art Institute, Chicago, May 14–September 7; The Museum of Fine Arts, Boston, October 23–January 10; and the Fine Arts Museums, San Francisco, February 19–May 16, 1982.




SUN/TRONIC HOUSE
...an excitement of elegance and inspired concepts
Count on Copper

SUN/TRONIC HOUSE

Raise high again your expectations with the inspiration of Copper Metals

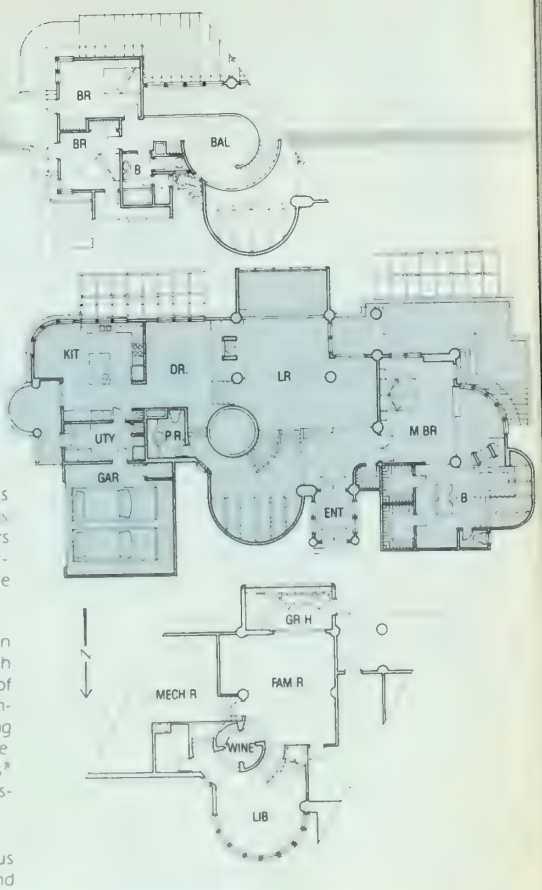
The exciting Sun/Tronic House™ features inspired concepts for the copper metals in an elegant home setting using the latest in residential solar energy and the precision of household management control provided by personal computers. Conceived and built by the Copper Development Association Inc., advanced market development arm of the copper and brass industry, the Sun/Tronic House is a dazzling showcase of sensitive design, superb building materials, tasteful home furnishings by W&J Sloane and clean-lined, efficient appliances from General Electric.

The Sun/Tronic House is a comfortable real home. The home is proof-positive that with sound energy management and personal computer technology, you can raise high again your expectations for elegant living — even in an era of tightening fuel supplies.

An interplay of active and passive solar systems in the Sun/Tronic House provides more than 60% of the home's space heating and hot water. Photovoltaic cells that directly convert the sun's power into electricity furnish a portion of the home's electrical needs.

Nature and the creative intellect work together brilliantly in the Sun/Tronic House to give a strong yet subtle statement of the sensibly elegant comfort that is available today. Natural building materials, the captured sun, and electronic systems in the Sun/Tronic House are aimed directly at convenience and efficiency, in an environment of confident good taste and carefree elegance. California redwood, upholstery fabrics of Herculon® olefin fibers and Karastan carpets, along with copper metals used throughout the house, provide an almost maintenance-free environment. In addition to copper solar equipment, the home's copper, brass, and bronze products are hallmarks of quality construction and design. These include copper plumbing and wiring and copper metals for architectural and decorative uses.

Home's southern exposure features copper solar collectors by



Snug in a hillside, north side defends against winter winds. Vestibule serves as airlock against drafts. Copper-clad doors by Stanley have magnetic weather-stripping. Siding is durable, clear-grade certified kiln dried California Redwood.

East and west elevations reveal the design versatility of the "Tough 12" high-strength standing seam copper roof. Copper roof was installed with new automatic forming and seaming equipment, reducing total cost. Underneath every roof surface 9" of R-30 Owens-Corning Fiberglas® blanket insulation plus 1" of Owens-Corning Fiberglas® High-R sheathing.

Floor plan depicts Sun/Tronic's various room levels, spacious living areas and graceful, curved wall surfaces.

Living spaces that radiate gracious warmth and comfort

Interior spaces of the Sun/Tronic House flow effortlessly into one another, charming the eye with change and surprise. The lines are gentle, soft, and curved, and yet there is sufficient angularity to establish a pleasing balance of grace and quiet strength.

Natural materials used on the exterior, such as redwood, slate, and copper metals, combine beautifully with the distinctive interior furnishings from W&J Sloane, the fine carefree fabrics of Herculon, distinguished furniture from Sherrill, and the lush Suede Manner broadloom carpeting from Karastan.

The plan of the Sun/Tronic House is eminently practical. The soaring ceiling takes advantage of convection currents; rising warm air is recycled down an energy column and circulates under the Vermont slate floors of the lower levels. The bold, brass-appointed fireplaces add steady warmth to the living spaces by recirculating heat to other rooms.

The semi-circular library is one-half level below the living room, and the microprocessor system from Apple Computer is located there. Continually monitoring data from electronic sensors, the personal home computer determines when to activate the solar systems and in what combinations; when to distribute space heating from storage; and when to operate heat pumps, solar cells, and night setback thermostats for maximum efficiency, comfort, and economy. The home computer also controls the security, fire sprinkler, and smoke detector systems.

Architects for the Sun/Tronic House are the Berkus Group Architects of Santa Barbara and Washington, D.C. Mechanical engineers are Mueller Associates of Baltimore. Contractor is W. R. T. Smith, Wilton, Conn. Interior design is by MAC II of New York.

Looking down from the balcony: W&J Sloane furnishings reflect traditional and contemporary taste. Sherrill sectionals and other furniture are covered in fabrics of Herculon®. Carpet is Suede Manner by Karastan. Brass end tables and cocktail tables are from W&J Sloane. Greenhouse-solarium provides solar-heated air that warms floors in family room and library.

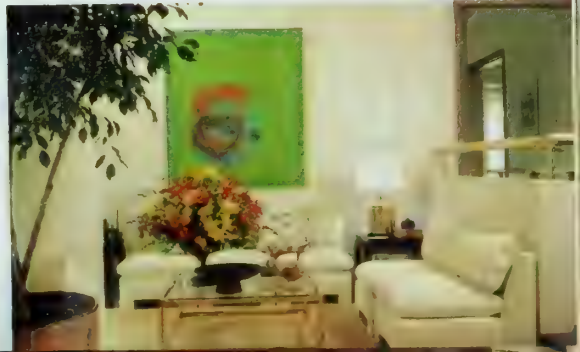
ibrary's computer console monitors energy resources, lighting, fire and security protection. TVs with keyboards in other rooms have access to Apple units 48K memory. The skylight (with its thermal insulating shade to limit nighttime heat loss) opens the library to brightime comfort.

Two-story Lord & Burnham greenhouse-solarium is part of passive solar system, which provides 15% of space heating. It's equipped with insulating glass, power fan ventilation, computer-controlled Roll-A-Way motorized insulating shutters. Redwood hot-tub invites the family. Masonry greenhouse walls, slate floors, copper tubes in the family room solar wall — all store sun's heat.

Open spiral staircase leads to the upper level balcony commanding exciting views of the living areas.

Family room focus is media wall with GE selection of home entertainment products including a 45" diagonal GE Widescreen TV, GE video cassette recorder. Also featured 4-speaker stereo system, 13" TV with Apple II computer, seating group with stain resistant fabrics of Herculon.

Sectional group by Sherrill in the quiet corner of the living room stimulates conversation and relaxation. A brass-faced sliding glass door has easy access to the open redwood deck beyond.



Sun-filled spaces bring good friends, good food together

Sun/Tronic's formal dining setting is gracious, light, and calmly ordered. Entertaining in this home makes evident Sun/Tronic's exceptional and elegant qualities.

The kitchen fulfills all the criteria for excellence and joy in food preparation. The work island with salad sink is convenient to all resources as well as the informal dining area. Windows of Libbey-Owens-Ford Thermopane® insulating glass in brass frames provide a warmth that blends beautifully with the copperware, the slate flooring, and the St. Charles cabinets that are finished with hardwood countertops and solid brass trim.

Computer efficiency comes to the kitchen also. A GE television equipped with keyboard is linked to the central computer. Simple instructions command the computer to display selected menus, recipes, and food and wine inventories and to forecast expenses.

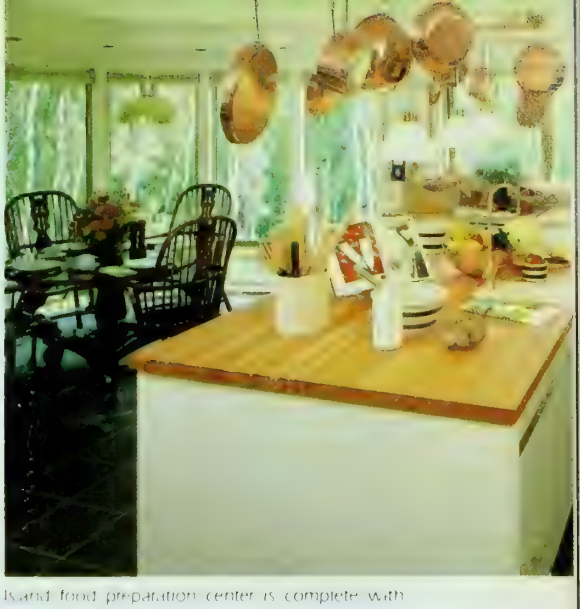
GE's kitchen appliances and nearby laundry appliances, all placed with an eye to work flow, were chosen because of their proven quality and energy conservation. Copper cookware is here also, the overwhelming choice of gourmet cooks. Copper has no equal for even-heating.

The GE dishwasher and microwave oven are real energy savers. The GE Food Saver Refrigerator has compartments for specific foods with their different temperature and moisture requirements. Color-coordinated fixtures like American-Standard's Fiesta dual-level sink add to the sheer visual delight of Sun/Tronic's kitchen.

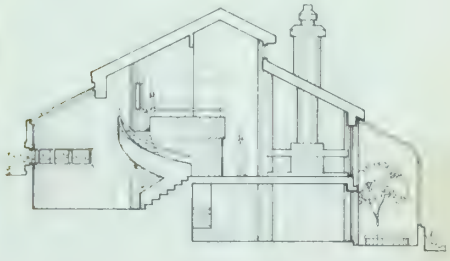
St. Charles' cabinets provide fingertip access to utensils and storage areas. Gliding out at a touch are such units as bread box, ventilated trays for fruit and vegetable storage and deep-base sliding shelves for bulkier items.

Antique mahogany dining table with place settings from W&J Sloane sparkles from sun through Thermopane® insulating glass by LOF set in brass insulated window frame. Brass-trimmed breakfront and brass service cart add touches of elegance.

eplace opens at floor level in adjoining room at table ght in dining room. Sheraton-styled mahogany ble and floral print chairs from W&J Sloane con- st with the home's contemporary architecture. Ample ble assist for pleasant dining. Full-length lead ed ng walls to dampen kitchen sound.



Island food preparation center is complete with salad sink by American-Standard. Note dual-handle brass pantry faucet. Professional-quality copper cookware functions beautifully, lasts a lifetime with easy care. Antique mahogany table and chairs from W&J Sloane echo curving corner window in charming breakfast nook.



Cross-sectional view of the Sun/Tronic House reveals an integrated architectural design, which blends secluded northern exposure with open, sun-filled liv- ing areas on the south.

Platinum color, brass-accented cabinets lining work areas are from St. Charles Fashion Kitchens. Side-by-side refrigerator-freezer, food processor, compactor and stove with large-capacity oven are latest work- saving designs in RCE.

Special places in this home give new meaning to privacy

The Sun/Tronic House provides special areas of restorative privacy for family members.

Thoughtful zoning by the architect is where it starts. The master bedroom suite and the children's bedrooms are located at opposite ends of the house. Behind the master suite's double doors we find an adult retreat, providing basic human comforts with Sherrill furniture, Herculon fibers, and Karastan carpeting, all available at W&J Sloane.

It's still a solar environment, of course. The serene copper cylinders gracing the suite's southern window wall are passive solar heating units. Water inside the cylinders is warmed by freon charged heat pipes, which collect their heat from a copper absorber plate on the outside. Copper is exceptionally efficient for heat transfer. The wall between is insulated with Owens-Corning Fiberglas® insulation. The stored heat in the cylinders radiates into the room.

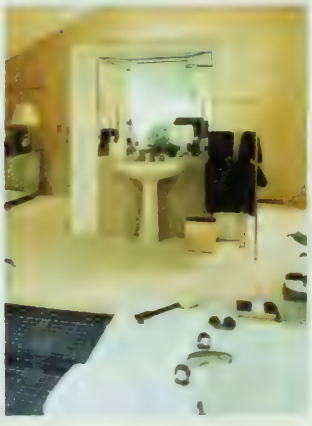
The fireplace and mantel are beautified by brass. It i opened to view on two sides, delighting the bed and sitting areas and the expansive bathing space beyond. Fitted brass framed glass doors prevent heat loss. Outdoor air, no warmed room air, is used for combustion.

The master bath is, without contradiction, both simpl and sumptuous, having a shower and sunken whirlpool bat by American-Standard. Twin pedestal island lavatories en hance the master bath area. The self-venting coppe Sovent™ single-stack drainage system makes possible th design and location of island lavatories like these.

Sleeping as well as living areas in the Sun/Tronic Hous are protected by an all-copper fire sprinkler system.

Brass-accented fireplace separates sitting and bathing areas. Dropped floor puts hearth comfortable sitting height. California redwood deck outside semi-circular brass window echoes breakfast nook design at other end of house. Sherrill chaise upholstered wi fabrics of Herculon supports a decorative pillow grouping

American-Standard whirlpool bath is nestled between the brass-accented fireplace and plant-adorned shower area. Sun enters skylight to warm and brighten bathing area and dressing room. Computer controls insulator-shade under skylight



Four-poster brass bed in a supremely comfortable setting of restrained luxury is located for privacy while commanding a view of the outdoor redwood deck and the fireplace-sitting area. Copper heat pipe wall is in background

Multi-faced brass framed mirror serves separate American-Standard Ellisse Grande lavatories. Copper Sovent™ plumbing makes this island design possible. Beyond is another convenience: twin walk-in clothes closets

Girl's and boy's rooms have upholstery fabrics of Herculon and Karastan Berbereau Prisms carpeting. Both can take active wear from energetic children and still keep their freshness. Overhead, practically invisible copper fire-sprinkler protection

A dual-bowl pedestal lavatory from Amer[illegible]-Standard in the second floor bath. Brass-framed shower enclosure reflects its elegance in mirror above lavatory.

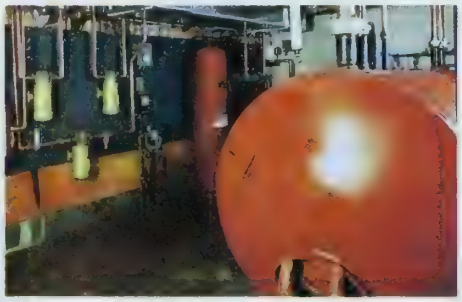
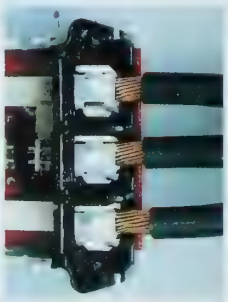
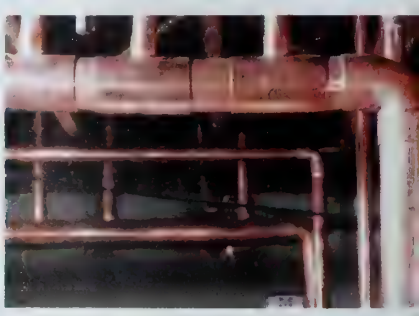
SUN / TRONIC HOUSE

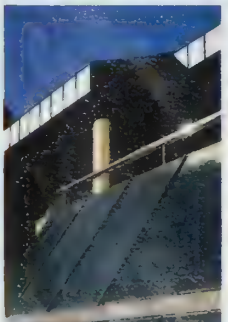
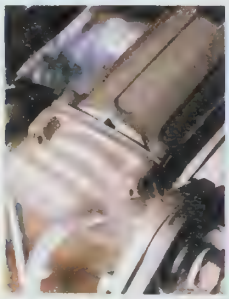
Copper keeps the energy flowing

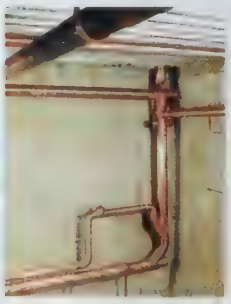
The Sun/Tronic House is certified by the National Energy Watch, the energy conservation program developed by the Edison Electric Institute. In this home, Owens-Corning Fiberglas insulation and LOF solar systems are put to full use to conserve energy.

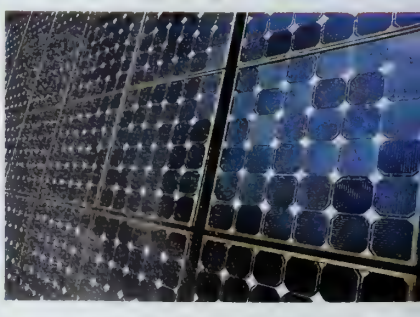
All-copper liquid flat-plate solar collectors by LOF meet primary space heating needs by circulating sun-warmed water through copper tubes to the 1,000-gallon insulated tank, where its heat is stored and eventually distributed as warmed air. Passive solar systems, including a copper tube water storage wall, a copper heat pipe wall, a Lord & Bu ham greenhouse-solarium, and Vermont slate floors st and radiate supplemental heat. GE high efficiency Execut Weathertron® heat pumps supplement the various solar s tems and provide the home's central cooling. Hot water household use is supplied by the active solar system, Hot-Water-Bank heat recovery unit, and auxiliary electric

Solarex photovoltaic cells convert sunlight directly electricity, which is stored in C&D's lead-acid batteries operate pumps in the active solar system and to prov





ever reliable copper cables. Safe and sure copper build-

5 C&D lead-acid batteries store electricity supplied by Solarex photovoltaic cells

6 Bronze-bodied pumps keep fluids flowing through advanced mechanical systems.

7 Heat exchangers transfer heat from liquid solar collectors to solar storage tank

8 Copper Sovent single-stack drainage system takes [illegible] and provides air

[illegible]zed black copper absorber plate captures sun's warmth and transfers it to freon charged copper heat pipes inserted in copper storage tanks.

10 For convenience and security: Stanley's new Pre garage door opener with safety reverse

[illegible] copper liquid solar collectors supply sp [illegible] domestic hot water

12 [illegible] types and sizes of bronze valves c varied and flexible control of mechanical systems

13 [illegible] air flows over copper fan coil unit thro which circulates solar hot water.

14 The Solarex photovoltaic panels satisfy a portio the home's demand for electricity.

nd the home secure . . . beautifully so!

ergency lighting and computer power.

Coordinating these active and passive systems is the mputer program prepared by W.W. Gaertner Research. is software also handles other aspects of environmental ntrol, monitors fire and intrusion protection, and facilitates mputer access to the family's personal files.

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SUN/TRONIC HOUSE

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SUN / TRONIC HOUSE

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Sun/Tronic House

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BY PATRICIA CURTIS

LIVING WITH PETS

God rest ye merrie, Fido!

The holidays can be bewildering to pets. There are even dangers. Here are some seasonal safeguards

Q *Christmas is a joyous, bustling time at our house. However, our dog and cat become nervous and fearful throughout the season. Is this unusual, and what can I do about it?*

A Too much excitement caused by visitors, parties and activity in the house is frightening and upsetting to [illegible] animals that respond positively when their owners are in happy moods [illegible] the dramatic change in normal household routine. If one cat [illegible] for your animal so it can find seclusion when it wants to. In fact, if you notice your dog becoming overexcited, even though it seems to be enjoying the festivities, I would shut it in a quiet place until things calm down.

Even a pet that doesn't seek solitude may show the effects of stress by misbehaving. It is not uncommon for cats to break litterbox training or dogs to chew up sofa pillows and the like. So try to keep your pet quiet at least some of the time, and allow it to retire when it's had too much.

Q *We always have a tree and decorate our house with greenery at Christmas time. Will any of this pose dangers to our two young cats?*

A Mistletoe, Jerusalem cherry, bittersweet, and poinsettia are all toxic if a cat eats the leaves or berries. Pine needles, however, do not seem to cause any ill effect to healthy, full-grown cats. (Don't be alarmed if they throw them up afterward.)

The biggest danger from a Christmas tree is tinsel, which can cause havoc to a cat's insides. Be careful, also, not to let your cat swallow ribbon—it can get twisted and cut off circulation in the intestines. If you suspect your pet has swallowed several inches of ribbon, by the way, don't pull it out yourself—take the animal to a veterinarian.

Q *We plan to get our children their first puppy for Christmas. What procedure do you recommend?*

A Compassionate and experienced breeders and shelter managers strongly recommend bringing in a new animal at least several weeks *before* the holidays—or *after* New Year's. A dog or cat simply will not adjust well to a strange home during the excitement of the holidays. It's not fair to the animal, for it won't be at its best. It may get overexcited, forget its housebreaking, develop barking, chewing, scratching, biting, or other nervous habits—or hide and become withdrawn because it's frightened.

Also, children have to be carefully taught how to care for a pet, and it's hard for them to take on the new chores that the pet will entail, when the children have so many holiday-time distractions. Supervision becomes exasperating for the parents—an unhappy situation for everybody.

Shelter and pound managers report that every December 26 or thereabouts in come the unwanted Christmas pets—the puppies and kittens, dogs and cats given as gifts by unthinking people without any real knowledge of animals or the responsibilities involved. Better to embark on the pleasures and tasks of pet ownership in an atmosphere that will encourage, not hinder, the adjustment of a pet and the family to each other.

Q *What sorts of toys are good, safe presents for a dog?*

A Virtually all dogs love to play with balls—but they should be of unpainted, hard, solid rubber—not soft spongy, or hollow rubber that a dog can chew up and swallow. The size of the ball should be appropriate for the dog's mouth—not so big that the animal can't get its jaws around it, and not small enough to choke on. An old tennis ball is okay, but never a golf ball.

Good toys are those made of rawhide or hard nylon. No-nos should include squeaky toys, soft rubber toys, and anything plastic, wood, or painted. ■

When Tender Vittles® says "Fresh" to your cat, he's bound to listen.

very meal of Tender Vittles cat food comes sealed in a foil pouch to help keep it fresh. And fresh means that every tasty morsel is delicious moist and tender.

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"B & H, I like your style."

Warning: The Surgeon General H
That Cigarette Smoking Is Dangerous to Your Hea

A greenhouse kitchen with a place for every purpose

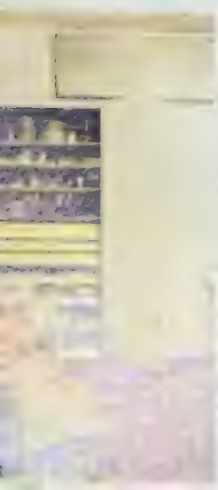
The beauty of the kitchen is its new open feeling. From the cooking island you can look into the greenhouse, or over to the wicker chairs and table, where guests often chat before dinner. The triangular island defines the work area and provides extra counter space, as well as seating on the far side. Maple butcher block on the island was chosen for its good looks and practicality. A built-in tile insert near t cooktop is practical for s ting down hot foods. To s off the contrasts and colors brick, wood, flowers, a food—surrounding wal trim, and cabinetry in whi

work island, sunny dining spot, cozy conversation corner

nishings are a comfortable of old and new. "We like ive with our favorite gs," say the Fadims, "so ve put them all together : old wicker, a painting found at an outdoor art fair, a pine hutch from an Indiana antiques shop, right alongside our more contemporary dining table and chairs." The effect is homey and hospitable. "Family kitchens have appealed to me since childhood, when we all sat around the dinner table and shared the events of the day," recalls Mrs. Fadim. "Now my husband and I do the same here, with our daughter, Kimberly."

Above: *Brick wall was the exterior of the house long ago. A former doorway is now open shelves for stereo and storage. In the greenhouse, tiled ledge surrounds the table with flowers and plants.*

In a greenhouse kitchen—clever storage concealed everywhere



Above: *Shallow silver-storage drawers, lined with Pacific cloth, zip open suitcase-style.* Left: *Shelves above are adjustable for special glassware, china, serving pieces. All glide out at a touch on special [illegible] and a custom acrylic painting by Elwood Howell.*

Above: *Pantry in a closet, only 18 inches deep, so nothing is hidden. Swing-out storage doors make use of every inch.* Left: *From the greenhouse, storage is invisible behind doors near refrigerator and freezer.*

Training ordinary house plants to be extraordinary trees

Creating High Standards

Columnea
3 feet tall,
3 years old

Coleus Blumei
3½ feet tall,
1 year old

Crown-of-thorns
3 feet tall,
4 years old

Lantana 5 feet tall,
3 years old

Start with a coleus cutting or a marigold seed this winter and you can have a stately little tree by late summer. Geraniums, fuchsias, and lantanas are often grown as trees. So are fragrant lemon geraniums, rosemarys, and other herbs. And these are just a sampling of the plants you can grow as elegant "standards," a word whose many meanings include flag, pennant, and "a plant trained or grafted to have a single, erect, tree-like stem." Collector Les Seigman grows crown-of-thorns as tabletop topiaries, his "jewels of the indoor garden." He finds that standards also allow more growing space in a patch of sunlight: When heights are staggered, pots can sit closer together. The trick is staking the main stem and snipping off side branches to encourage height. Then nip off the top at a desired height, and prune and pinch to develop a full crown. The process rarely takes more than a year, and once the shape is set the plants maintain their height and vigor with just ordinary care. Some 50-year-old lantanas and 18-year-old coleus trees are prized family heirlooms. More in The Garden and Shopping Information. *By Marybeth Weston and Margaret McQuade.* ■

Right: *In a sunny New York apartment by designer Mario Buatta, a miniature forest rings a Ficus benjamina. Lantana and heliotrope from Sprainbrook Nursery. Columnea, bougainvillea, Portulacaria afra, Synadenium Grantii 'Rubra,' coleus, lemon geranium, crown-of-thorns, Kalanchoe tomentosa and K. beharensis all from the Manhattan College collection by horticulturist Les Seigman.*

Island of Serenity in a Sea of Change

The new Chinese garden at the Metropolitan Museum

The Chinese calligraphy over the Moon Gate entrance reads "In search of quietude." Inside, the whitewashed walls, muted colors, and graceful proportions offer repose and inspiration to the student of nature. In a historic collaboration with the People's Republic of China, curator Wen Fong of the Metropolitan Museum's Department of Far Eastern Art, and his colleague, Arthur Rosenblatt, have created a replica of a small courtyard found in one of the most famous gardens in Soochow. Using Chinese materials, with the help of 27 Chinese workmen, and generously funded by the Vincent Astor Foundation, the Garden Court—and Ming Furniture Room attached to it—faithfully recapture the spirit of the great Chinese gardeners, who believed that a garden should symbolize the universe.

Confucian order and symbolism inspire this southwest view: The small pavilion (Ting) acts as a focus for the design of rocks, plants, and walkways, and as a resting place for the viewer in search

1980 Marianne Barcellona

The Chinese Garden is a practical exercise in illusion

The garden in Soochow from which the Metropolitan took its courtyard, the Wang Shih-Yuan, or Garden of the Master of the Fishing Nets, originated in the 12th century (Sung Dynasty) and reached its present form in the Chien Lung era (18th century) of the Ching Dynasty. Like most Chinese gardens, it contains a series of small enclosed courtyards around which the living quarters were built. Designed to be extensions of the living space, these courts were places of repose, but also of social intercourse and creative work. The adaptation chosen for New York, designed in a space only 59 feet long and 40 feet wide, is based on its 16th-century incarnation, during the Ming Dynasty, when gardens were made in their simplest and possibly most perfect form.

The richness of symbolism and meaning that pervades Chinese culture informs every rock and roof tile of the Metropolitan's latest installation. Along the eastern wall is a covered path that partly zig-zags—both to discourage the devil (as Mrs. Astor explains), and to require the visitor to walk slowly, turning this way and that, enjoying new and varied vistas. A striking feature of the court is the arrangement of rocks, known as Taihu rocks, marked with holes and crags formed by thousands of years of water erosion under a lake. The Chinese love these natural sculptures which can provide the observer with almost any illusion—
They are also the essence of

Mrs. Vincent Astor, the woman behind it all

They say that a Westerner cannot live in China and not be changed by it. What then could it do to a responsive only child during the most impressionable years of her life? I feel that it really changed me, and, in doing that, changed my life." Thus writes Brooke Astor in her recently published autobiography, Footprints, (Doubleday). She lived in China from the ages of 7 to 11, where she found the inspiration for the whole vast undertaking of the Chinese Garden Court and Ming Room at the Metropolitan Museum, with funds from the Vincent Astor Foundation.

Mrs. Astor speaks with eloquence of her childhood memories: "When I used to go out with my amah or my parents in the old city of Peking, ther was always noise," she recalls. "Screeching stree vendors, birds in cages, camels, rickshaws, mandarir with their drivers shouting, "A great man is passin by!", so that the crowds of people would get o of the way. Then you would suddenly find yourse going through a gate into the courtyard of a privat house; and in front of you would be a high wa the devil's wall—because the devil, apparently, a ways walks straight in China and cannot get pa this wall into your house. To step through a ga into the courtyard, leaving the chaos outside, w quite an extraordinary experience. In the summe we stayed at a Buddhist Temple in the Western Hil and the priests taught me about the beauty and e citement of nature."

Many years later, as a Trustee of the Me ropolitan Museum, Mrs. Astor recalle those halcyon days and thought, "If wanted to do something permanent for the Museur it would be wonderful to recreate that sense of s renity I had experienced as a child in China. Wh could be nicer than to make a scholar's room— courtyard in the house of a scholar? So we starte out with the room, and fortunately were able to bu some very beautiful, simple Ming furniture for it. Th foundations of the room were there, but then w didn't know how to build the courtyard."

At this point, political fate played a happy strok by creating a rapprochement between the People Republic of China and the United States, and Ch na's cultural attache told Mrs. Astor she could hav anything she wanted *(Continued on page 150*

mortals. Nestling in rocks and on pedestals are trees and flowering plants in pots—favorites being the chrysanthemum, symbol of long life; plum, promising spring and hope; pine, symbol of virtue; and the most beloved of all, bamboo. ("Better food without pork than life without bamboos," a Chinese poet said.) Along the West wall is a Ting—a pavilion with carved eaves and tiles bearing the symbols of long life, wealth, and happiness.

Each element is chosen to convey both pleasure and meaning

The North wall is devoted to the scholar's room, a pavilion called "Elegant Repose," filled with superb examples of the Metropolitan's collection of late 16th- and 17th-century Ming furniture. The wooden pillars here, as in the vestibule and along the walkway, are made of Nan wood, a rich wood with a natural lacquered texture that became so rare in China that a prohibition was placed on its use. All the materials reflect this care for authenticity, reflecting the Chinese attention to detail, for it was in their gardens, often designed by painters, that they expressed most vividly their sense of the Confucian balance between man and nature. The experience of entering this simple, small garden court, so full of meaning and symbols, can provide us today with as much satisfaction as it did the scholar-gardeners of centuries ago. ■

Top left: Roof tiles, fired in specially reopened Imperial kilns to achieve accuracy of color and texture. *Top right:* Geometric fretted windows, molded Taihu rocks, and gracefully growing trees. *Left:* Gently zig-zagging path leading to the scholar's room filled with fine Ming furniture.

sand of Serenity in a Sea of Change

Norman McGra

Designed For Versatility

The loft of Jack Lenor Larsen

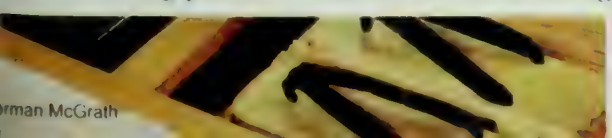
pace, color, texture, even the functions of the furnishings re changeable in the New York loft apartment, once a warehouse, of textile designer Jack Lenor Larsen. Without Oriental objects, he has achieved a Japanese-style calm and bility by adhering to the practical Japanese decorating phiphy: What is unnecessary is eliminated or stored away; t remains has several uses. The main ingredient in both ciples is a series of fabric-covered panels. Gliding on long, den tracks, the panels define space, conceal belongings, ribute color and texture. Most flip around to display dift colored and textured fabrics. Dual-duty furniture, some d under the deck or behind panels, pillows that reverse change of fabric, and a variety of collections, shown one time from behind panels, complete the flexible theme.

The main living space, above, viewed from the hall, has a carpeted deck in front of the windows with a pale-wood dining table and a painted-black reflecting pool. Sliding panels can close off this area. Dining table on low, lacquered stands can be put on taller stands next to the rolling table on the main level to make one long buffet table. Under the deck, long storage chests pull out to serve as at-home working surfaces or, with cushions added, for extra seating or sleeping. The two couches open out into beds. Reversible cushions are oatmeal linen or sun-yellow silk. Leaf-like rug is made of soft leather scraps. Top left: Panels along both walls keep collections. Beige and gray linen panels change to multicolored velvet or golden silk. Bottom left: As seen from the pool, center panels pull back to expose solid, brightly colored stationary panels.

Closeups—dining table can be rearranged for large parties. A deck with a reflecting pool also serves for bathin

Designed For

ersible sliding panels reveal a bar, china storage, collections, and a changeable silk banner hangs overhead.



orman McGrath

Versatility

Designed For Versatility

Oriental logic unifies an inventive mix

Norman McGrath

From the other end of the hall, right, the smaller living space also has a deck, covered in sisal, with a Japanese loom and pull-out chests below. Antique trunk doubles as a step to deck. Nineteenth-century caned divans and wicker chairs have flip-over pads. More collections are behind panels. Fabric hangings are from Mr. Larsen's Asian travels. Panels can close off the entire area. Above: *Opposite the loom is Mr. Larsen's sleeping loft, nestled under the brick vaulting that is part of the original building. His bathroom is below.*

The smaller living area is an intimate setting for quiet gatherings. Here, eclectic furniture is clustered on a soft beige rug. The space is cozier, but the principles are the same: simplicity, fabrics in soft and glowing colors, and multipurpose furnishings. "The way I've planned my apartment, I can change the entire look or use of the space without rearranging furniture," explains Mr. Larsen. "I have five places to sleep, but no bedroom; five places to eat, but no dining room." Fabrics and leather rug designed by Mr. Larsen. For details, see Inside Story and Shopping Information. *By Nicole LaMotte. Editor: Joyce McRae.* ■

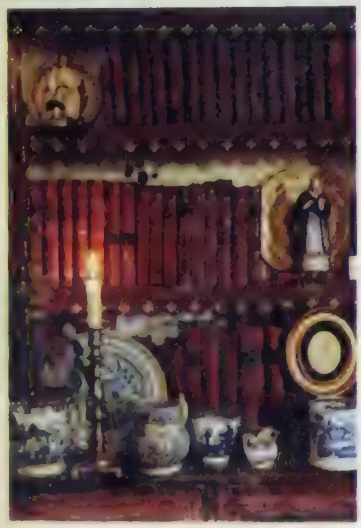
Giving Presence To The Past

By Martin Filler

A vivid, living spirit recaptured in a unique London house

The problem with most museum houses is that no one usually lives in them. Without the presence of people, a house becomes a mere collection of rooms. Paradoxically, the greater the striving for historical accuracy or aesthetic authenticity in a museum house, the more obvious that major omission becomes. Thus a historic house is often empty of life no matter how filled it is with things. Attempts to vivify the museum-house experience have ranged from the use of appropriately costumed guides (and guards) to the development of sound-and-light extravaganzas to summon up the departed spirits of the place. But they can never truly substitute for the real thing. A house with less-than-museum-quality furniture, with a less-than-noble pedigree, but with a living inhabitant might much more

(Continued on page 97)



The last functioning mews house in London, former Kensington home of Dennis Severs, right and opposite page, was located above the stable where he kept his landau and his horse, Mecklenburg-Strelitz. Peeling plaster above mantel, right, was left untouched: "It kept the room from becoming just another pretty little parlor, instead of what it was—a coachman's office," explains Severs, who previously conducted carriage tours of London. Bookcase, above, displays his treasures, including oval-framed sketch by Queen Victoria of her first cousin, the tragic Empress Carlotta of Mexico, wife of Maximilian.

George Wright

Giving Presence To The Past

Kitchen in Dennis Severs's present house in the Spitalfields section of the East End of London, above, recreates room from Beatrix Potter's The Tailor of Gloucester. *Paneled Georgian drawing room, opposite page, is used only on special occasions, when it is illuminated by 50 candles. Bust of young Queen Victoria, left, is grouped with her pincushion and a silk bag that hung from her royal Christmas tree: Filled with gold coins, pouches were distributed as gifts to servants.*

George Wright

The day is
cycle of rooms,
rom the kitchen
at dawn
he drawing room
at midnight

successfully recreate the past than many houses with much more valuable artifacts. Such is the case with a special house in the Spitalfields section of the East End of London. This unique old building has something more distinctive than a royal heritage, a government subsidy, or even a resident ghost. It has its own resident eccentric. His name is Dennis Severs, and the rather unusual way he has chosen to live in his equally unusual house is a fascinating tribute to the persistence of the English eccentric tradition. The late Dame Edith Sitwell, herself a great English eccentric, once defined eccentricity as "the Ordinary carried to a high degree of pictorial perfection. . ." That is an exact description of what Dennis Severs has created at Number 18 Folgate

(Continued on page 99)

George Wright

Bleak air of Dickensian poverty pervades sparsely furnished garret, above and left, *used by owner as his bedroom. Engraving above mantel depicts Billy Sykes in* Oliver Twist, *small chair at far left evokes Tiny Tim in* A Christmas Carol, *clerk's desk in corner glass office is reminiscent of* David Copperfield *and* Nicholas Nickleby. *Under engraving of Queen Victoria,* left, *vignette commemorates other Dickens characters: first edition of* Pickwick Papers *lies next to reminders of* The Old Curiosity Shop—*memorializing Little Nell and walking stick symbolizing her grandfather.*

Unlike most historic houses, this one reminds us that times were often hard

Street. Just around the corner from the bustling fruit and vegetable vendors of he cavernous Spitalfields Market, his small house is a veritable time capsule of a vanished past. The five-story brick structure, built in 1725, is inhabited as it would have been when it was new. Chronologically, of course, the owner lives in he 20th century, but spiritually he dwells in another age. This 10-room relic s heated by wood-burning fireplaces, is lluminated only by candles and oil amps, and is refurbished only sporadically: The kitchen, for example, was last painted in the year of grace 1860. What's perhaps most unusual of all is that Dennis Severs was born in California. With hat incomparable zeal found only in the convert and the immigrant, he has become more English than the English, and perhaps even more eccentric than the Californians.

"I never really intended to live in the past," recalls the 32-year-old expatriate n an accent that has become more Eton han Escondido, "I just wanted to live in England." In the summer of 1967, when other California teen-agers were heading for Haight-Ashbury, Dennis Severs headed for England. It has been the country of his dreams ever since he fell in love with all things English while still a schoolboy. After a picaresque tour of the English countryside, hitchhiking, and sleeping in fields, he decided to settle in London. There he earned his living by giving tours in the last private horse-drawn carriage in town. He made his home in a condemned Kensington mews house, the last functioning one in London, which he rented for the token fee of one peppercorn a year. His landau and his horse,

(Continued on page 145)

Giving Presence To The Past

Unusual still-lifes abound throughout ten-room Spitalfields house: Collection of old nightshirts, below, hangs on wall above floor laid with newspaper depicting opening of Crystal Palace Exhibition in 1851. Victorian console table, bottom, is crowded with miscellany of china and crockery discovered at nearby Brick Lane flea market.

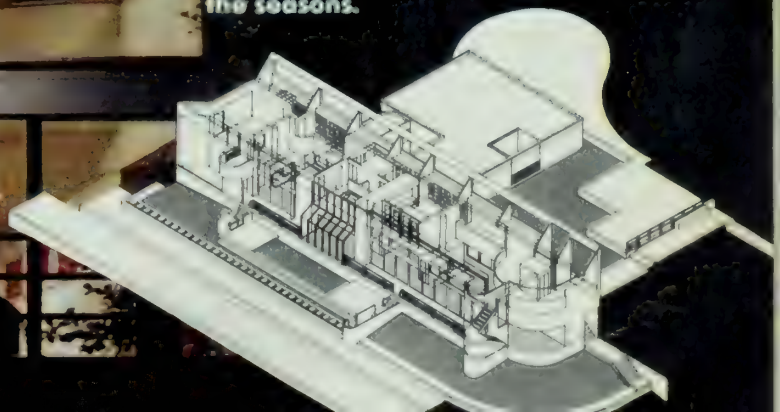
CLASSIC MODERN, ON THE

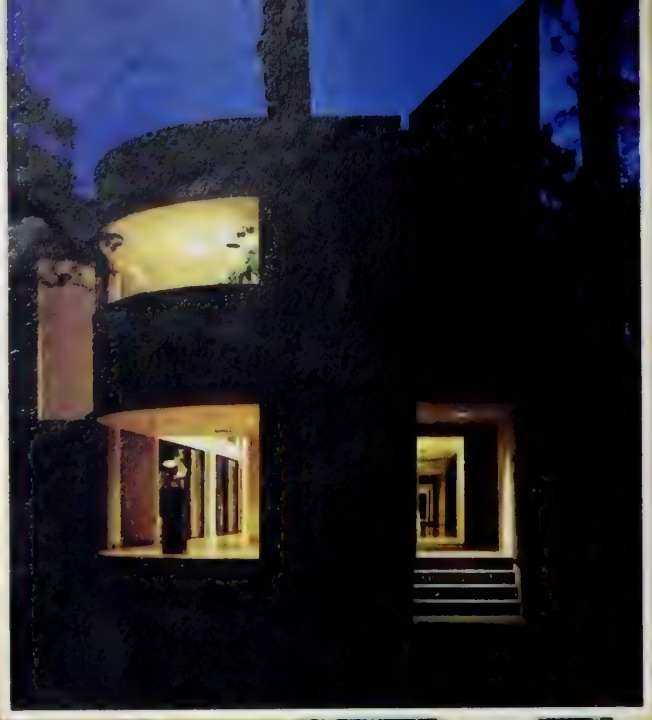
Top: House echoes surrounding trees in the strong vertical lines of curved stairwell and entranceway at end, as well as second floor balcony. Exterior is gray stucco, white in recessed areas. *Inset:* Bridge leads from street to house. *Bottom:* Expansive windows on back of house get full southern exposure, bayou view.

Richard

STRAIGHT AND NARROW

Terraced above the edge of a Texas bayou, a boldly geometric house captures light and a breathtaking view from every room and angle. Designed with a facade of windows, a horizontal series of rooms, the structure changes moods from day to night and with the seasons.





Below: *In living area, columns by windows accent room's double height. In intimate library balcony, shelves continue house's ordered geometry.* Inset: *From entry side, house's narrow silhouette with peaked clerestory. On angled peak are solar collectors to supplement heating system. Curve at entry directs movement into open rooms that give a view from one end of house to the other. Sculpture by James Groff from Dubose Gallery, Houston.*

Richard

STRAIGHT AND NARROW

Inside, not an inch of view or living space is lost to doors and hallways. Angles and curves flow from one area to another so the highly organized space is visually inviting as well as perfect for practical living. Clear lines and white walls set off collected works of art and are responsive to abundant trees and sunlight.

STRAIGHT AND NARROW

The clarity of this light-filled house reflects the understanding between architect Robert Griffin and owners Lon and Helen Cunningham, who all agreed on a simple, tightly organized plan. The Cunninghams, he an engineer and she an interior designer, also wanted the house to take full advantage of its long, narrow site above the floodline of Buffalo Bayou in Houston.

A long sequence of rooms with uncurtained windows, the two-level house faces away from the street and toward the inviting view and southern light. The rooms span the house's width to get additional light from the clerestory on the northern side. On the first level, only partial walls divide the rooms, creating circulation space along each side of the house.

On the upper level, even

Dining in a natural setting. With windows on both sides, dining room brings the outdoors in, the indoors out.

ooms enclosed for privacy ave views outside—for the uest room, an outdoor deck; or the master bedroom, rench windows that overook the interior. Open ridges, accenting the house's orizontal lines, lead to the urved library balcony which oks directly over the lofty ving room.

So as not to interrupt the house's pleasingly long vistas, Mrs. Cunningham grouped furiture in islands away from alls. For impact, the Cunnghams' treasured collecons are arranged sparingly.

Within the house's harmoious geometry, rooms have ontrasting moods. While the ining room's low mirrored eiling creates an intimate ook, the warm open kitchen xtends to the outside deck, nd also shares its buffet ounter with the adjoining me room. And the game room's enameled hearth in deep blue, inspired by the sky outside, accents the room as a traditional place to gather.

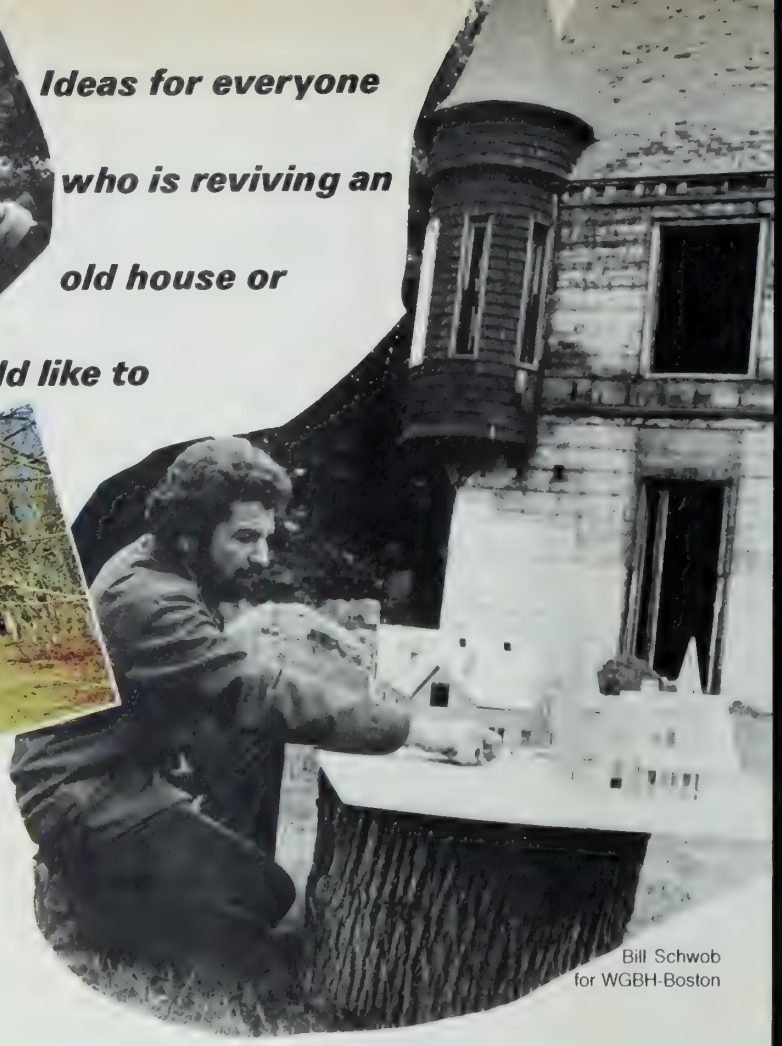
The Cunninghams also entertain on the outdoor deck that neatly terraces the house to the landscape. At night, the view of house's glowing interior offers a panorama as captivating as the bayou below. *By Jane Nisselson. Editor: Elizabeth Sverbeyeff Byron.* ■

Top: *View past kitchen toward living room. Bleached white-oak floors continue throughout first level, unify rooms.* Right: *In game room, TV and stereo equipment built in over blue enamel hearth.* Top left: *Dining room's low mirrored ceiling decorated by trees reflected from two walls of windows.* Bottom left: *At house's centerpoint, glassed-in breakfast area extends onto deck. Red enamel table mirrors outdoor view.*

Richard Payne

NEW HOPE FOR OLD HOUSES

Ideas for everyone who is reviving an old house or would like to



Bill Schwob for WGBH-Boston

Bob Vila, above, host of "This Old House," on-camera with a model of the H.H. Richardson house, a Victorian country home built for Dr. Henry Jacob Bigelow, Boston surgeon. The 10,000-square-foot structure will be divided into condominium units and sold, once the conversion and TV taping are complete.

From the people who brought you cooking à la Julia and gardening à la Crockett, now comes a wonderful new television series on renovating. "This Old House" is the title of the show, which will serve as a model for anyone interested in the nuts and bolts of rehabbing an old structure. The house in question is a distinguished shingle-style mansion designed by Henry Hobson Richardson and built in 1887 outside Boston. This is the second such project taken on by WGBH-Boston, which has taped the renovation of a more modest Victorian house for part one of the series, which is just finishing its run on PBS.

What makes the program so enjoyable is that, as in "The French Chef" and "Crockett's Victory Garden," a learning-at-the-elbow approach takes the viewer through all phases of the remodeling process, with contractors who actually do the work on-camera. The show's host, Bob Vila, acts as the hypothetical homeowner learning what he can about each step of the renovation and trying his own hand at some of the more do-it-yourself skills involved.

The idea is to give anyone who hopes to tackle either a whole-house renovation or just to improve isolated parts of his home a true picture of what to expect. Rather than a complete how-to manual, "This Old House" is a 26-week documentary of work in progress, which will inspire the energetic and enlighten the uninitiated.

And the happy ending is that this once-abandoned house has been rescued from destruction thanks to the efforts of the Newton Historic Preservation Association and WGBH-TV. Because the grand scale of the house makes it impractical for single-family living today, it is being divided into condominium units—a trend in the conversion of large old houses today—which will incorporate modern fixtures and solar-powered hot water, yet retain much of the original architectural detailing. Watch for local listings. ■

BY ELIZABETH GAYNOR

NEW PERSPECTIVES ON THE TOP OF THE TARI F

Paul Warchol © ESTO

Beautiful objects plus an entertaining history of the art of dining make a provocative exhibition

Top: *Exciting and delightful ways to fit hand to mug: Mashiro Mori's new designs for mass production.* Far left: *Delicate scallops in the rim of potter Marek Cecula's rice bowls stop the roll of the chopsticks.* Left: *All related, each slightly different: the patterns on Dorothy Hafner's "Kyoto Hommage" placesetting.* Below: *Rube Goldberg comments on the rise of the buffet supper, circa 1944.*

BY DENISE OTIS

Dressing ourselves and dressing our dining tables are for most of us the only daily chances to exercise our visual creativity. To experiment with color, make new combinations of shapes and textures, express our sense of occasion and our own vision of what is beautiful or appealing. It's easier to redecorate the top of the dining table than any other area in the domestic environment—and less expensive. At all but the highest levels of luxury and rarity, the elements of a tablesetting are comparable in price with the elements of a wardrobe. A dozen napkins cost about as much as a silk scarf, a dozen dinner plates may be less than a new dress. Your tablesetting wardrobe need be limited only by your personal need for variety and the storage space available. At every price level there is an abundance of attractive designs to choose from.

An opportunity to see some of these choices, many new designs shown for the first time, is one of the several pleasures of "For the Tabletop," an exhibition organized by the American Craft Museum and sponsored by Rosenthal AG and the National Endowment for the Arts. It will travel the country for two years after it closes in New York on January 18. It's an exhibition in three parts: a survey of the contributions of architects and industrial designers to 20th-century mass-produced *(Continued on page 147)*

© Rube Goldberg, permission granted by King Features Syndicate, Inc

In back of the house, right, windows bring light to all three levels: topmost loft, game room in between, and living room below. Master-bedroom wing opens on to the deck through sliding glass doors, which can be covered by a sliding "barn door." Jacuzzi whirlpool on the deck. Indoor-outdoor furniture by IMP.

Greenhouse, left. Old wicker lends the room the cozy air of a conservatory. Furniture from The Wicker Garden. Mid-State Tile floor.

You can see down from the loft into the game room, opposite below, which in turn overlooks the living room. Plants and sculpture in front of bare windows take the place of curtains. Etagère from Roundtree. Deer, tiger painting, and painted boxes from W. H. Potts Antiques. Koch and Lowy lamps. Rosecore rugs. Poster from J. Pocker & Sons.

The Best

Living in an old-fashioned barn is a dream for many of us. now you don't have to go traipsing through meadows to a barn of your own. This new Yankee Barn, designed by Hanslin of Yankee Barn Homes, has all the charm and ap of a native American barn. In fact, Yankee Barns are built a framework of posts and beams, just like the old struct used to be. And the timbers are authentic, reclaimed from New England mills and factories. The Yankee Barn differ is this: It's built in sections in a factory, shipped to your on the back of a flatbed truck.

Barn raising has never been easier. The panel method of struction hastens building time—an entire Yankee Barn ca put together in a matter of weeks. Your contractor lays a f dation and sets the frame of recycled timbers in place. T up go the pre-made Douglas fir wall panels that have alr been insulated and fitted with double-pane windows. Floor d ing for the upstairs rooms has a dual purpose: On the rev side, it's a finished ceiling for the rooms downstairs. And insulated roof panels form both a plank-look interior ceiling the exterior roof. Textured shingles by Bird & Son are the ishing touch. Because the Yankee Barn is supported by four ter beams, interior walls are non-load-bearing, and can be pl

Karen Radkai

# of Barn Living

Barns have been around forever, but now you can have your own and heat it too! The ready-to-build house on these pages combines terday's charm and flavor with practical new design and energy-saving elements so you can live in the best of both worlds.

ever you like: Add on rooms, alter room arrangements to our special needs.

is newest Yankee Barn has some passive solar features—undance of south-facing glass, including a greenhouse on rst floor, and superior insulation. The greenhouse off the room has a Mid-State Tile floor that stores the sun's heat y, releases it to the room at night. To guard against heat greenhouse windows are protected by insulating panels that up or down manually. Tall windows on the back of the are protected by an insulating, fabric-covered Mylar shade alls from the topmost window to ground level.

decorate the five-bedroom barn, designer Ann LeConey easy-to-find Harden furniture and upholstery fabrics from nacher, for a mood that's sophisticated country.

Karen Radkai

Inside the Yankee Barn, each room is decorated to bring out its own personality. "Instead of trying to make rooms into something they're not, I like to emphasize the coziness of small rooms, the expanse of large ones," explains Mrs. LeConey. And by covering traditional furniture with fresh colors and unexpected pattern, the house dresses up. The result: a happy marriage of convention and soft contrast—for pretty barn living.

Since the living room is large, and open to both the greenhouse and the outdoors, it's decorated with a splash of flower colors. As in a casual country garden, patterns mix—two different stripes for chairs and curtains, a patterned rug, the sofa's chintz. "Have fun with pattern and color, but without overdoing," advises Mrs. LeConey. Plump rounded furniture and scallop-edged curtains soften the barn's sturdy architecture.

Upstairs in the game room, the woodsy greens of the sponge-painted backgammon table, camelback sofa, and durrie rugs are a natural fit with country-texture surroundings like the woodplank floor and ceiling, brick fireplace, and beams.

To enliven the kitchen's rustic look, unexpected slickness—black appliances by Magic Chef, buckskin-colored ceramic-tile counters, bare-bulb lighting circling the room.

In a small dining room you might not think six armchairs would fit around the table—but they do, and the result is total comfort. The tiny-print fabric on the walls creates instant coziness in this low-ceilinged space.

living room, above, viewed from the greenhouse. Harden furniture. Upholstery fabric by Schumacher. Chintzes by Waverly. Stark carpet. Basket, Madderlake. Art by Richard Smith at Bernard Jacobson Gallery. Imari chargers from Gordon Foster Antiques.

game room, opposite top. Enhancing the handsome surrounding whaling seascapes, an antique barometer, Woolworks needlepoint pillows.

kitchen, opposite center, viewed from living-room pass-through. Howard Hodgkin prints at Bernard Jacobson Gallery. Utensils, Manhattan Ad Hoc Housewares. Otto Gerdau stools. Tile by Mid-State.

dining room, opposite right. A medley of prints repeats the garden mood of the house. Tableware from Henri Bendel and The Gazebo. Villeroy & Boch dinnerware. Oxford Hall flatware.

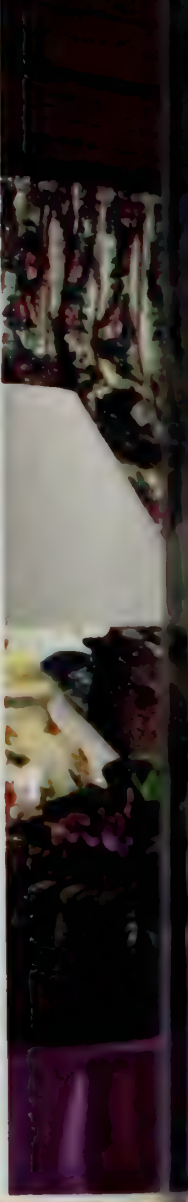
Paul Warchol ESTO

Best of Barn Living

Against rugged barn wood and recycled beams, a counterpoint of plump comfortable pillows, soft feminine fabrics in pastel colors.

In the master bedroom, above, love seats upholstered in a Schumacher fabric create a cheerful mood. Sealy mattress and box spring. Rug at Carrington. Plates from Bardith Ltd. Bob Kane paintings over bed at Haller Gallery. William Tillyer watercolor over sofa at Bernard Jacobson Gallery.

Master bath, right, is snug as a ski lodge, filled with the beauty and texture of natural wood. Red towels, blue ceramic tile floor add spark. Martex towels.



Karen Radkai

Best of Barn Living

In the quiet upstairs spaces tucked under the eaves, a pretty bedroom, sleek bathroom, plus an extra room to spread out and work in

Upstairs bedroom, above, filled with soft colors, old-fashioned accessories. Quilt from Thos. K. Woodard. Pictures from J. Garvin Mecking and W. H. Potts Antiques. Desk accessories at ffolio 72.

Decoupage studio loft, left. Skylight lets in lots of sun. Window beyond overlooks backyard deck. Table at Linlo House. Decoupage supplies and finished

Wooden rafters, pitched ceilings, and rooms reminiscent of haylofts are all part of the charm of barn living. In the second-floor bedroom, ruffled shades soften wood-framed windows. The room's warm appeal comes from an old-fashioned pencil-post bed and elm desk by Harden, and a collection of handmade objects: the antique quilt, old wicker rocker, dog pictures on the walls, a stack of print hatboxes by the desk.

The focus of the first-floor master bedroom is a fourposter bed made from old beams. One of the options in a Yankee Barn, it's built to the size you want. A simple scheme of green and white creates an open outdoor feeling.

Paneled in fir, the master bath has plenty of storage drawers, a Jacuzzi whirlpool tub for two, and a dramatic skylight above.

The attic room is the newest kind of hideaway. Here, it's a decoupage studio, filled with friendly country-checked seating and a big oak table large enough to spread out projects. This space could also be adapted as an extra bedroom loft or play area.

For more about the Yankee Barn, see Building Facts and Shop-

POULIOT
TAILLEUR
Grandma Moses

Bold Folk Art, Bold Setting

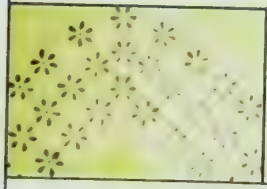
Gilded and stylized cock weather vane, c. 1850

If you're a passionate collector, surrounding yourself with arrangements of your favorite things lets you enjoy them every day. Whatever *you* love best is the starting point. The trick is to keep your house from becoming a museum. On these and the next eight pages, visit our collection of great ways to live with all kinds of collections.

John and Janet Wallach relish American folk history by living right in the middle of it—with a collection of American folk art ranging from 18th-century furniture and Civil War quilts to contemporary folk paintings. They bought their 19th-century farmhouse because it suited the collection. Then they devised a decorating strategy that highlights the art, but also makes the people who live there comfortable.

The big living room, *left,* naturally generates lively conversation. Warm, bright red walls tie the art together and make a stunning—but not distracting—backdrop. For example, the red emphasizes the quilt's pattern and outlines the scissors, a tailor's trade sign. On the cream-colored floor, a stenciled snowflake pattern edges the room. The pattern came from the design on the sofa and chair upholstery, a modern fabric based on an Early American coverlet pattern. All of the pieces in the seating arrangement are covered in the same fabric for unity and simplicity. Comfort was the criterion for choosing the pieces. The choice of coffee table illustrates the liberties the Wallachs are willing to take with antiques. They bought an old wine rack, turned it on its side, and put a sheet of glass on top. Its simple design adds a graphic element to the space. The large-scale objects seem alive with movement—a trotting horse, a strutting cock, a gesticulating Indian, a swooping eagle.

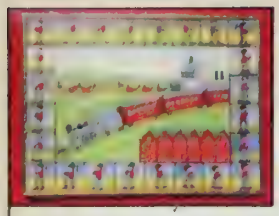
(Continued on page 116)



Snowflake pattern hand-stenciled onto floor

In the living room, left, a treasury of American folk art: courthouse bald eagle, c. 1875; a Madison Ave. sign, early 1900s; baseball andirons, 1890; Philadelphia cigar-store Indian, 1875; Pennsylvania dower chest, 1793; John Arnold portrait, 1850; Civil War quilt; weather vanes, 1800s; stoneware crocks.

Joshua Greene



Current folk art painting by Jack Savitsky

Bold Folk Art

Weather vane and patriotic banner.

Continued from page 115

Dinner for 20 in this room is not unusual, and the Wallachs make it memorable by putting tables into the corners of the room and adding a charming folk figure to the center of each table; china is often contemporary folkware or pewter-like oven-to-table plates.

How does it all work? To achieve the blend of collection and decorating, Mrs. Wallach avoided a literal re-creation of a period. "We wanted to make our collection come alive," she remarks. "Some collectors insist on purity, but period chairs can be very uninviting. We're more interested in practicality and comfort." To start, the Wallachs used **bold, primary colors to simplify the background and amplify the art.** Brightly colored walls pick up the colors of the painted and woven art, and set off the rich old-wood tones, gold leaf, or oxidized copper. The walls, floor, and ceiling make neat planes of color. And glossy walls reflect more light for an even livelier look. **The scale and placement of the objects help coordinate art and decorating.** First, there is no clutter. Fewer, large-scale pieces are selected for maximum impact, and each piece has enough space surrounding it to stand apart. Secondly, each is located so it relates to the rest of the room by color, shape, or texture. And thirdly, most of the objects establish the flow of the house, often leading people into or out of the rooms. The Wallachs **use pattern sparingly for graphic impact.** Modern fabrics display new patterns that are evocative of the old, creating a natural interplay of art and furnishings. Throughout, **the furniture is comfortable and uncomplicated.** Furniture that is part of the collection is functional. When an old piece can be unnoticeably altered for better use, it is altered. Where modern is more suitable, it is used.

The entrance hall, above center, wakes up to its art. Just outside the red living room, the hall reverses the use of red and white: Clean white walls make an airy first impression, and the red banister connects this room to the living room and picks up the flag design. Red also leads the

In the entrance hall, welcoming ship's-captain figure, 1860s; "Great Star" centennial flag.

slate-colored carpeting lets the huge flag make the color and design impact, while the checkerboard pattern on the floor plays against the stars and stripes subtly. The wooden ship's-captain figure on the pedestal smiles a friendly greeting to visitors.

Truly a room for sleep, the bedroom, below, is wrapped in deep midnight blue to set off the shiny weather-vane figure—gilded as all originally were—and the wood of the bed, tables, and shutters. The quilt, from America Hurrah Antiques in New York, is the only patterned area. Mainly red and white, it continues the house's color scheme. The beautiful fourposter bed of tiger maple was widened at the base to accommodate the Wallachs' queen-size mattress and bedspring, so the design was kept intact, but sleepers have more room. End tables are part of the collection; lamps were bought new.

Like the living room and hall, the bedroom sets its own mood. But courageous use of red, white, and blue, graphic impact, comfort, and the spirited nature of the objects fill every room with the joy of collecting American folk art. "The collection is something we have built together," says Mr. Wallach. We confer about each acquisition. We treasure the first piece we bought together." The Wallachs' two sons benefit from their parents' collection: "Growing up with art," explains Mr. Wallach, "gives them a terrific enthusiasm for it." Details, Inside Story. *By Nicole LaMotte. Editor: Kaare Gray.* ■

Wooden carousel figure, the Ringmaster, 1878-80; the beginning of a cherished collection.

Joshua Greene

The bedroom, with fourposter bed, 1840s; early 19th-century furniture; modern-day lamps.

EVERYTHING IN ITS PLACE

Horst

ONE OF THE NICEST WAYS OF SHARING A COLLECTION IS TO SPREAD IT OUT FOR EVERYONE TO ENJOY. A woman we know arranged this starburst of snuff boxes, Georgian mugs, vermeil fish, Brazilian fertility symbols, and other silvery things under the lamplight, on a tabletop in her living room. The effect: so glittery, so inviting, you're impelled to touch —which is just the point.

y, collections have come f our cupboards and into decorating. Collections say we are, what we like. They're ard signs of inner passions. ll objects—the kind most of us ct—have big impact when ped en masse. In fact, number of things can me a collection, when ered together in an nized way. The next few s show how some onate collectors nge their special rs, to help inspire own display.

Dav d Massey

ALL-OF-A- KIND COLLECTION, ASSEMBLED SYMMETRICALLY, INCREASES ITS GRAPHIC IMPACT. Designer Frederico Forquet hung rows of identically framed dried ferns in his Italian country studio. He found the collection, which once belonged to a British colonel, while searching for a fabric design in Sikkim, northern India.

A COLOR CONTRAST CAN HIGHLIGHT YOUR COLLECTIONS. Stephen Spector's bridge of shelves a light background, to accent Chinese porcelains. Th dark sofa alcove beneath shows off special watercolor

EVERYTHING

Robert Perron

A SHOW-STOPPING DISPLAY IS GUARANTEED TO FOCUS ATTENTION ON YOUR COLLECTION. Architect Charles Moore put his toy collection in a fanciful pyramid which takes over the bedroom. The pyramid is painted like a watermelon and fashioned after the pyramid on the dollar bill, topped by a mirrored "eye," with a Latin inscription on the ceiling. The tunnels inside are just like the ones in Egyptian pyramids. Dr. Moore's bed is hidden within on the other side.

Tom Tree

THE SPECIAL DISPLAY CASES THAT SHOW OFF YOUR COLLECTION CAN BE A COLLECTION IN THEMSELVES. In the loft of Dorothy Twining Globus, beads, buttons, campaign pins, and toys are among the ephemera stored in the drawers of an old type case, *above left,* found at a flea market. Mrs. Globus is head of exhibitions . . .

IN ITS PLACE

. . . at New York's Cooper-Hewitt Museum, and curator of her family's own collection. The cocktail table, *top right,* "filled with our most special objects," is made from two type drawers topped with glass. A 19th-century French display case, *above,* keeps everything protected, yet in sight. Vintage postcards twirl on an old-fashioned rack, beneath the watchful eye of an architectural fragment. Details, see Inside Story. ■

By Mary Seehafer

Bruce Wolf

Raeanne Giovanni

UNMATCHED BUT BELOVED THINGS CAN BECOME A COLLECTION, WHEN YOU COMPOSE A GROUPING IN A DEFINED SPACE. Robin Guild, author of *Homeworks* (Van Nostrand Reinhold), creates an asymmetrical display of ever-changing favorites on his mantel.

EVERYTHING

AN UNUSED SPACE AT THE TOP OF A CUPBOARD can be the perfect untouchable place for a collection, like these turn-of-the-century food tins, with iron penny banks below, in Ken and Sadie Clements' studio.

Feliciano

EASY-TO-FIND PLASTIC BOXES HUNG ON THE WALL give importance to the handcrafted pieces within, and protect them, too. Architect Byron Bell's favorites include prehistoric pottery, Timbuktu jewelry, Eskimo ivory, a Tibetan ink pot, brass trinkets from India. *For how-to, see Inside Story.*

IE BUSIEST ROOM THE HOUSE IS TTEN THE BEST ACE TO SHOW F A COLLECTION, Ken and Sadie ements put their wter in the living om. Old and new x happily in a ditional hutch. ndlesticks, another vorite, also abound.

Peter Aaron | STO

LINE UP A SPECIAL COLLECTION ON THE HORIZONTAL TO GIVE IT SPECIAL ATTENTION. Here, Teco pottery is silhouetted against a handpainted mural, on a sofa table in the living room of Barbara Schwartz of Dexter Design. Light comes from recessed wall washers.

en its place

Tom Yee

A SECRETARY IS TAILOR-MADE FOR A COLLECTION, ESPECIALLY WITH ITS DOORS LEFT OPEN. AND EACH PIECE CAN FIT INTO A NICHE OF PROPER SCALE. Decorator Mario Buatta keeps his whimsical china—fruits, vegetables, and flowers—in a red lacquer secretary. "It's purely decorative, fun to look at," he explains, "rather than a scholarly collection that strives for perfection. The papier-mâché watermelons were practically made yesterday, yet they're perfectly content with the 19th-century cabbages."

Living With The Things You Love

EXOTIC OBJECTS CREATE THE MOOD

An unusual collection of newly appreciat turn-of-the-century art is arranged wi wit in a young couple's New York apartm

The collection of late-19th–early-20th-century paintings, bronzes, ceramics, and furniture Duncan and Minnie McLaren have brought to their New York apartment makes it a primer for creating mood and sophistication based on large doses of one's-own-style rather than large doses of money. He—an Englishman, vice-president of Sotheby Parke Bernet (also author of *In Ruins*, a brand-new, ironic/poignant view of Ireland's old houses, from Knopf); she—Minnie de Beauvau-Craon, a French princess with Spanish and Bolivian blood. Together they share an exotic [illegible] for both the [illegible] and the [illegible]les of the [illegible] the 19th [illegible] ular [illegible] something [illegible] their generation.

[illegible]ighting as well as the languorous allegoric quality of Symbolist pictures [illegible] especially glamorous dining room, above. Ceiling spots light the pictures, [illegible] the silver gleam and picks up the gilt of the picture frames.

[illegible] night. Especially the dining [illegible] the candlelight—the picture [illegible] candlesticks, a gilt bronze [illegible] r on the dining table. [illegible] n. Often there are [illegible] in silver pots, other times big bouquets of white Symbolist lilies, and sometimes [illegible]t orchids wired on [illegible] blossoms. The walls are gray, so ev- [illegible]ttom of an old staircase,

already made in a banquette b fore they mov in, was cover by the McLare in cushions black wool. S iny inserts whi were meant to green and silv are now gre and pink. (T silver turned m teriously pi when it w cleaned.) The d ing chairs a 1930s French, tall portrait-ph tograph of t McLarens Palm Beach Gerald Incand is '30s-style dc for them in 197

An ordina molded pi mantel, a cus of the ing room, mal an importa place to displa group of 19 century Symbo bronzes, a pair French Emp candlesticks Thomire. T bookshelves the living room there when th moved in—hou the collection European cera ic pots and ja inspired by Chinese, Japanese, Indian, and Persian objects th found their way to Europe after the middle of the 19th centu A large contemporary sofa, ottomans, and unpainted wooc cubes make straightforward movable seats and tables.

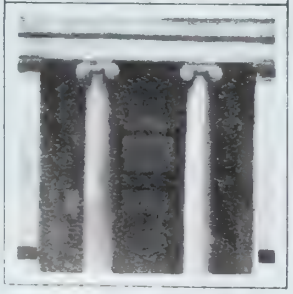
Since the McLarens expect to move around in the next f years, their exotic taste had to be expressed very practical The collections make a kit that will move into any new setti and immediately create the atmosphere they like. The plan spend whatever they can afford on collecting rather than immovable decorating—elaborately treated windows, wa floors—becomes the discipline for their romanticism.

ver the living-room mantel, above, Oswold von Gelden inting, Armand Point pastel. Collection of 19th- and early- th- century ceramics, in the bookshelves, right.

ne of the things Duncan McLaren likes about moving is that it makes him look again at what he's collected. "I like to put things in different places. Objects take on a life of their own. They follow you around like friends. ne friends get more prominence than others depending on ere I'm living. Some don't survive. It's important to edit form of collecting. I always have preconceived ideas of ere things will go—the pots into bookshelves, the Jean-Mi- l Frank desk in the biggest room—then everything changes. ve hanging pictures. I know when I've made a mistake be- se I can't live with it." *By Nancy Richardson.* ■

Caution:

Endangered Species



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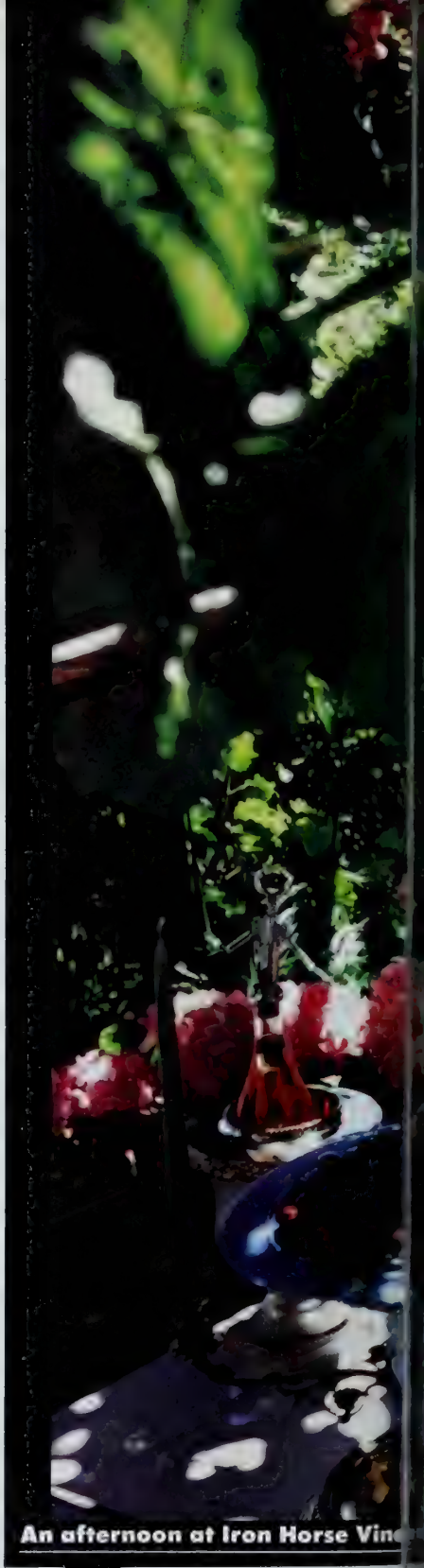
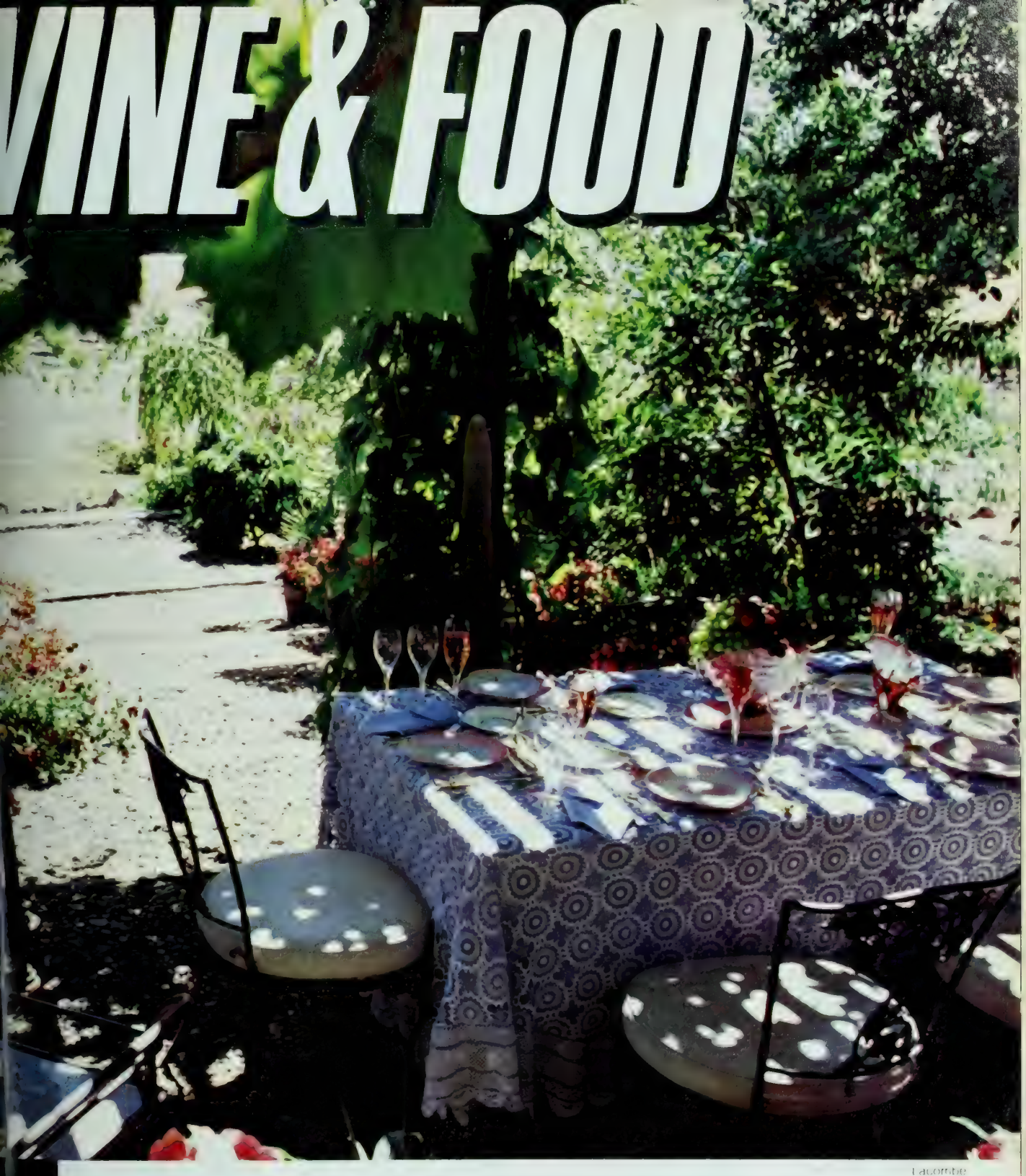


An afternoon at Iron Horse Vin

So

VINE & FOOD



Lacombe

style

oma

Explore one of California's best winegrowing regions and get to know its winemakers, how they live and entertain with their menus, recipes, and wine suggestions for: a moonlit picnic on the banks of the Russian River; a four-salad buffet in Alexander Valley; a lunch of saffroned scallops at an American "chateau"; a four-course meal of local foods in the Russian River Valley; a make-ahead outdoor luncheon in Franz Valley. Plus Sonoma County wines to look for in your local wine shop. And, if we've whetted

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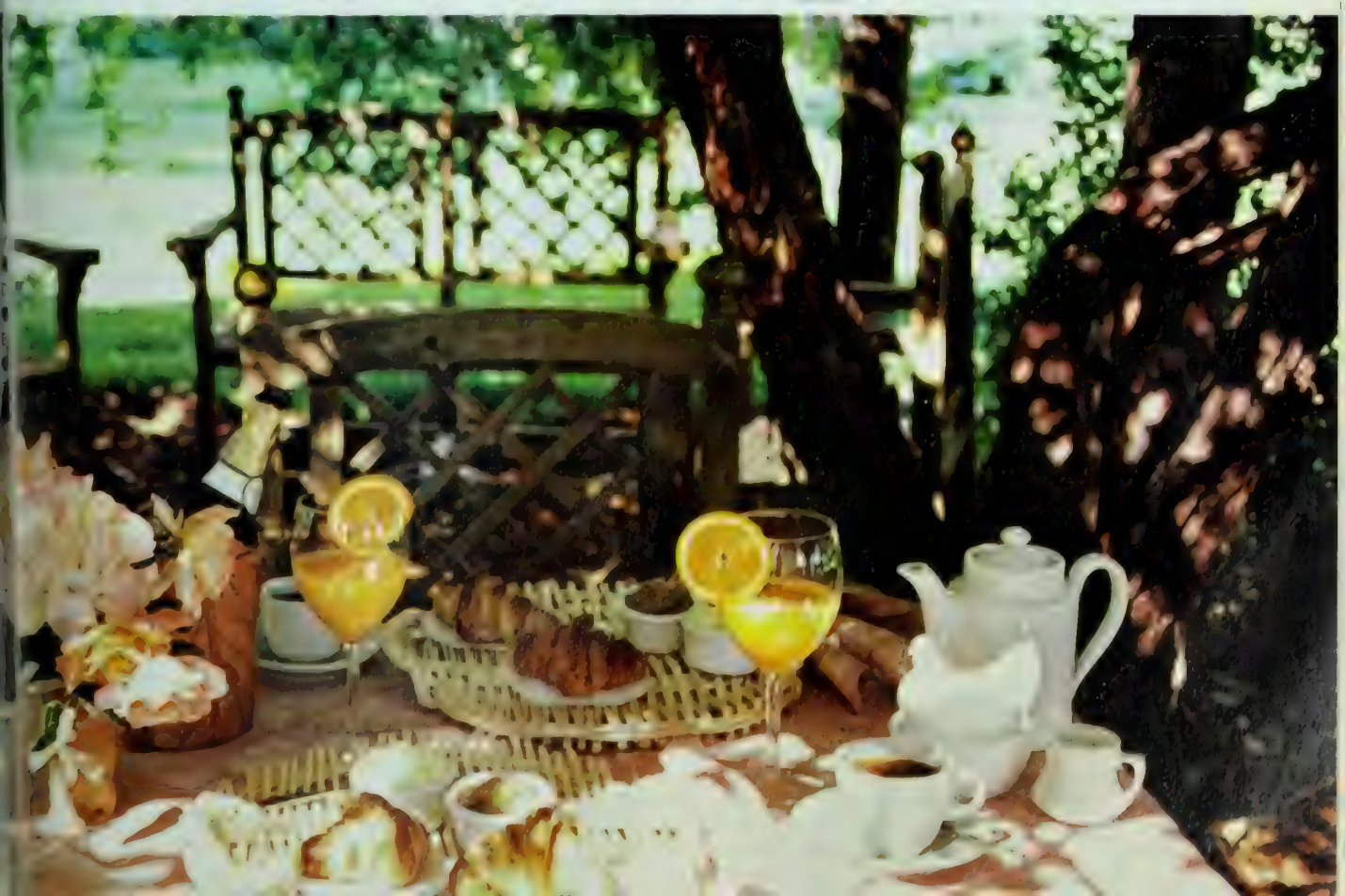
de" Pinot Noir. Audrey Sterling, center, and Forrest Tancer, right, Iron Horse's winemaker, are partners in the two-year-old winery.

a small mountain of local berries, center, closes a midday meal served on a gravel patio, right. Below: Breakfast at the Sonoma Mission Inn.



Sonoma

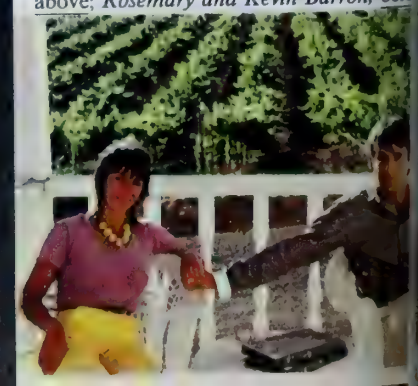
ALEXANDER VALLEY VINEYARDS

If you have a garden as abundant as the Henry Wetzels' (rich Alexander Valley soil, fine grapes and garden produce to perfection), you take full advantage of it when you're planning parties. When the opportunity arises, [illegible] San Francisco cooking [illegible] Rosemary Hinton- [illegible] to come and [illegible] a salad lun- [illegible] whatever is [illegible] with [illegible] simply [illegible] a [illegible] ated [illegible] and [illegible] dress- [illegible] ange and [illegible] mint and [illegible] a dusting of [illegible] addition to the [illegible] salad, be-

cause the head looks like a flower.

The Wetzels have been coming to Alexander Valley since 1962 and began planting vineyards in 1964. Grapes were [illegible] to other wineries until 1975, when the winery was built, *above.* By then the Alexander Valley and winemaking had [illegible] two Wetzel children. Their [illegible], Hank, is the winemaker; daughter, [illegible] handles the sales and

Maggie Wetzel and her daughter, Ka above; *Rosemary and Kevin Barron,* belo



ffet lunch of fresh salads, left, followed by goat cheese, figs, above.

ad, fruit, and Alexander Valley Vineyards Chardonnay and Cabernet.

tcake, above; raspberries, and paskha with raspberry sauce, below.

The news in Sonoma winemaking

By Barbara Ensrud

Rhinefarm, Sonoma
April 22, 1906

My dear Carl:

This is Sunday—the Lord's day of rest! His week's work is ended and He did it well. . . . The earthquake on Wednesday morning at 5:13 itself shrivels up as a casual incident—but its consequences!

Half an hour after the shock a mountain of dense smoke loomed up behind Telegraph Hill from the heart of the City . . . . Our building fell at 5 o'clock on the first day . . . smashing the last hope of my life forever . . . the labor and struggle of two generations. Our future was bright . . . never a better assortment of Wines . . . not a valuable vestige remains of it. The intense heat must have burst every cask.

excerpts from a letter of Charles Bundschu to his nephew, five days after the San Francisco earthquake.

Sonoma has embarked upon a fresh era. New wineries, new developments at old wineries are giving the region its own important identity.

Gundlach-Bundschu was not the only Sonoma winery to lose its prized stocks of wine in the great earthquake of 1906. Cellars in Buena Vista in Sonoma Valley caved in and buried countless casks of champagne. The town of Santa Rosa was practically leveled. Yet today Charles Bundschu could take new pride in the revival of "the last hope" of his life. In 1968 James Bundschu, great-great-grandson of the founder, formed a partnership with John Merritt and the two began replanting the 300-acre Rhinefarm Vineyard set in the foothills of the Huichica Mountains on the western edge of Sonoma Valley.

The revival of Gundlach-Bundschu is indicative of the renaissance the last decade has brought to Sonoma County, one of California's oldest and most historic wine regions. Sonoma has embarked upon a fresh era. New wineries, new developments at old wineries are giving the region an important identity of its own. "We are 20 years behind Napa," said one vintner, "in terms of getting our act together." Yet some of California's oldest names in wine are here—Sebastiani, Buena Vista, Italian Swiss Colony, Simi, Foppiano, Pedroncelli, Korbel. For many years, many of them produced and sold wines in bulk to other wineries, but the infusion of new young wineries in the '60s and '70s prompted Sonoma's transition to fine varietal wines from very specific microclimates. Chardonnays from the Russian River and Alexander valleys, Zinfandels from Dry Creek, Cabernets from Glen Ellen consistently stand out in comparative *(Continued on page 134)*

Luncheon table on wisteria-swagged deck. above; below, left to right: *Azneve, Michael Dixon; Greek lemon soup; chicken salad with black-e*

Below. *Enjoying wine break,* left; *Clare Green and her prize-winning Morgan. Twiggy,* center; right, *Alexander Valley prune cake made from lo*

B. J. and Russell Green with Whosey

JORDAN VINEYARD AND WINERY

Tom Jordan, left; *Michael Randolph, cellermaster, and Robert Davis, oenologist,* right

"Figs have just come in season," explained Jane Master, Jordan's official hostess, and an avid cook who specializes in dishes that take a minimum of time to prepare and have a luxurious effect. She sliced the figs and arranged them with Westphalian ham, mushrooms, and asparagus for a first course, then froze them with rum for dessert. Her brilliantly simple, pastry-topped scallop stew went beautifully with the high, fruity notes of Jordan's Cabernet. The dining room where we lunched looks out over the Alexander alley *and* straight into the winery at a double row of oak nks. Tom and Sally Jordan, in love with France and Bor-aux wines, wanted to prove that dreams *can* come true. In 72 they planted vines in Alexander Valley and built a yellow d white "chateau" winery, aproned in gravel, and filled with e best equipment, where Cabernet Sauvignon is king.

First course of Westphalian ham, fresh figs, mushrooms, and cucumbers

IMI WINERY

Don't you think," asked Michael Dixon, president of Simi Vinery, "that the bread is too strong for the cheese?" He was ght, of course: table water crackers were a more supportive iring, but I loved Azneve Dixon's whole-wheat soda bread, ved the Revidoux soft-ripened cheese and the Simi Rosé of abernet, so I wanted to enjoy them together. "This is the rst time I've served the rosé with cheese, and it works," said r. Dixon. He chose winemaker Zelma Long's first wine for mi as our apèritif—the 1979 Chenin Blanc from gravelly endocino soils north of Sonoma. It was tart, with a crisp ish balancing a little sweetness. We carried our glasses to e table made from the scrubbed but still slightly purple anks of an old wine vat. Mrs. Dixon's menu, a casual, cuisine-nping combination, all quickly made ahead—Greek lemon up, Irish soda bread, chicken salad with black-eyed peas, ench cheese, English crackers—perfectly suited the hot ather and Simi's 1976 Alexander Valley Chardonnay.

Saffron-scented scallop stew bakes just 15 minutes, above; *a quick-freeze of fresh fig puréed with rum and served in papaya halves,* below.

OOT OWL CREEK RANCH

e're over 21 and housebroken. Would you please adopt " The relaxed amiability of B. J. and Russell Green's ch had infected us; we were ready to join their me-erie. The Greens pioneered planting varietal grapes in xander Valley in the late 1950s. Two old wine vats in a corner of the yard. Bunks fluffed with quilts and ows in each vat make snug beds for adventurous guests. r picnic adventure began as we paraded down to the sian River each carrying a basket: one plastic-lined and of ice for wine; a stacking one for aged Camembert, h beans in vinaigrette, potatoes and hard-boiled eggs lice on the spot and top with mustard mayonnaise. Green preceded us to light the fire for his specialty, ecued chicken. Wines included a 1970 Simi Chardon-. Louis Martini Muscato Amabile for the prune cake.

Sonoma

A visit to the vineyards

You can practically distill 150-proof excitement from the air all up an down the length of Sonoma County as its maverick winemakers' experimental and innovative styles begin to pay off with distinctive, fine wines.

continued from page 127

And Sonoma County wines do create cause for celebration. As we picnicked on the sandy banks of the Russian River, it was a Chateau St. Jean sunset. It began the soft orange-pink of its 1975 Blanc de Noirs sparkling wine (the winery dabbled in champagne until the 1980 harvest when it got serious and crushed Pinot Noir and Chardonnay for its new sparkling-wine program). And ended the mellow, rich gold of its intensely honeyed TBA Johannisberg Riesling. (Totally Botrytis Affected: botrytis, often called "noble rot," is a mold that grows on the grapes under certain weather conditions. The mold concentrates the sugar in the fruit and gives a characteristic flavor of honey and apricots.) B. J. and Russell Green, our hosts, and grape growers who sell grapes to Chateau St. Jean and other wineries, had brought not even a single candle—we depended on the light of the moon, so bright we could see daytime color. Never has a plain tomato tasted so good (perhaps they should be garden-cultivated the way some wines carry vineyard names?), or barbecued chicken been so tender under crisp skin scented with ginger, soy, and honey. "Any chicken-neck lovers?" called Mr. Green. "Because we've got four beauties here!" Food never hit the plates; we ate with one hand—the other held our glasses filled with wines to match each course—2- and 10-year-old Chardonnays, 12-year-old Cabernet (an important advantage of being on the spot—the opportunity to try old wines not available in shops). Though in happy confusion, the pairing of the wines and food didn't matter all that much; we just enjoyed each successive taste. When it came time for the prune cake, all inhibitions had fled. We devoured hunks, loving its light moistness, and mourning already that, with the cake and the last drop of sweet Muscato Amabile gone, our picnic was over. We sang and laughed our way back up to the house (our picnic loads much lighter now!) through a jungle of underbrush out into the orderliness of vineyards. Afterwards, driving home first down highway #101 and then #12 past M. F. K. Fisher's house—its single light acting as a homing beacon—we ate the Carmelo walnuts Mrs. Green had given us. Twice as large as regular walnuts, we cracked them just by closing our fists over them.

Rod Strong in his "Blue Whale" vineyard-touring truck, left; Charlotte Strong and one of the dogs she has bred, Pippin, a 6-month-Old English Mastiff, right.

Allan Hemphill, president, and Jean (namesake of the winery) and Ed Merzoian, two of the owners of Chateau St. Jean, in the fermenting

One evening—corks popped, dogs barked, and Rod Strong, vice president and winemaker of Sonoma Vineyards, appeared on his front walk. He handed us each a tall glass of his elegant signature champagne, then offered to lead us through his "Maltese cross"-shaped winery designed by Craig Roland. Off we went, glasses in hand, for an after-hours [illegible]. Each wing of the cross houses a [illegible]king process—crushing, fer-

Continued on page 145

Sonoma Wine News

continued from page 131

tastings, and garner medals at judgings.

According to Leon Adams, author of *The Wines of America,* there are now 6[illegible] bonded wineries in Sonoma County, 1[illegible] of them new since mid-1979—and 1[illegible] more have submitted applications.

The region starts north of San Francisco at the top of San Pablo Bay, the[illegible] sprawls over 5,000 square miles between the Mayacamas range and the Pacific[illegible] from the town of Sonoma in the south to the little hamlet of Cloverdale some 50 miles to the north. The easiest way to get a handle on the wines of Sonoma County is to look at the region district by-district.

Sonoma Valley

This southern part of the county is the oldest. The town of Sonoma, laid out in the 1830s by General Mariano Vallejo, still has the picturesque look of California mission days. Jack London fell in love with the area when he first saw it and bought a large ranch in the hills near Glen Ellen. Taking a phrase from local Indian lore, he dubbed the region "Valley of the Moon."

John Merritt was in the midst of crushing five tons of Pinot Noir when I visited Gundlach-Bundschu during the 1980 harvest. Lean, dark, sinewy, Merritt is a native Sonoman who was in the dairy business making milk and cheese before becoming a winemaker. "Four years ago we produced 2,500 cases of wine," he remarked. "This year it's up to 36,000 cases." Currently Gundlach Bundschu produces a range of sound straightforward varietals (wines made principally from a single grape variety like Chardonnay, Gewürztraminer, Cabernet, and Pinot Noir. The 1979 Chardonnay, lighter than the '78 and priced about $8, is a particularly good value.

Over at Sebastiani, Sonoma's largest and best-known winery, traditions are taking a new and interesting turn. Founded in 1904 by Italian immigrant Samuele Sebastiani, the winery was known mostly for stalwart reds and occasional innovations such as Gamay Beaujolais Nouveau and Eye of the Swan, an almost-white Pinot Noir. When August Sebastiani died in early 1980, son Sam J. Sebastiani, grandson of Samuele, assumed direction of the winery.

It is hard to find anything that is *not* new at Sebastiani these days. The picturesque old winery in the heart of Sonoma has a spruced-up look. A shift of emphasis to premium varietals began in early 1980. The style of the wines is

Continued on page 138

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continued

changing somewhat too. "My dad had his style," Sam commented recently, and I have mine. His was the classic Italian, more drinkable now red wines. While many of our reds will continue to be ready to drink when released, some of them—Cabernet and Pinot Noir aged in small oak—may not be. That's just the two ends of the spectrum. What we are really moving toward is more character and weight in the wines."

The first wine to exhibit the new style is a red, nicknamed "Tailfeathers," the 1976 Pinot Noir Tres Rouge. "It's the backside of Eye of the Swan," explained Sam, "and I think most people will find it different from the usual Sebastiani style." One can see what he means by comparing it to the 1973 Proprietor's Reserve Pinot Noir, an impressive wine of the old style.

The region's oldest winery is Buena Vista, founded in 1857 by the colorful Count Agoston Haraszthy. Noted a century ago for its Eclipse champagnes, Buena Vista today produces well-aged Cabernet and Zinfandel, lately, its sweet, fragrant Rieslings have been quite popular. The vineyards of nearby Hacienda were once part of this estate. Formerly a hospital, Hacienda's handsome Spanish-style architecture now houses an immaculate winery that concentrates on a few top varietals well worth seeking out. Whites like Chardonnay and Gewürztraminer are fresh, full, and aromatic. The reds, primarily estate-grown Zinfandel and Cabernet Sauvignon, are rich, velvet-textured wines, a tribute to the talents of winemaker Steve MacRostie.

Sonoma Valley's finest winery, Hanzell, has had enormous impact on the direction of California wines over the last 20 years. Situated in the eastern hills with a spectacular view of the Valley of the Moon, Hanzell is a replica in miniature of the great Burgundian chateau, Clos de Vougeot. Hanzell pioneered the use of Limousin oak barrels to make Burgundian-style Pinot Noir and Chardonnay. Robert Sessions, winemaker since 1973, has adhered closely to Burgundian traditions with these varietals. Well-aged before release, they are snapped up by connoisseurs the instant they hit the market. Many Hanzell vintages live as long as the great Burgundies. Not long ago I tasted the 1960 Hanzell Chardonnay. Nutty, aromatic, [illegible] and sure to please had [illegible] it was [illegible] gone, [illegible] the height of a fine Montrachet.

Kenwood

[illegible] wine world again and again with its luscious, exquisitely made sweet Rieslings. Richard Arrowood's extraordinary ability to produce white wines of intense perfume and complexity has resulted in St. Jean's recent decision to make white wines almost entirely. The single red after 1979 will be the opulent Wildwood Cabernet. Currently, the winery produces three Chardonnays (including that from the famed Robert Young Vineyard) and seven or eight Rieslings, ranging from dry to honey-sweet, late-harvest styles. Fumé Blanc and Gewürztraminers are equally superb and, in the near future, champagnes are forthcoming from the winery's new sparkling-wine wing.

At Kenwood, too, the emphasis is on individual vineyards of Sonoma Valley, notably the Jack London Vineyard Cabernet and Pinot Noir. The 1978 vintages of both wines are worth laying away a few years to reach their full potential.

Russian River Valley

North of Santa Rosa near Windsor, the Russian River angles west on its rush to the Pacific. Here, stretches of vineyard alternate with stands of magnificent redwoods. The cellars of Korbel, one of the country's best moderate-priced champagnes, stand near the river's bend at Guerneville. If you haven't tried their new pink Blanc de Noirs, it is one to look for.

The most imposing facility in this region is Sonoma Vineyards, overlooking the River and surrounded by several hundred acres of vines. Sonoma produces a full line of varietal and generic table wines, but winemaster Rod Strong takes special pride in his vineyard-designated wines such as the 1979 Chalk Hill Chardonnay, the 1977 Old Vines Zinfandel, and particularly the Alexander's Crown Cabernet—a consistent gold medal winner since its debut vintage of 1974. "Wines are like children, you know," commented Strong, "and it makes you proud when you send them out on their own and they do well." The 1977 Crown is much lighter than the '76, less concentrated and far more ready to drink. Both wines, however, will benefit considerably by further aging.

Strong is excited about the newest development at Sonoma Vineyards—a partnership with the French Champagne house of Piper-Heidsieck to produce a new sparkling wine, Piper-Sonoma. The first [illegible] cases of vintage-dated wine will probably be released in 1982.

[illegible] the road, the family winery is alive and well at Foppiano Vineyards. Known mostly for the soft, fruity [illegible] reds like Petite Sirah and Zinfandel. "We like to give people a wine that's presentable to drink when they buy it—one they don't have to wait 10 years," said winemaker Rod Foppiano. The wines are [illegible] and very [illegible] Foppiano's cork-finished varietals in 5-liter magnums—Chenin Blanc, Fumé Colombard, and Zinfandel—are excellent for large gatherings.

One of the newest names in the Russian River Valley is Iron Horse Vineyards, a small estate winery that produces superbly balanced, Chablis-like Chardonnay. "Blanc de" Pinot Noirs and a classically elegant Pinot Noir round out this young winery's production so far.

Dry Creek Valley

Just west of the little town of Healdsburg, Dry Creek Valley was put on the map by David Stare, the young M.I.T. graduate who founded Dry Creek Vineyard in 1972. Massively proportioned reds and heavily oaked Chardonnays and Fumé Blanc were his hallmark in the early years. But with six vintages under his belt, Stare has begun to temper his style. "I find I'm moving away from the big, heavy, monster-style wines," he said, "toward more balance and elegance." The 1978 Vintners Selection Chardonnay, Robert Young Vineyard, $12, is still quite rich, though not overpowering.

Lambert Bridge and Clos du Bois produce equally full, rich Chardonnays from the Dry Creek area. Farther north is Pedroncelli, another family-owned winery that has been in the grape-growing business since the 1920s. Solid reds wines are its strongest point, but the 1979 Zinfandel Rosé is delightful.

Alexander Valley

Geographically, this is probably the best-known district in Sonoma County. Its fertile valleys and vineyard-crowned knolls produce some of California's finest Cabernet and Zinfandel, complex Chardonnay, intensely fruity Gewürztraminer and Chenin Blanc. The broad expanse that encompasses Alexander Valley lies mostly to the east of the Russian River and the town of Healdsburg. Simi is one of the oldest names here. Its brand-new winemaker, Zelma Long, who was formerly oenologist at Robert Mondavi Winery in Napa Valley, has a cellarful of spanking new fermenting equipment. Those who are aware of her capabilities are eagerly awaiting the first wines with her imprint from the [illegible] vintage.

Simi produces well-balanced Cabernets that age surprisingly well for wines so easily drinkable in their youth. Simi president, Michael Dixon, likes to have at least three vintages available at once, such as the current Reserve Cabernet of 1973 and 1974 and the regular. "I think it is in the consumer's best interest to be able to choose among wines at various stages of maturity," he pointed. Among white wines, the Chenin Blanc is Simi's best effort to date with this grape, an excellent apéritif wine.

Souverain, a transplant from [illegible] Valley, seems happily settled in [illegible]

Continued on page [illegible]

Decorators

ean Michel Frank
oseph Urban
ose Cumming
sie de Wolfe
uby Ross Wood
yrie Maugham
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illiam Pahlmann
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ances Elkins
illiam Haines
nes Amster
well Groves
lanie Kahane
n Saladino
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s. Henry Parish, II
ichael Taylor
rd Bennett

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Le Corbusier
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Thomas Church
Umberto Innocenti
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Sonoma winemaking

continued from page 138

tractive quarters overlooking a large section of Alexander Valley. Souverain's full stable of wines are widely available across the country, and I particularly recommend their fresh, light Colombard Blanc and Vintage Selection Cabernet Sauvignon.

Much attention has greeted the first release of Alexander Valley's newest winery, Jordan. Set up in the manner of a Bordeaux estate—complete with chateau-style winery and lavish attention to decorative detail—Jordan produces only Cabernet Sauvignon (a tiny amount of Chardonnay will be available in California). The 1976 Cabernet, $12 to $15, is a rich and elegantly structured wine. The 1977, to be released in late spring, is even better in my opinion, and a truer indication of Jordan-style than the 1976.

Other wineries adding to Alexander Valley's growing reputation are Alexander Valley Vineyards, Johnson's of Alexander Valley, and Field Stone, small, family-owned wine estates for whom winegrowing and winemaking is a full and satisfying way of life.

This brief tour of Sonoma gives some idea of the "ferment" stirring in this once sleepy, pastoral region. In addition to those we have covered here, there are other names you'll be hearing of—Matanzas Creek, Preston, Dehlinger, Grand Cru, Ravenswood, Hop Kiln, Landmark, Mill Creek. Watch for them—for a taste of Sonoma's best. ■

Winemakers entertain

continued

IRON HORSE RANCH AND VINEYARD
AUDREY STERLING
AND FORREST TANCER
LUNCHEON MENU

Gravlax and black bread
Country pâté on French bread
'78 Iron Horse "Blanc de" Pinot Noir
Veal sausages poached in Chardonnay
Country browned potatoes
Coleslaw with red and white cabbage
'78 Iron Horse Chardonnay
Telemé Jack cheese
'74 Iron Horse Ranch Pinot Noir
Fresh blueberries, raspberries, blackberries
Crème fraîche
Chess pies
Coffee
Homemade white liqueurs

Veal sausages poached in Chardonnay

INGREDIENTS

1 tablespoon butter
1 pound white veal sausage
1 onion, chopped
Herb bouquet (marjoram, mace, thyme, basil, peppercorns)
1 tablespoon tomato paste
1 pound boiling potatoes, peeled and halved
Salt, freshly ground pepper
1 cup Iron Horse Chardonnay or dry white wine
1 cup chicken stock
1 cup zucchini, sliced
Chopped parsley

METHOD

☐ Melt butter and lightly brown sausage in an enameled cast-iron or other flameproof casserole dish. Add onion, herb bouquet, tomato paste, potatoes, salt and pepper. Add wine and chicken stock. Bring to a boil. Cover and simmer gently 40 minutes or until sausages are cooked and potatoes are tender.

☐ Transfer sausage to a warmed platter and arrange potatoes around it. Reserve cooking liquid.

☐ Cook sliced zucchini in the cooking liquid until just tender. Drain and arrange on top of the sausage.

☐ Reduce cooking liquid by half over moderately high heat. Strain, correct seasoning and pour over the sausage. Sprinkle with parsley. Serve with sour dough bread and a selection of mustards. Serves 2 generously.

Chess pies

INGREDIENTS FOR CRUST

1 stick butter
3 ounces cream cheese
1 cup flour
1 teaspoon sugar
Pinch salt

INGREDIENTS FOR FILLING

1 stick butter
1 cup sugar
2 egg yolks
1 cup raisins
1 cup chopped walnuts
1 teaspoon vanilla
2 egg whites

METHOD FOR CRUST

☐ Cream butter and cream cheese together in a bowl. Stir in flour, sugar, and salt. Form into a ball, wrap in plastic and refrigerate at least 3 hours.

☐ Roll onto floured surface and cut with a cookie cutter into rounds large enough to line 8 2-inch muffin tins. Place the circles of dough into ungreased muffin tins. Press lightly into place. Bake in preheated 425° oven 10–12 minutes or until golden brown. Remove from oven and cool on a rack.

METHOD FOR FILLING

☐ Cream butter and sugar together in a bowl. Add egg yolks one at a time while continuing to beat. Stir in raisins, walnuts, vanilla. Set aside.

☐ Beat the egg whites stiffly in a separate bowl and fold into the creamed mixture. Fill pre-baked lined muffin tins ⅔ full and bake in preheated 350° oven 30 minutes. Cool on a rack and place in fluted paper cups. Makes 8 medium pies. Can be frozen up to 3 months.

ALEXANDER VALLEY VINEYARDS
MAGGIE AND HARRY WETZEL
WITH ROSEMARY HINTON
LUNCHEON

Red and green pepper salad
Moroccan salad
Tomato and basil salad
Green salad with oil and vinegar
Fresh figs and chèvre cheese
French bread
'78 Alexander Valley Vineyards Chardonnay
'75 Alexander Valley Vineyards Cabernet
Paskha with fresh raspberry sauce
Fresh raspberries and cream
Country fruitcake
Coffee

Red and green pepper salad

INGREDIENTS

2 medium-sized green bell peppers
2 medium-sized red bell peppers
1 medium-sized yellow bell pepper, if available
Olive oil
Juice of 1 small lemon
Salt, freshly ground pepper

METHOD

☐ Choose bell peppers that are fresh and have unbroken skin. Wash and dry them, then slice in half lengthwise. Carefully remove seeds and inside spine and rinse well. Slice in even slices crossways and put aside.

☐ Put just enough olive oil into an ovenproof baking dish to cover the bottom of the dish. Heat in a preheated 300° oven a few minutes until the oil is warm. Toss the sliced peppers in the oil, adding more oil to taste. Cook, uncovered, in the oven about 30 mintues or until peppers are soft crisp but tender when pierced with a knife.

☐ Remove from oven and cool slightly. Arrange on a serving dish while still warm and sprinkle with lemon juice and olive oil to taste. Season with salt and pepper, bearing in mind that lemon juice has already added sharpness. Chill ½ hour and serve cold. Serves 6.

Moroccan salad

INGREDIENTS

3 large, good quality seedless oranges
12 black olives, Californian or Greek Calamata
4 tablespoons (or to taste) orange flower water
4 tablespoons olive oil
Ground cinnamon
Fresh mint leaves
Crystallized figs (optional)

METHOD

☐ Carefully peel the oranges with a sha

nife removing the rind and all the white ith. Cut into fairly thin rounds ¼ inch nick. Remove the pips.
☐ Arrange slices on a flat serving dish in oncentric circles. Place the olives in the enter of the platter. Drizzle orange flower ater and olive oil over the salad. Dust ery lightly with cinnamon and decorate ith mint leaves and crystallized figs. Chill 5 minutes before serving. Serves 6.
lote: An alternative to this salad is to substitute watercress for mint, omit orange ower water, cinnamon, and figs, and prinkle with minced onion and cayenne epper. Serve very cold. Serves 3–4.

omato and basil salad

NGREDIENTS
large, ripe tomatoes, thinly sliced
small mild onion, thinly sliced
live oil
alt, freshly ground pepper
mall fresh basil leaves

ETHOD
No more than ½ hour before serving, range sliced tomatoes attractively on a atter. Place onion slices over tomatoes. prinkle generously with olive oil, salt and epper. Arrange basil around the salad d serve cold. Serves 6.

askha with fresh aspberry sauce

GREDIENTS FOR PASKHA
mold with drainage holes such as a traditional pyramid-shaped paskha mold, a coeur à la crème mold, a colander, or a clean flowerpot
egg yolks
1½ cups sugar or to taste
up milk
anilla bean or 2 teaspoons vanilla extract
tick (½ cup) unsalted butter, ut into pieces
pounds good quality unsalted ream cheese
ted zest of 1 lemon
cup raisins soaked overnight in brandy r rum
cup chopped blanched almonds
up heavy cream

THOD FOR PASKHA
☐ ine the mold with enough damp muslin s hat it hangs over the top of the mold. S aside.
☐ Beat egg yolks and half the sugar together in a bowl until thick and light-colored. Put the milk with the vanilla bean in a saucepan and heat almost to a boil. Whisk into the egg mixture. Transfer to the top of a double boiler and stir continuously over heat until very thick. Do not let the mixture boil or the eggs will scramble. Remove from heat and add the butter and vanilla extract if using it. Stir well, cool, and set aside.
☐ Force the cheese through a sieve into a large bowl to eliminate any lumps. Beat in the cooled custard and the remaining sugar. Stir in lemon zest, raisins, and almonds. (The mixture will be quite sweet as much of the sugar will drain away.) Set aside.
☐ Whip the cream in a separate bowl until thick and fold into the cheese mixture. Combine well. Pour into the muslin-lined mold making sure that the mold is filled. Fold the muslin over the top of the mixture. Stand the mold over a dish to catch the draining liquid. Place a plate with a weight (such as a large can of vegetables) on top to press. Allow to drain in a cool place (but not in the refrigerator) at least 4 hours, then refrigerate, weighted, overnight.
☐ Just before serving, remove weight and unfold muslin. Unmold by holding the serving plate tightly over the mold and invert. Remove the mold and the muslin. Serve with raspberry sauce. Serves 10–12.
Note: The paskha can also be sauced with other fresh fruits such as strawberries, peaches or plums.
Note: Serve sauce on the side if the paskha is not to be eaten all at once. Unsauced paskha will keep 1 week in the refrigerator by placing clean, damp muslin over it each day.

Raspberry sauce

INGREDIENTS
2 cups fresh raspberries
Sugar to taste
Eau-de-vie de framboise to taste (available in fine liquor stores)

METHOD
☐ Purée raspberries in blender or food processor. Force through a sieve. Add sugar and framboise to taste. Mix well and pour over the unmolded paskha. Serve with almond biscuits. Makes enough sauce for 10–12 servings of paskha.

Country fruitcake

(For best results, weigh fruits and nuts since cup measurements will vary.)

INGREDIENTS
2 sticks (1 cup) unsalted butter
1 cup brown sugar, packed
5 large egg yolks, beaten
Juice and zest of 1 lemon
Juice and zest of 1 orange
1¼ cups cake flour
6 ounces (about 1½ cups) golden raisins
4 ounces (about 1 cup) dark raisins
6 ounces (about 1½ cups) currants
4 ounces (about 1 cup) chopped, candied ginger
4 ounces (about 1 cup) candied pineapple
4 ounces (about 1 cup) blanched, chopped almonds
6–10 whole blanched almonds for decoration
Milk for dipping almonds
Brandy (optional)

METHOD
☐ Line a buttered 8-inch cake pan with parchment or wax paper. Butter and flour the paper and sides of the pan. Set aside.
☐ Cream butter and sugar in a large bowl until light and fluffy. Add egg yolks, lemon juice and zest and orange juice and zest. Beat well. (If the mixture begins to curdle, add a little of the flour to the mixture and continue to beat. Do not add more than 2 tablespoons of flour.)
☐ Add the rest of the flour, the raisins, currants, candied ginger, candied pineapple, and chopped almonds, reserving some of the pineapple for decoration. Mix well.
☐ Fill the prepared cake pan ⅔ full, (make an extra small cake in a ramekin if there is leftover batter) make a deep impression in center with your hands. This keeps the cake from rising up in the center. Dip the reserved whole almonds in milk and arrange on top of cake alternating with chopped pineapple. Bake 1 hour in center of preheated 350° oven. Reduce heat to 300° and cook 1 hour longer. Cool in pan 10–15 minutes. Unmold onto a rack and cool. Wrap in several layers of wax paper; store in a cool dry place. To keep more than 1 week, pierce bottom of cake with cake testing needle in 6 places; pour brandy into holes. Serves 10–12.

Homemade cream cheese

This fresh cheese can be used for the paskha if the recipe is about tripled, or when plain, used in cooking. With herbs, it makes a delightful spread and a great topping for baked potatoes.

INGREDIENTS
6 cups half and half or 10 cups raw milk
Juice of 1 lemon
Pinch salt (optional)
1 clove garlic, pressed (optional)
Fresh herbs (optional)

METHOD
☐ Pour the half and half or milk into a saucepan over medium-high heat. Scald, remove from heat, and add lemon juice. Stir with a wooden spoon. The mixture will immediately begin to curdle. Let stand a few mintues.
☐ Meanwhile, line a sieve (or other mold with drainage holes such as a coeur à la crème mold, a colander, or a clean flower pot) with 2 layers of clean, damp cheesecloth. Enough cheesecloth should hang over the edges of the sieve to fold over the mixture.
☐ Pour the mixture into the sieve and set over a pan or bowl to catch the draining liquid. (Reserve the liquid for another use such as in breads or soups.) Fold cheesecloth over top of the mixture.
☐ Drain outside the refrigerator 2–3 hours. Stir in optional salt, garlic, and herbs if a savory cheese is desired. Press down on the mixture with hands and transfer to refrigerator and drain overnight. (For a firmer cheese, place a plate with a weight on top of the mixture.)
☐ Next day, unfold cheesecloth and invert onto a plate to unmold. Remove cheesecloth. The cream cheese will be slightly

Continued on next page

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crumbly. Keeps 6 days covered with slightly damp cheesecloth and stored in the refrigerator.

Note: A firmer cheese may be made by using rennet (a curdling agent available at health-food stores, in tablet or liquid form) instead of lemon juice. Follow directions on package. Makes 1¾ cups.

JORDAN VINEYARD AND WINERY
TOM AND SALLY JORDAN
JANE MASTERS
LUNCHEON MENU

Schramsberg champagne
Cold hors d'oeuvre plate with slices of cucumber, mushroom, prosciutto, asparagus tips, fig halves
'78 Lambert Bridge Chardonnay
Scallops under puff pastry with tomato and saffron sauce
'76 Jordan Cabernet Sauvignon
Fresh fig sorbet in papaya shells
'77 Souverain Muscat Canelli
Coffee

Scallops under puff pastry with tomato and saffron sauce

INGREDIENTS

4 shallots, finely chopped (or 4 teaspoons white onion, finely chopped)
2 cups heavy cream
4 large pinches ground saffron
20 large scallops (about 1 pound)
4 ripe beefsteak tomatoes, peeled, seeded, cut in large chunks
Salt, white pepper
Puff pastry (homemade or defrosted frozen) cut into four 5-inch squares
1 egg beaten with 1 tablespoon milk for glazing pastry

METHOD

☐ Place shallot or onion in a saucepan with cream and saffron. Simmer very gently about 30 minutes or until reduced by ⅔. It will be about as thick as yogurt.

Divide scallops and tomatoes into 4 shallow individual baking dishes. Pour over the cream mixture. Season to taste with salt and white pepper.

☐ [illegible] of pastry squares with egg glaze and place over scallops. Seal tightly, pressing against the dish. Place in refrig[illegible]

☐ Brush [illegible] and place in preheated 450° oven 15–20 minutes or until golden [illegible] a first course.

Fresh fig sorbet in papaya shells

INGREDIENTS

1½ cups sugar
2¼ cups water
10 fresh figs
1 tablespoon white rum
1 tablespoon fresh lemon juice
3-4 ripe papayas, halved and seeded
Fresh mint leaves

METHOD

☐ Boil sugar and water together in a saucepan 5 minutes. Cool and refrigerate at least 2 hours. Gently wash and trim figs and purée in blender or food processor until smooth and pulpy. Refrigerate 2 hours.

☐ Mix together fig purée, rum, lemon juice, and sugar syrup to taste.

☐ Freeze in ice-cream maker according to manufacturer's instructions. (Or, freeze in a shallow tray. Twice during freezing, transfer to food processor and blend.) Spoon into papaya halves and decorate with mint leaf. The sorbet is also delicious as an appetizer served with prosciutto. Serves 6–8.

SIMI WINERY
MICHAEL AND AZNEVE DIXON
LUNCHEON MENU

'79 Chenin Blanc
Avgolemono soup
Sliced chicken salad with black-eyed peas
Garden lettuce with vinaigrette
Irish soda bread
1976 Simi Alexander Valley Chardonnay
Revidoux double cream soft ripening cheese
Large table water crackers
1979 Rosé of Cabernet Sauvignon
Coffee

Avgolemono soup

(Greek lemon soup)

INGREDIENTS

6 cups chicken broth
¼ cup raw long-grain rice
1 teaspoon salt
3 eggs
¼ cup fresh lemon juice
1 lemon, thinly sliced
Fresh sage leaves, optional

METHOD

☐ Combine chicken broth, rice, salt in large pot. Bring to a boil, reduce heat. Cover, simmer until rice is just tender, about 15 mintues. Remove from heat.

☐ Beat eggs in a bowl until fluffy and pale yellow; beat in lemon juice. Slowly pour 2 cups of broth into egg mixture while whisking vigorously. Pour this mixture back into rest of soup and whisk over medium-low heat until slightly thickened.

☐ Cool to room temperature, then refrigerate until icy cold. Soup will thicken and settle as it chills. Stir before serving and garnish with lemon slices and optional sage leaves. Can be made one day ahead. Serves 6.

Sliced chicken salad with black-eyed peas

INGREDIENTS

[illegible] cups black-eyed peas, cooked and drained
1 cup celery, sliced
1 cup green pepper, diced
¼ cup pimiento, diced
1 cup vinaigrette
1½–2 cups cooked chicken or turkey, diced or julienned

METHOD

☐ Combine all ingredients except chick[en] in bowl or casserole dish. Add chicken [or] turkey. Mix lightly. To serve cold, chill 3 [to] 4 hours. Serve in a deep wooden or gla[ss] bowl with lettuce around sides. To ser[ve] hot, bake uncovered in preheated 40[0] oven 20–30 minutes or until heate[d] through. Serve on lettuce leaves or in pa[s]ry shells. Serves 4–6.

Irish soda bread

INGREDIENTS

3 cups whole-wheat flour
1¾ cups all-purpose white flour
1½ teaspoons salt
1½ teaspoons baking soda
Scant 3 tablespoons butter (slightly softened)
2–2¼ cups buttermilk

METHOD

☐ Sift flours with salt and baking soda i[n] a large bowl. Rub butter into the flour w[ith] fingertips and stir in the buttermilk to ma[ke] a soft dough.

☐ Turn dough onto a floured board a[nd] shape into a large round approximately [2] inches thick.

☐ Place on a floured baking sheet a[nd] score a ¾-inch-deep cross on top of t[he] loaf with a sharp knife. Bake in a preheat[ed] 450° oven approximately 1 hour or u[ntil] bread sounds hollow when tapped on t[he] bottom. Cool on rack. Makes 1 large loa[f]

B.J. AND RUSSELL GREEN
HOOT OWL CREEK RANCH
PICNIC MENU

'75 Château St. Jean Blanc de Noirs sparkling wine
Bush beans vinaigrette
Egg and potato salad with capers in homemade mayonnaise
Wedges of "Beefmaster" tomato
Barbecued chicken
'78 Landmark Vineyards Sonoma Chardonnay
Simi unvintaged Chardonnay (from 1970)
Aged Rouge et Noir Camembert
French bread
Cabernet Sauvignon, 10 years old, made by the Greens
Alexander Valley prune cake
Louis Martini Muscato Amabile

Egg and potato salad

INGREDIENTS

8 small red new potatoes
⅔ cup mayonnaise
2 tablespoons Dijon mustard
3–4 medium-sized eggs, hardboiled and peeled

4 radishes, sliced
About 2–3 tablespoons fresh herbs (such as Italian parsley, chives, cilantro), chopped
Salt, freshly coarse-ground pepper
2 tablespoons large capers

METHOD

☐ Steam the potatoes until tender when pierced with a fork. Set aside to cool. Mix mayonnaise and mustard together in a small bowl and set aside.

☐ Slice potatoes and eggs ⅛ inch thick. Arrange in overlapping slices on a flat serving platter. Top with radishes. Sprinkle with herbs and a light dusting of salt and pepper. Drizzle a thick spiral of mustard-mayonnaise over all, and sprinkle with capers. Serves 4–6.

Note: For a picnic, leave eggs in their shells and potatoes unsliced. Pack herbs and seasonings in a plastic bag. Mix mayonnaise and mustard and keep in a cool place. Don't forget to pack a paring knife for slicing potatoes and eggs!

Bush beans vinaigrette

INGREDIENTS

½ pound fresh bush beans, washed and trimmed
tablespoon good quality olive oil
teaspoon thyme
teaspoon oregano
teaspoon dill
clove elephant garlic (or 1 clove regular garlic), minced
tablespoons white champagne vinegar (such as Four Monk's brand)

METHOD

☐ Bring a large pot of water to the boil. Have ready a large bowl of ice water. Drop the beans into the boiling water. Let water come back to a boil, then drain beans in a colander. Quickly plunge the beans into the ice water. Drain, and put into a serving dish. Chill ½ hour.

☐ Pour oil over beans and sprinkle with herbs, garlic, and vinegar. Serves 3–4.

Note: To pack for a picnic, do not add oil, herbs, garlic, or vinegar until ready to serve.

Barbecued chicken

INGREDIENTS

Small frying chickens, split in half
Kikoman soy sauce
Tablespoon wildflower honey
clove elephant garlic (or 2 cloves regular garlic)
teaspoon fresh ginger, minced

METHOD

☐ Lay chicken halves out in 1 layer in large pan and pour over soy sauce to a depth of ½ inch. Drizzle a light thread of honey back and forth across the chicken. Crush the garlic over the chickens so the juices and crushed pieces scatter over them. Sprinkle on the ginger. Let chickens macerate about 1½ hours, turning once or twice.

☐ Place the chicken on a grill 8 inches above flames of a wood fire. Cook the chickens about 45 mintues, turning constantly. *Do not baste.* Serves 4.

Note: For a picnic, place the chicken, soy sauce, honey, garlic, and ginger in a large plastic bag and tie the top securely with a twist tie. Chicken will marinate as it is transported.

Alexander Valley prune cake

INGREDIENTS FOR CAKE

3 eggs
1 cup safflower oil
1 cup buttermilk
1½ cups sugar
2 cups unbleached flour
1 teaspoon salt
1 teaspoon soda
1 teaspoon cinnamon
1 teaspoon nutmeg
1 teaspoon allspice
1 teaspoon vanilla
1 cup mashed stewed prunes, (about 24)

INGREDIENTS FOR TOPPING (OPTIONAL)

½ cup buttermilk
1 cup sugar
½ teaspoon soda
2 tablespoons butter
1 tablespoon corn syrup
½ teaspoon vanilla

METHOD FOR CAKE

☐ Beat eggs with oil in a bowl. Add buttermilk and sugar and set aside. Mix flour, salt, soda, cinnamon, nutmeg, and allspice in another bowl and stir together with a fork. Beat into the liquid ingredients. Add vanilla and prunes and stir until thoroughly mixed.

☐ Pour into a greased and floured bundt pan or a 9-by-12-inch rectangular pan. Bake in a preheated 350° oven 45 minutes for a bundt pan or 30 minutes for a rectangular pan. Remove from oven, cool on rack thoroughly before unmolding.

METHOD FOR TOPPING

☐ Boil buttermilk, sugar, soda, butter, and corn syrup together in a saucepan 5–7 minutes. Stir in vanilla then drizzle while still warm over cake.

CHÂTEAU ST. JEAN
ED AND JEAN MERZOIAN
DINNER MENU

Green salad
Lamb shank stew
Pilaf
French bread
Fresh fruit
Assortment of cheeses
Château St. Jean Late Harvest
Johannisberg Riesling

Continued on next page

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continued from preceding pages

CHÂTEAU ST. JEAN
ED AND JEAN MERZOIAN
PICNIC MENU

Gewürztraminer
Johannisberg Riesling
Crudités
Pâté
Thinly sliced French bread
with mustard butter
Marinated mushrooms
Deviled eggs
Auntie Marie's stuffed grape leaves
Potato salad
Macaroni salad
Coleslaw
Fruit salad
Baby shrimp and pea salad
Jean's fried chicken
Sliced roast beef, salami, and pastrami
A variety of breads and mustards
Assorted cheeses
Pinot Chardonnay
Fumé Blanc
German chocolate cake
Seedless grape crisp

Brandied seedless grapes

☐ Wash and stem grapes. Gently pack grapes into sterile jars. Pour brandy over grapes to cover. Seal with lids and store in cool place 1 week or longer. Add to stewing meats or roast chicken 20–30 mintues before the end of cooking time. Can also be served over ice cream or cake, or in a tart.

Auntie Marie's stuffed grape leaves

INGREDIENTS

5 large or 7–8 small onions, chopped
1 cup olive oil
1¼ cups raw long-grain rice
1 teaspoon sugar
Juice of 3 lemons
1 tablespoon salt
½ teaspoon pepper
Crushed mint leaves, fresh or dried
½ teaspoon dill weed
A few drops Tabasco sauce
1 bunch parsley, chopped
½ cup pine nuts
Lettuce leaves
1 1-pound jar grape leaves, rinsed and drained
1 green pepper, chopped

[illegible]

☐ [illegible]s in a deep skillet in olive [illegible] 5 minutes. Add rice and [illegible]ed with [illegible] sugar, [illegible]
☐ [illegible] leaves with paper towels and [illegible] shiny side down on a flat work [illegible] Place a spoonful of rice mixture near stem. Fold stem end over rice mixture, fold in sides and roll fairly tightly towards tip of leaf.

☐ Layer lettuce leaves, green pepper, any leftover grape leaf stems and torn grape leaves on bottom of heavy casserole or Dutch oven. Top with stuffed grape leaves, cover with medium-sized plate upside down, to keep leaves in place.

☐ Pour in 2 cups water. Place casserole over heat and bring to a boil. Reduce heat and simmer gently 50–60 minutes. Cool and place leaves on serving platter. Cover and refrigerate. Makes 40–50 stuffed grape leaves. Serve cold.

Seedless grape crisp

INGREDIENTS FOR CRUST

2 sticks (1 cup) unsalted butter, frozen, cut into bits
2⅔ cups plus 3 tablespoons all-purpose flour
2 teaspoons salt
2 teaspoons sugar
2 egg yolks
White wine or water, iced
Walnuts, finely chopped (optional)

INGREDIENTS FOR FILLING

2 egg whites
2 pints (4 cups) seedless grapes, washed, drained, and stemmed

INGREDIENTS FOR TOPPING

1 stick (½ cup) unsalted butter, frozen, cut into bits
1 cup all-purpose flour
1 cup sugar
½ cup finely chopped walnuts, (optional)

METHOD FOR CRUST

☐ Place butter in food processor with metal blade with 2⅔ cups of the flour, salt and sugar. Turn on/off 5–10 times or until mixture is like coarse meal:

☐ Put yolks in measuring cup; add iced wine or water until mixture reaches ½ cup mark. Mix lightly with fork.

☐ With food processor on, pour mixture through the feed tube in a steady stream. Stop machine as soon as ball of dough starts to form. Use immediately or wrap and chill for later use.

☐ Roll out dough on lightly floured board. Roll onto rolling pin, then roll onto greased jelly-roll pan and press down with fingers. Sprinkle with remaining 3 tablespoons flour and optional nuts. Set aside.

METHOD FOR FILLING

☐ Place egg whites in food processor bowl with metal blade. Process until foamy. Pour into a bowl and stir in the grapes. Spread the mixture evenly over the dough.

METHOD FOR TOPPING

☐ Place butter in food processor. Add [illegible] and sugar and process with steel [illegible] until mixture is like fine crumbs. [illegible]e evenly over the grapes. Sprinkle finely chopped walnuts on top. Bake in a [illegible]° oven 30–35 mintues. Cool and [illegible] Makes 15–18 bars.

Jean's fried chicken

INGREDIENTS

8–10 chicken breast halves, skin and fat removed
1 quart buttermilk
2 cups all-purpose flour
1 cup cornflake crumbs
Garlic salt to taste
½–¾ cup dehydrated onion flakes
Oil for frying

METHOD

☐ Soak chicken breasts in buttermilk in deep bowl 1–2 hours at room temperatur (or in refrigerator if the kitchen is ver warm).

☐ Remove chicken from buttermilk an blot off excess with paper towels. Put flou cornflake crumbs, garlic salt, and deh drated onions in a clean paper bag. Shak chicken breasts one at a time in the ba Shake off excess.

☐ Pour oil in large skillet to depth of inch. Heat the oil and place coated chicke breasts *one at a time* into hot oil. Do n crowd the pieces. Fry until golden brow turning frequently. Remove from skillet ar drain on paper towels. Can be kept war in oven until ready to serve. Serves 4–8.

Marinated mushrooms

INGREDIENTS

1½ cups corn oil
¾ cup white wine vinegar
3-4 cloves garlic, chopped
3 tablespoons parsley
1½ teaspoons Herbes de Provence (or a mixture of rosemary, thyme, and oregano)
1 teaspoon Dijon mustard
1 pound mushrooms, wiped clean
Lettuce leaves
Scallions, finely chopped

METHOD

☐ Put oil, vinegar, garlic, parsley, herb and mustard together in a jar. Shake mix. Pour over mushrooms in a bowl a marinate in refrigerator overnight.

☐ Next day, drain mushrooms and arran them on a platter of lettuce leaves. Spr kle with scallions.

Lamb shank stew
("Rocks and Dirt")

INGREDIENTS

6 lamb shanks
2 tablespoons oil
1 onion, roughly chopped
6 cloves garlic, finely chopped
5 medium-sized carrots, roughly choppe
1 large eggplant, roughly chopped
1 green pepper, roughly chopped
1 bottle red wine
1 28-ounce can pear-shaped tomatoes
1 small can tomato paste
1 13-ounce can chicken stock
1 bay leaf
Salt, pepper
2¼ teaspoons cumin

¼ cup parsley, chopped
1 teaspoon Herbes de Provence (or a mixture of rosemary, thyme, oregano)

ETHOD

Brown shanks in the oil in an enameled ast-iron pan or Dutch oven with lid. Re- ove shanks from pan and set aside.

Sauté onions and garlic in the same pan ntil medium brown. Add carrots, eggplant, een peppers, and sauté lightly. Add red ne and cook about 5 minutes. Add to- atoes, tomato paste, chicken stock, bay af, salt and pepper, cumin, parsley, erbs.

Stir well with a wooden spoon, breaking tomatoes. Return the browned shanks the pan and spoon the mixture over em. Cover and bake in a preheated 350° en 2½ hours or until meat is tender.

Remove from oven and pick meat from e bones if desired. Vegetables and liquid ay be puréed for a more "refined" xture.

Return meat to the mixture and bring to simmer to heat through. Serve over pilaf, with boiled potatoes or French bread. rves 4. Even better when reheated the xt day! ■

isit to vineyards

ntinued

enting, aging, storing. The offices and sting room sit at the hub, where a ircase curves around, around, and up a submarine-like pop-up roof with a rific 360-degree view of the vineyards. the not-too-far distance, tall green ges show where the Russian River kes its way through the vines. Re- ning to the house, a platter of three ds of pâté awaited—coarse country é, liver-and-truffle, and rabbit. I had pared my friends for the Strongs: ne house is casual and wonderfully ffy. It has to be if you raise Old En- h Mastiffs the size of small ponies have an average population of six nd the house!" We met all Charlotte ng's dogs—they were allowed a brief during dinner—including a new py whose eyes were not even open But we were not prepared for the of glasses floating on a white-linen- ered table lit by three all-glass oil ps when we walked indoors for din- We wondered if we could do justice uch an array. Ever a good guide ane h, Mr. Strong had chosen both vinry l-designated wines as well as his v ial signature wines (available only a California) of such distinct charaasses an he had matched them so well table u that the meal made pe; like se—the round, rich 1978 River, and Chardonnay with fresh salmon rs like ell; 1976 Alexander's Crown Cal, Rus- avorite of mine—you can tastention ri right in the middle of it) for ry de- lar with gratinéed zucchini; 1976 ago, ne Strong signature Pinot Noir- Rus- earth (if you can imagine the of the bination)—for cheeses and salad; and, saving the best for last—1978 Le Baron Vineyard Late Harvest Johannisberg Riesling with the honey and apricot tones of botrytised grapes to match an olallie-berry crumble.

Now whenever I uncork and share wines which became friends during that week, they remind me again of the sights, sounds, and tastes of Sonoma County. ■

Presence to past

continued from page 101

Mecklenburg-Strelitz (named for a now-defunct minor European duchy), were housed in the stable below his cozy apartment, which he furnished in a nostalgically picturesque manner. When the mews block was finally about to be demolished, Dennis Severs and Mecklenburg-Strelitz became the subject of a BBC-TV documentary. As luck would have it, the show was seen by Queen Elizabeth, won her sympathy, and the hippophile monarch offered lodging for the horse in the Buckingham Palace Mews. But eventually the aged equine had to be sent out to pasture, and his former employer had to look for another line of work. It was then that Dennis Severs decided to get into the Stately Homes business, albeit on a more-modest-than-usual scale in London's rather run-down East End. There he found a house that had been virtually uninhabited for the past 50 years, occupied only by an elderly recluse who had lived in just one of its rooms. For Dennis Severs, Number 18 Folgate Street had exactly the unspoiled quality he had been looking for.

Spitalfields is one of the oldest parts of London, and it clearly shows its age. Originally just outside the medieval city walls, this one-time suburb was completely destroyed in the Great Fire of 1666. In the years thereafter, Spitalfields was inhabited by Huguenot silk weavers who had fled religious persecution in France. It soon grew to be the center of the silk trade in England: a light industrial area not unlike New York's Garment District. As the fashionable section of London continued to move westward, Spitalfields came more and more to re- [illegible] gray graphite pr[illegible] nightmares engoblets, Paul Nelson's softly sculptd of black earthenware plates, Steven Milat woff's airy glass lattice bowl are only a sample of the riches to be enjoyed and coveted even by those who have not previously considered handcrafts among their choices for setting a beautiful table.

How much current custom and fashion influence those choices is the message of the exhibition's historical survey of the art of dining. Photographically enlarged prints and drawings—some straightforward, many satirical—illustrate and comment on dining habits past and present. And a continuously running carousel of slides shows how artists

all's still right with the world, and the sun still never sets on the British Empire. Although at first glance everything seems remarkably authentic, Dennis Severs's California background lurks in the corners. There's a little bit of Disney in this imaginative re-creation. Reality and make-believe are pleasantly blurred, especially as the householder begins to take guests on his highly entertaining tour.

To involve the visitor more personally, Severs spins a tale that traces the fortunes of the Jarvis family, four generations of silkweavers who lived in Spitalfields. "I wanted to make it seem as though a member of the family has just left the room," says Severs, who has employed such modern devices as concealed tape recorders to heighten the illusion. The story of the Jarvises from 1725 to 1919 is richly intertwined with a host of literary references. Each of the 10 rooms in the house is meant to evoke specific fictional associations. From the basement kitchen—inspired by Beatrix Potter's book *The Tailor of Gloucester*—to the grim Dickensian garret, every chamber has been designed to represent a different 30-year period in the past three centuries of English history.

"I use my house the way all proper London houses were once used," explains Severs. "The day begins by laying a fire in the kitchen, and then after breakfast I move upstairs to the morning room." The Pallisers might have felt at home in this room, which is filled with memorabilia of the queen who gave her name to the Victorian Age. Next to it is the dining room, decorated in the manner of 1725. The earliest of all the house's interiors, it brings to mind the era of Jonathan Swift. Next in the day's carefully prescribed round is the smoking room on the second floor, where Severs relaxes over a pipe after supper. Modeled closely after a Hogarth print, the smoking room is usually the owner's last stop before retiring to his sparsely furnished garret bedroom. But on special occasions, the splendidly formal drawing room, a re-creation of the age of George III, is opened to guests and shines with the light of 50 glowing candles.

It all seems quite wonderfully grand, until one recognizes the small details that reveal the frugal ingenuity that makes this house so thoroughly, inimitably English. The paneling in the Georgian drawing room has not been restored by some painstaking, extortionate craftsman. Rather it has been patched by Severs himself with wood from cast-off crates and pallets picked up in Spitalfields Market. So has the wood that crackles and glows in the house's nine fireplaces. The master of Number 18 Folgate Street proudly points out that his weekly household expenses—including overripe fruit and vegetables past their prime, also retrieved from the local

Continued on page 147

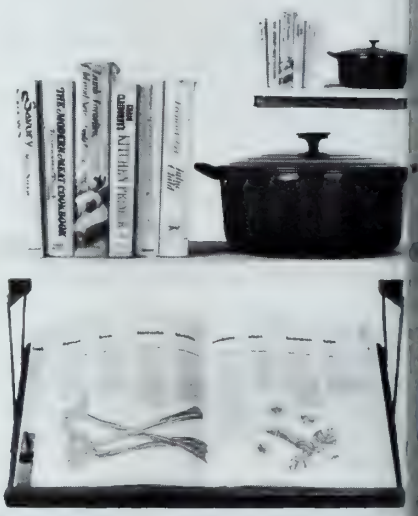
By DuPré Cochran. Editor: Barbara Ports

the Kitchen

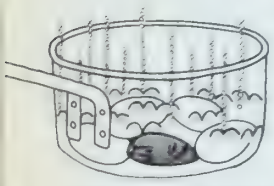
The complete kitchen book

If you're thinking about a new kitchen or about improving the one you've got, *Build Your Harvest Kitchen* (William Hylton, Rodale Press, $24.95) will help you get started. A handy reference book, the complete manual will guide you through planning, designing, building, and accessorizing your kitchen. It includes chapters on building facts, terminology, cabinet storage, and major appliances. And you'll find all you need to know—but didn't know to ask—about plumbing, ventilation, ordinances, codes, lighting. A great investment or gift for a friend.

Space is at a premium in a busy kitchen. With Amerock's folding spicewood cookbook rack (10½ by 20 inches) your cookbook sits up at eye level, protected from spills and out of the work area. The rack can be mounted with four screws under any wall cabinet, where it folds away when not in use. $19.95. At hardware stores.



Cook EGGSactly right



Try this flat-bottomed, heat-sensitive plastic egg—sit it in the pan with your eggs. The red interior darkens toward the premarked center as eggs cook to preferred doneness. $7. At Williams-Sonoma, P.O. Box 3792, San Francisco, Calif. 94119.

Clearly organized

Getting organized for the New Year will give you an instant lift. To keep counters, storage space tidy, sort through kitchen drawers and cabinets and fill clear jars with your smaller utensils and gadgets. Or start a special jar for picnic supplies. Put plastic spoons, forks in another. Keep a jar by the refrigerator for freezer labeling with pen, scissors, tape. Under the sink, try a jar for garbage-bag ties and another for plant-food tabs. Clamp-top jars above from Fidenza. Assorted sizes available with rubber gasket for sealing in freshness. 1 liter, $2.20; ½ liter, $1.85. Faceted handmade green glass: 1 liter, $8; 2 liter, $12. At Bloomingdale's, N.Y.C. 10022. Fun and colorful plastic screw-top jars from Wheaton, in red, yellow, or white. 1 gallon, $2.50; ½ gallon, $1.70; 1 pint, $1. At the Pottery Barn, Market Place Concept, R.F.D. 4, [illegible]7, Princeton, N.J. 08540.

Sprucing up small windows

Create romantic curtains for your little kitchen windows (or anywhere else in your house). It's easier than you think. You can d[illegible]ining 3 [illegible]like 6 [illegible]ons [illegible]our N[illegible]optional nuts. Set aside.

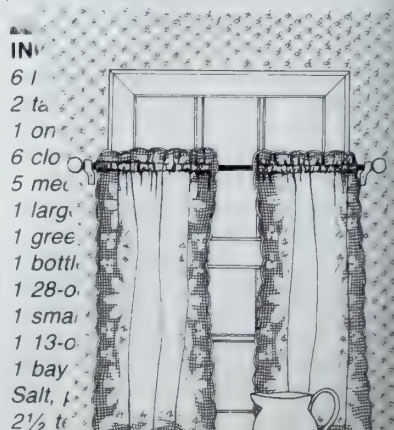
METHOD FOR FILLING

☐ Place egg whites in food processor bowl with metal blade. Process until foamy. Pour into a bowl and stir in the grapes. Spread the mixture evenly over the dough.

METHOD FOR TOPPING

☐ Place butter in food processor. Add flour and sugar and process with steel [illegible]de until mixture is like fine crumbs. [illegible]prinkle evenly over the grapes. Sprinkle finely chopped walnuts on top. Bake in a preheated 400° oven 30–35 mintues. Cool and cut into [illegible] Makes 15–18 bars.

tain rod pockets. Charming lacy cotta curtains may be as close as the scar in your attic. When the attic is ba scout flea markets for more.



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Presence to past

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arket—rarely exceeds £15 a week, or out $37. The whole house, in fact, was mpletely furnished (in less than six onths) for less than $500, with most the pieces discovered by Severs at the eekend flea market in nearby Brick ne.

"We absolutely run on the notion of ded elegance in this country," Severs serts. "There's nothing we fear more an that dreadful ring of suburbia that rrounds London, where everything is ean, and new, and lifeless." But he has tle to worry about at Number 18 Folte Street. Rather than pretentiously esenting his house as an "authentic" production—itself a contradiction in rms—Dennis Severs correctly defines nat he has created as "a collection of mospheres." His explanation of why it succeeds is beguilingly subtle. "It's t so much the color of the walls, or e color of the things, but really the col- in between that makes these atmosheres work." "The color in between" an apt definition of the way of life he s created in a shabby but vivid corner Old London.

siting Number 18 Folgate Steet:
ennis Severs conducts tours of his use by prior appointment only, but nnot answer mail inquiries. For furer information when in London, call -247-4013 (mornings only). ■

op of the table

ntinued

bleware, a selection of the work of esent-day craftsmen, and a history of art of dining over the last 2,000 rs. An ambitious program, imaginaly carried out, that offers amusement d information along with a great ny beautiful objects to look at. Beise of the scope and complexity of the ject, the show—and it is not a large —is of necessity a sampling rather n an exhaustive examination. But the issions as well as the selections raise eresting questions about our attitudes lesign in the home and about the sucs and the limitations of both the ood Design" and "Contemporary afts" movements.

Mass production is represented by a ndsome array of plates, cups, glasses d flatware, bowls, teapots, and table essories designed by architects like ef Hoffmann, Eliel Saarinen, and lter Gropius; industrial designers like orge Nelson, Raymond Loewy, Rus- Wright, Tapio Wirkkala, to mention a few. Classics of 20th-century deth that, even if created 80 years ago, look fresh and beautiful—only Rus- Wright's Steubenville pottery of the '40s seems frozen in its period. And in the best Good Design tradition, the show's best pieces depend for their appeal on simplicity, refinement, and elegance of line. They have almost no surface decoration, and what there is is discreet and linear; color is rare. Yet, unrepresented in the show, the great majority of mass-produced tableware—beautiful or banal—bought in this country has decorated surfaces, and a lot of color. Is simplicity too demanding or too uninvolving? It has a powerful rationale: Nothing shows off food better than plain plates, or wine than clear crystal. But do we create tablesettings to enhance food or to delight the eye? Much of our patterned china, cut crystal, and ornamented silver reproduces or adapts designs from past centuries. It will be interesting to see if serious designers of the future will provide us with the pleasures of pattern and ornament as well as those of shape and line.

There's surface richness of another kind in the handmade tableware—unique or in limited production—provided by increasing numbers of American craftsmen. The crafts display in "For the Tabletop" reflects the variety and vitality of this contemporary creativity in ceramics, glass, wood, and metal. Dedicated crafts enthusiasts may argue the presence or absence of specific craftsmen's work in the selection, but argument and controversy have been swirling in and around handcrafts since World War II: The handmade should show the mark of the hand. But does that hand have to be all thumbs? Creativity is self-expression. But one woman's whimsy is another's kitsch, and social comment on the dinner table is hard to live with. Crafts should be judged as works of art. But I want a teapot that pours and a cup that I can drink from, not just objects to look at. Many pieces in the exhibition will keep the argument going. Even more of the selections, however, demonstrate that individuality can be expressed with subtlety and refinement and that successful fusion of form, function, and surface richness presents an endless challenge to the craftsman's imagination and artistry. Richard Loveless's elegant double-spiral birch serving plate, James Makins's delicate gray-and-white procelain plates and goblets, Paul Nelson's softly sculptured black earthenware plates, Steven Mildwoff's airy glass lattice bowl are only a sample of the riches to be enjoyed and coveted even by those who have not previously considered handcrafts among their choices for setting a beautiful table.

How much current custom and fashion influence those choices is the message of the exhibition's historical survey of the art of dining. Photographically enlarged prints and drawings—some straightforward, many satirical—illustrate and comment on dining habits past and present. And a continuously running carousel of slides shows how artists through the ages have depicted the top of the table. To supplement the graphic panorama, the catalogue offers a lightning-flash history of 2,000 years of tabletops. The essays, by Eric Larrabee on the 20th century, and by Meryle Evans and Lorna Sass on previous periods, are full of fascinating tidbits: "By the 14th century . . . tables . . . were arranged to form a U with the bottom of the U a raised dais or *high borde.* Most diners sat along the outside of the U on backless benches called banquettes, the French term which has given us our word banquet. Only a king, lord, or honored guest had a chair with a back, and therefore came to be known as 'chairman of the borde.' "

The catalogue, like the exhibition, makes a valuable contribution to our understanding of an area of design that has been very little studied or written about. For a copy, you can write The American Craft Council, Publication Department, 22 West 55th St., New York, N.Y. 10019. ($7.50 ppd.; New York residents please add sales tax.) ■

Upfront

continued from page 20

a we-versus-them situation. Donghia says, "Two weeks before installation, the client says, 'You know, the gray we selected is too dark. It depressed me.' If the designer is a professional, he must maintain his stand. By shifting gears this late, you disrupt all decisions. First you say gray is not too dark. Second you say that if you want, we can make it a lighter gray, a different color or texture, but that will kill the existing concept. Third, you say if we stay with the initial gray—and the initial instincts are always right, remember that—yes, it's gray, but there are also mirrors, the recessed windows, the paintings, the flowers, and the furniture. The gray is blown out of proportion."

The successfully designed house is the one that does not bear the obvious imprimatur of the designer. You do not want people to say, "Oh, you have a D'Urso house, a Donghia house, a Redroof house." People should say they had a wonderful time at *your* house. The perceptive designer elicits your needs, which he can only do if you are honest with yourself and even admit your insecurities." As Yann Weymouth says, "The ideal relationship is between two experts. You are the expert of your needs, and I am the expert who will fill them." ■

Correction

On page 132 in the December 1980 Wine & Food section, the name of Alice Medrich's shops in San Francisco, Berkeley, and Oakland is incorrect. Called *Cocolat,* they feature delicious desserts—especially chocolate ones!

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

Sociable Kitchen

p. 74–79

Flooring: Of handmade Mexican terra-cotta quarry tile. Random 4″ hexagonal pattern. About $5 per sq. ft. prefinished. By Hispanic Designs, Chicago IL 60646. **Countertop:** Of natural maple butcher block. **Cabinets:** Of laminate by Formica Corp. Custom built. By Bolhuis Woodworking Co., South Holland IL 60473. **3-bowl sink:** Of stainless steel. By Elkay, Oak Brook IL 60521. **Automatic defrost refrigerator, automatic defrost freezer:** With icemaker. Front panels of white laminate by Formica Corp. Both by Sub-Zero Freezer Co., Madison WI 53711. **4-burner gas cooktop:** Of stainless steel. By Chambers Corp., Oxford MS 38655. **"Superba" dishwasher. Trash compactor.** Both with white panel fronts of laminate by Formica Corp. By KitchenAid Div., Hobart Corp., Troy OH 45374. **Double wall ovens:** With black glass doors. Self-cleaning. **Stay-Hot oven:** With warming drawer. Both by Thermador, Los Angeles CA 90040. **"Waste-King" food waste disposer:** By Waste King, Los Angeles CA 90040.

Small Kitchen

p. 82–83

Flooring: Mexican terra-cotta tiles. 9″ sq. **Backsplash:** Mexican patterned tiles. 4″ sq. Both by Marani Tile, Fairfield CT 06430. **Butcher block countertops:** From Republic Distributors Inc., North Haven CT 06473. **Double-insulated Thermopane skylights:** From Clearview, Bridgeport CT 06605. **Mylar Window Shades:** From Merritt Home Products, Norwalk CT 06850. **Range:** 4-burner drop-in range with broiler and griddle inserts. By Jenn-Air Corp., Indianapolis IN 46226. **Hot-water dispenser:** By KitchenAid Div., Hobart Corp., Troy OH 45374. **"Thermatronic II" double ovens:** Upper microwave/conventional combination oven. Lower conventional self-cleaning oven. By Thermador, Los Angeles CA 90040.

High Standards

p. 84–85

Heliotrope and lantana: From Sprainbrook Nursery, Scarsdale NY 10583. **Collection of standards:** Grown by Mr. Les Seigman, Horticulturist, Manhattan College, Riverdale NY 10471. Visitors by appointment. **Flower arrangement:** By Maude Clay, NYC 10001. **Selection of baskets:** From Surroundings, NYC 10024; Sprainbrook Nursery, Scarsdale NY 10583; The Plant Shed, NYC 10021; The Japan Art Center, NYC 10025.

Larsen Loft

p. 90

Top left:

"Seascape on Broadside" fabric on panel: Printed linen and cotton. 118″ [illegible] 'seapearl."

Bottom left:

"Kashmira" wool carpet: In "bone." **"Warwick" arm chairs:** Of solid ash frame with natural cane back. Upholstering done in customer's own material. 25 × 26½ × 31″h. **"Seascape on Broadside" fabric on panel.**

p. 91

Pillows in: "Fanfare" fabric: Silk jacquard double cloth. Handwoven in China. 42″ wide, 4″ repeat. In "natural." **"Papillon" fabric:** Silk jacquard double cloth. In "natural." 45″ wide, 6″ vertical repeat. **"Kansu II" fabric:** Of Tussah silk. Handwoven in China. 36″ wide. In "soapstone." **"Bengal" fabric** (on left side panel): Of silk. Custom dyed, handwoven in India. 50″ wide. **"Gallop" area rug:** Of kid leather. Woven in Portugal. In "sepia" (shown) and also antique gold, tabac (dark brown), black, palamino. **"Ritz" maple armchairs** (forward right): In four finishes; natural, walnut, black, mahogany. Upholstering done in customer's own material. 20½ × 17½ × 33⅛″h.

p. 92–93

Left:

"Kashmira" wool carpet: In "bone."

Center:

"Swazi Casement" fabric (on panels): Of mohair and cotton. Handwoven in Swaziland. In "chalk."

"Kashmira" carpet.

Right:

"Chevalier" casement fabric (on window panels): Of linen and cotton. 59″ wide, 4″ vertical repeat. In "old ivory."

p. 94–95

"Dragonseed" fabric (on sliding panels in inset and on left side of room): Of cotton. 55″ wide, 5″ repeat. In "ivory." **"Chevalier" casement fabric** (on window panel). **"Quadrangle" carpet:** Of wool and acrylic. 27″ wide. In "bitter lemon." **Pillows in: "Double-check" fabric:** Of Egyptian cotton and Lurex. 59″ wide, 1″ sq. repeat. In "florentine." **"Shan" fabric:** Of silk. Handwoven in Thailand. 40″ wide. **"Super-silk" fabric:** Of silk. Handwoven in Thailand. 40″ wide. **"Crystal Brocade" fabric:** Of silk and polyester. Handwoven in Thailand. 40″ wide.

All above fabrics, carpets, and furnishings by Jack Lenor Larsen*, NYC 10022.

Barn Living

p. 110–115

For a descriptive brochure and catalog, enclose $4 and write Yankee Barn Homes, Inc., Box 1, Grantham NH 03753.

Greenhouse: *p. 110*

Heywood Brothers antique rolled-arm rocker: In wicker with natural finish. **Antique platform rocker:** In wicker with honey finish. **Antique game table with wood top:** In wicker with natural finish. All at The Wicker Garden, NYC 10028. **"Carolina Colony" floor tiles:** In "flashed red blend" color. 6″ sq. By Mid-State Tile Co., Lexington NC 27292.

Deck: *p. 111*

"Jardim" indoor/outdoor furniture: Of solid Portuguese pinheiro wood with natural finish. Sun lounger, 81 × 24 × 14″h (flat); Arm chairs, 21 × 20 × 32″h; Rectangular dining table, 27½ × 47 × 27½″h; Table/bench, 17 × 17 × 17″h. By IMP, Jersey City NJ 07305. **"Ducal" fabric** on cushions: [illegible] cotton canvas. In "bone." 45″ wide. From Norbar Fabric Co.*, Deer Park NY 11729. **"Circa" Whirlpool Spa:** Of acrylic with fiberglass reinforcement. 7′ diam. × 3′ deep. In "Brittany blue." With adjustable controls. Comes completely assembled from the factory. By Jacuzzi Whirlpool Bath, Walnut Creek CA 94596. **"Coney" fabric on pillows and on deck floor cushions:** Of cotton chintz. In stripe of violet, pink, green, and pearl. 53″ wide, 36″ repeat. About $30 yd. From Woodson*, NYC 10022.

View from balcony: *p. 111*

Camelback sofa: 86½ × 29 × 38″h. From the "Sleepy Hollow" collection. **Arm chair:** 28 × 27½ × 37″h. With rolled arms and tufted seat cushions. All upholstered in **"Country Daisy" fabric:** Of cotton, in "pine." 54″ wide, 2″ repeat. About $11 yd. From the New Country Gear Collection by Cohama/Riverdale. At Bullock's, Los Angeles CA 90055; Marshall Field, Chicago IL 60690; Woodward & Lothrop, Washington DC 20013. **Wing chairs:** 24½ × 30 × 43″h. With scalloped apron. Upholstered in **"Bloomsbury" fabric:** Glazed cotton chintz with Teflon finish. In "pale apricot." 54″ wide. About $49 yd. From Vice Versa*, NYC 10022. All by Harden Furniture of McConnellsville NY 13401. **Oriental side étagère:** 31⅛ × 9 × 94″h. In jade green faux finish. From Roundtree*, NYC 10021. **Wakefield antique round table:** In wicker with natural finish, braid trim. By J.M. Wiggin & Son. At The Wicker Garden, NYC 10028. **18th-c. Burmese deer:** Of wood. Handcarved, handpainted. 38″l. **19-c. tiger painting:** On velvet. Unframed. **Painted papier-mâché biscuit boxes** (in étagère). Above at W. & J. Sloane. **Potts Antiques*, NYC 10022. **Antique Honduras mahogany gun case. Table with brass hardware.** About $1,150. Both at Linlo House, NYC 10021. **Rectangular horn box** (on coffee table): $125. **Antique rectangular Egyptian box** (on coffee table): $175. **Carved gilded lion table** (étagère): $700. All from Ambiance Accessories*, NYC 10022. **"Retka" reading lamp** of polished brass. With triangular shade, adjustable height. By Koch & Lowy* NYC 10021. **"Canton" durrie rug:** Of wool. 6′3″ × 9′. In green, beige and coral. **Stripe durrie rug** of wool. 6′2″ × 9′. In green and white stripe. Both from Rosecore Carpet*, NYC 10021. **Television:** Portable black-and-white TV in metallic brown case. 9″-diagonal screen. By Zenith Mfg., Chicago IL 60639. **"Cat" portrait** (on stairway landing): In chrome frame. By Elizabeth Osborne. At J. Pocker & Son Frames, NYC 10021.

Living room: *p. 112*

Rolled-arm sofa: 92 × 37 × 36″h. With multi-pillow back, three loose seat cushions. **Club chair:** 37 × 40 × 33″h. With loose seat and back cushions. On casters. **Footrest:** 30 × 30 × 17″h. With attached seat cushion. On casters. All upholstered in **"Osterly" fabric:** Glazed cotton with Scotchguard finish. 54″ wide, 24″ repeat. In "ecru." About $30 per yd. By Waverly Fabrics, NYC 10022. **Arm chairs:** 30½ × 32½ × 32″h. With rounded back and arms, loose seat cushion. Upholstered in **"Oblique" fabric:** Of rayon and cotton. 54″ wide. In "grass." About $

er yd. From F. Schumacher & Co.*, NYC
022. **Pair of semicircular footrests:** 27 ×
3½ × 16½"h. With tufted seats. Upholered in **"Monomy Check" fabric:** Of cotton.
)" wide. In "carnation." About $23 per yd.
om F. Schumacher & Co.*, NYC 10022.
ocktail table with oriental detailing: Of
errywood with scrubbed finish. 38 × 38
15½"h. **Oval drop-leaf table:** Of cherry
ood with scrubbed finish. 46 × 16 ×
½"h (closed). All furnishings by Harden
rniture Co. McConnellsville NY 13401.
Blue" print (over mantel): With plexiglass
me. $700. **Untitled pair of drawings:** In
k and black, green and black. $1,700 each.
l by Richard Smith. From Bernard Jacobn Gallery, NYC 10019. **Antique Imari**
argers (on mantel, on coffee table): 15"d.
ue and white. At Gordon Foster Antiques,
YC 10021. **Painted tin biscuit boxes** (on
ffee table and drop-leaf table): 9"h. In red,
en, brown, taupe. **Antique oval tole jar-**
niere (under window with gloxinia): 22 ×
× 11"h. Both from W. H. Potts Anues*, NYC 10022. **Antique black and gold**
quer box (on coffee table): With round
t. In chinoiserie design. From Roundtree*,
C 10021. **Antique Shaker basket** (on cof- table with flowers): With handle. 12 ×
× 10"h. At Mädderlake, NYC 10021.
ekta" reading lamp (see view from balcony
ing). **Durrie rug:** Of cotton. In blue and
ite zig-zag star design. From Stark Car*, NYC 10022. **"Interlude" fabric for cur-**
ns: Glazed cotton chintz. 54" wide. In
eriwinkle." About $13 per yd. From Wa-ly Fabrics, NYC 10018. **"Ciro" fabric**
d as scalloped welt on curtains: Glazed
ton chintz. 48" wide. In "pink." From
rbar Fabric Co.*, Deer Park NY 11729.

me Room
er right p. 113
tique 18th-c. French gilt barometer: 14 ×
h. From W. H. Potts Antiques*, NYC
022. **Pair of antique oil paintings:** Whaling
scapes. 32½ × 22½"h. At Linlo House,
C 10021. **Antique Korean lacquered wedg chest** (under table): 25½ × 13¼"h.
0. **Antique carved and gilded figure** (to
e of sofa). Both at Ambiance Accessories*,
C 10022. **Pillows:** With floral design and
ge trim. Kits and ready-made needlepoint
ns available. At Woolworks, NYC 10021.
kgammon table: Custom-made and paint-
By Joseph Staiano.

K hen
dle p. 113
rigerator/freezer: 16.2 cu. ft. no-frost
with reversible doors and optional ice-
er, textured steel doors, special energy-
ng features. Available in white, almond,
avocado, harvest wheat, and coffee.
om black enamel finish painted specially
House & Garden. **Range:** 30" electric
in unit with black glass, timer that can
and stop cooking automatically, removab units for easy cleaning, pilotless ignition.
Microwave: 1.5 cu. ft. With 12-hour "Delay
Start," "Automatic thermometer," "Keep
Warm," "Slow Cook," three memory levels
to program three heating times, three heating
levels with one setting. Appliances by Magic
Chef, Cleveland TN 37211. **"Carolina Colonial" tiles on countertop and island:** In "buckskin" color. 6" sq. By Mid-State Tile Co.,
Lexington NC 27292. **Collection of kitchen**
equipment: Utensils, wire basket, crocks, etc.
At Manhattan Ad Hoc Housewares, NYC
0021. **Bar stools:** Wood legs of beech with
natural finish, rafia seats. 30"h. Also in "walnut." At Otto Gerdau, NYC 10005. **"More Indian Views" set of five prints:** With wood frames. $1,500. By Howard Hodgkin. At Bernard Jacobson Gallery, NYC 10019.

Dining Room
bottom p. 113
Gate leg dining table: Of cherry with Heirloom finish. With turned legs, oval top. From the "Sleepy Hollow" collection. **Arm chairs:** With white painted finish, tufted seat and back. Upholstered in **"Endicott" fabric:** Of cotton with Scotchgard finish. 54" wide, 27" vertical repeat. In "taupe." About $15 per yd. By P. Kaufmann at Robert Allen Fabrics*, Mansfield MA 02048. Furniture by Harden Furniture Co. McConnellsville NY 13401. **"Graziano" napkins:** Of cotton damask. In "pale yellow." Made in Italy. 20½" sq. **Place mats:** Of straw. Round, with braided edge. 14" d. **Coasters:** 3" d. All at Henri Bendel, NYC 10019. **"Bouquet" dinnerware:** Vitro porcelain. Each plate (in set of 6) a different flower. 30 piece set about $325. Sauceboat about $39. By Villeroy & Boch. At Lord & Taylor, NYC 10018. **"Opera" glassware:** Handblown. In "peach." 16-oz. water goblet, 12-oz. wine-glass. About $11 each. By Villeroy & Boch. At Carole Stupell Ltd, NYC 10022. **"Bateman" flatware:** Of stainless steel. 5-piece place setting about $35. By Georgian House. At B. Altman & Co., NYC 10018; Higbee's, Cleveland OH 44113; John Wanamaker, Philadelphia PA 19101. **Wicker basket** (on table with flowers): 12 × 14". With handle. About $90. At The Gazebo, NYC 10021. **Botanical print:** With frame of painted gold and wood. About $250. At J. Pocker & Sons Frames, NYC 10021. **Antique botanical print:** c. 1756. Hand-colored. At Vito Giallo Antiques, NYC 10021. **Antique faux bamboo planter** (under window): 26 × 11½ × 32"h. About $280. At Jean Paul Beaujard, NYC 10021. **"Honeycomb" fabric on walls:** Of cotton. 54" wide. In "turquoise." About $10 per yd. From Cyrus Clark*, NYC 10016. At Luxury Fabrics, Gastonia NC 28052; Lord & Taylor, NYC 10018. **"Bukhara" curtain fabric:** Of cotton chintz. 54" wide, 27" repeat. In aqua, rose, taupe. About $36 per yd. By Jay Yang for Hines & Co.*, NYC 10010.

Master Bedroom
top, p. 114
Loveseats: With rounded back and arms, tufted back, single loose seat cushion, pleated skirt. Upholstered in **"Union Pacific Cloth" fabric:** Of linen and cotton. 54" wide. In "turquoise." About $26 per yd. From F. Schumacher & Co.*, NYC 10022. **Gate-leg table:** Of cherry with scrubbed finish. 30½ × 13½ × 27"h. With oval top, turned legs. Above furniture by Harden Furniture Co. McConnellsville NY 13401. **Untitled watercolor** (over sofa): With gold-colored frame. In peach and green. By William Tillyer. At Bernard Jacobson Gallery, NYC 10019. **"Flowers in Blue Bowl" Watercolor:** With brass frame. About $600. By Bob Kane. From Haller Gallery*, NYC 10021. **Korean painted wedding chests:** Lacquered, with brass hardware. At Ambiance Accessories*, NYC 10021. **Antique porcelain plates:** With oriental flower design. Hexagonal. At Bardith Ltd, NYC 10021. **Antique turned wood standing lamp:** Of mahogany. At Linlo House, NYC 10021. **"Rekta" reading lamp** (see view from balcony listing). **"Posturepedic Prestige" mattress and box spring:** King size. By Sealy Inc., Chicago IL 60654. **Rug:** Of handwoven, hand-dyed wool. In blue and white stripe. By John Copper of the John Thompson Design Group. At Carrington, NYC 10021. **"Party Stripe" fabric for curtains:** Of cotton. 45" wide, 9" repeat. In "jade." About $7 per yd. **"Little Flowers" fabric on pillows:** Of polyester and cotton. 45" wide. In "jade." About $8 per yd. **"Party Time" fabric on pillows:** Of cotton. 45" wide. In "jade." About $7 per yd. Above by Waverly Fabrics, NYC 10018. At leading department stores. **"Gola" fabric for pillows, pouf lining and bows, and curtain welt:** Glazed cotton chintz. 48" wide. In "persian." From Norbar Fabric Co.*, Deer Park NY 11729.

Master Bathroom
middle p. 114
"Adonis" Whirlpool bath: Of molded fiberglass. 61½ × 51¼ × 23⅜"h. With 4 whirlpool inlets. Accommodates 2 adults. By Jacuzzi Whirlpool Bath, Walnut Creek CA 94596. **"Porcelain ceramics" tiles:** In "cobalt blue." 2" sq. By Mid-State Tile Co., Lexington NC 27292. **Towels:** Of cotton. In "tropic blue" and "real red." Available in wash, hand, bath size, and tub mat. By Martex, WestPoint Pepperell, NYC 10020.

Attic/Studio
bottom p. 114
Barrel arm chair: With tight back, rolled arms, loose seat cushion, kick pleat. 32 × 31 × 28"h. **Slat back arm chairs:** In cherry with Heirloom finish. 24 × 39"h. Upholstery and seat pads in **"Calico Check" fabric:** Of polyester and cotton. 54" wide, 1" repeat. In "cherry red." About $16 per yd. From F. Schumacher & Co.*, NYC 10022. Chairs by Harden Furniture Co. McConnellsville NY 13401. **Antique refectory table:** Of heavy oak. With turned legs, stretcher base. In 2 pieces. At Linlo House, NYC 10021. **"Delhi" durrie rug:** Of wool. 6 × 9'. In dark green and white. From Rosecore Carpet*, NYC 10022. **Decoupage boxes:** By John Noble. **Lamp:** By Peggy Kent. **Nantucket Wicker bag:** By Dee Davis. **Unfinished boxes, tools, prints, etc:** From a large collection of decoupage materials and accessories. Above at Adventures in Crafts, NYC 10028.

Guest Bedroom
p. 115
Pencil-post fourposter bed: Of cherry with Heirloom finish. **Oak desk:** With drop lid, carved legs, brass hardware. **Bench** (at base of bed): 19 × 19 × 16"h. Upholstered in **"Veronese" fabric (also used for dust ruffle, balloon shade):** Of glazed cotton chintz. 48" wide. In peach, pink, mauve, lavender on off-white ground. About $29 per yd. At Liberty of London Inc., NYC 10022. Furniture by Harden Furniture Co. at McConnellsville NY 13401. **"Chintz" fabric for ruffle on balloon shades, and scarf for table:** Of Dacron and cotton. 48" wide. In "lavender." About $9 per yd. By S. M. Hexter Co.*, NYC 10022. **Heywood Brothers antique rocker:** In wicker with natural finish. With rolled arms. At The Wicker Garden, NYC 10028. **"Grandmother's Flower Garden" quilt:** c. 1930. 70 × 96". $450. At Thos. K. Woodard, NYC 10021. **Afghan:** Handwoven of mohair and wool. By Gregory Neuham. At Carrington, NYC 10021. **Pillows:** Collection of handmade quilted pillows in pastel colors. At The Gazebo, NYC 10021. **Heart-shaped decoupage box:** By John Noble. **Decoupage lamp:** by Jean Frankel. **Boxes** (on desk): By John Noble and Ruth Young. All at Adven-

Continued on next page

Shopping information

continued from preceding page

tures in Crafts, NYC 10028. **Ceramic plate:** In mauve, turquoise, pink. Handmade by Lyn Evans. At Gordon Foster Antiques, NYC 10021. **Antique needlepoint of dog:** With wood frame. **Antique oil painting of dog:** With wood frame. Both at J. Garvin Mecking, NYC 10021. **Antique oil paintings (2) of King Charles spaniels:** With wood frames. At W. H. Potts Antiques*, NYC 10022. **Collection of paper-covered desk accessories, marbelized pencils:** At ffolio 72, NYC 10021. **Collection of fabric-covered hatboxes:** Lined, and with satin ribbon ties. At Liberty of London, NYC 10022. **"Posturepedic Prestige" mattress and box spring:** Full size. By Sealy Inc., Chicago IL 60654. **"Takshilla" durrie rug:** Of wool. Handwoven. From Rosecore Carpet*, NYC 10022. ■

Mrs. Vincent Astor

continued from page 86

for her courtyard because it was the first permanent exhibition to be created by the two countries.

Another happy stroke was the appearance of "a marvelous old Chinese architect who had been sort of de-iced. He looked like an old mandarin, with a long beard consisting of about six hairs hanging down, just as they used to have. He was carrying a book on the early 17th century and in this book was a Ming scholar's room and courtyard in Soochow, which he showed us. We became infatuated with it, and decided that was what we wanted."

The negotiations between Mrs. Astor and the Chinese then became inscrutably elaborate. "They decided that before they built ours, they would build an exact copy of it in Soochow so we could all see if it worked out all right. They finished it in four months—it is there now, in Soochow, as a museum for the people—and finally they wrote me and said, "Old Lady, come over, the courtyard is finished."

Mrs. Astor had not returned to China since her childhood, and the experience moved her deeply. "In Peking, as I walked out towards the Chien Men Gate, I looked up and saw my mother's room. Of course it's all changed now, but suddenly I felt, 'I'm home.'

"They opened up temples for me that had long been closed, and the warehouses of the Imperial Palace where Wen Fong (curator of the Metropolitan's Department of Far Eastern Art) was choosing objects for his great Bronze Age show. Finally we went to Soochow and saw the courtyard, and we loved it."

The same 27 workmen who had worked on the Soochow model came to New York. "They built everything. They put in every stone, every [illegible] brought soot from China to use in [illegible]n the tiles, and straw and dirt to nosity that American plaster does not have.

"They stayed with us for six months. In the pool in our courtyard are 27 goldfish because of the 27 Chinese who worked so marvelously for us, and two extra fish for the two girls who looked after them here." (Even the fish came all the way from China.)

The Chinese courtyard is almost finished now, and will be open in the spring, thanks to the tireless attentions of Mrs. Astor and the devoted work of many craftsmen and artisans. When the Chinese workmen finally went home, they sent a letter to Mrs. Astor, really a poem, in which they said:

"We have put our hearts and our spirit into our work for you and our friendship is going to flourish forever like an evergreen tree." ■

Holiday plants

continued from page 47

require the somnolence of pitch black for the remaining hours, but the light should be very dim. A 10-degree drop in night temperature is also a plus in convincing your kalanchoe that it's time to bloom again, which it will do by mid-December.

ORCHIDS are making more and more of a show as gift plants. Most of those sold by florists—miniature cymbidiums, phalaenopsis, and cattleyas, for instance—can be kept blooming year after year in the home. Individual care, however, is relatively species-specific, and there simply isn't space to cover all the species here. If you are given an orchid for the holidays, procure a book on its care as well. Be forewarned: It's awfully easy to get hooked on orchids.

POINSETTIAS have almost become the symbol of Christmas over the years. Outdoors in their native Mexican habitat, the flowers will attain a height of almost 6 feet. Luckily, the gift specimens are usually more manageable in size. With hybridization, the dwarf specimens now available hold their striking white, pink, or red bracts in perfect display for several months. But afterwards?

Well, there are three distinct schools of poinsettia growers. Those who simply discard the specimens at the end of the season may well belong to the most sensible, if not the most economical group. Those who keep the plants, pinching back frequently to keep them lush and dense, are probably the most practical. They do end up with nice green plants, even if their poinsettias never flower again. Then there's the challenge group—"I will get this poinsettia to bloom again!" And it is indeed possible, if time-consuming.

Let the soil stay on the dry side after blooming is finished. In late spring, once [illegible]ghttime temperatures no longer [illegible] the 50s, cut back half the top growth [illegible] set the pot outside. Fer- as you do your other plants, making su that when new growth is underway, yo pinch back regularly in the beginning t keep the specimen bushy and full.

And now the hard part. From ear October to mid-November, the plan must not get any light after sunset. No a ray. Don't even open the closet doo or lift the covering box, after you've tucked the plant in for the night. needs 12 hours of darkness for 40 con tinuous nights. Place in full sun durin the day.

Once you've convinced it to send ou buds, this lights-out routine may be di continued. But while you're waiting, r member, if you give it a single evenin of extra light, your poinsettia will re main lush and lovely and green. Mayb a new one from the florist isn't such bad idea! ■

Dear H & G

continued from page 30

Tabletop inspiration

Q *On page 127 of the December 19 issue, in a 175-year-old farmhous there is a triple-tiered glass dish fille with cookies and fruit. Do you kno where I can find a dish like it?*

—G.F., Phoenix, Ari

A This dish is an heirloom and yo should investigate antique shop While we don't know of any compar making a *one-piece* dish like it, you ca achieve a similar effect by stackin matching compote dishes of three gra uated sizes. Two possibilities that loo well-proportioned and feel fairly stab when stacked are the 1895 series of con potes by Orrefors (bowls are 12, 9½, an 7¼ inches wide, stack to a height about 14 inches) or the 675 series compotes by West Virginia Glass Sp cialty Company (bowls are 10, 8 and 6 inches wide, nearly 19 inches in tot height). Ask the saleperson in your cry tal department to show them to you. big bonus of stacking: The compot come apart for easy storage—or ind pendent use.

Soap opera-tion

Q *Where can I find a soap dish th will fit over the edge of an old-fas ioned freestanding bathtub?*

—M.A.G., Brooklyn, N.

A An over-the-tub soap dish—with sponge holder attached on top—is one of the solid-brass reproductions Victorian hardware available fro Country Interiors, 1305 Pine St., Pas Robles, Calif. 93446 (catalogue $1.50 The over-the-tub soap dish—specif #78-189 when ordering—costs $19.9 plus $2 for handling and UPS shippin Californians add 6 percent sales tax. Th catalogue shows a variety of hardwa for the bath, plus switch plates, bracket pulls, hooks, door—and even icebox- hardware. All the reproductions are b

"There are hundreds of houses better than mine, but I love this one.

I like big wonderful rooms with a lot of wall space. Art is important to me. I like mobiles and I like movement. It brings a room to life."

—*Andy Williams*

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INSIDE STORY

How-tos from our Decorating Pages

BY MARGARET MORE

Color where you want it

Interior designer Helen Frey Cunningham has definite ideas about color—and allowed them full sway when decorating the house she shares with her husband Lon Cunningham (pages 100–105). "We wanted the walls and floors to be a subtle, neutral backdrop, so one could really see the art throughout the house and sculptural quality of the architecture. So we opted for custom-mixed wall paint the color of silk shantung. We also chose a custom-tinted floor stain that would make the floor look as soft as unfinished wood."

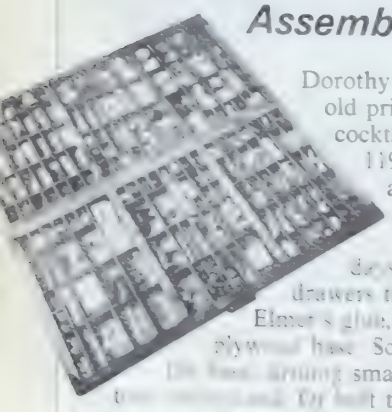
Professionals sanded the oak floor smooth, down to raw wood. After testing the blend on a small hidden area, they applied white floor stain (with extra pigment blended in), let it soak in for 30 minutes. Then they removed excess stain. Let floor dry, machine-buffed it with steel wool, sealed it with matte polyurethane.

Strong, "non-neutral" color is used sparingly throughout the house, but when it does appear it shines full-strength "for maximum contrast." To wit, the red breakfast table and dark cobalt fireplace front, both porcelain-enameled by a sign company. "One of my favorite quotations is 'It takes two persons to paint a canvas. One to do the painting, the other to say when to stop.' "

Quick-change cases

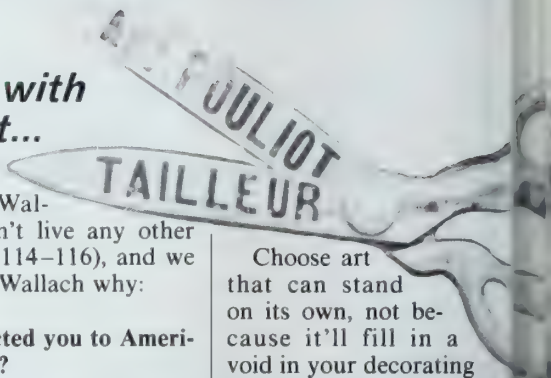
Architect Byron Bell keeps his collection (page 120) clearly visible and dust-free—in transparent acrylic boxes turned on their sides and bolted to the wall. He fastened the bottom of each box to the wall by drilling a hole in it and inserting a Molly or toggle bolt, with washer. Changing the display is as easy as lifting off the box tops, now on the front ends. Lined up row on row, the boxes glow like prisms and make a multiple sculptural statement of their own.

Assemblage under glass



Dorothy Twining Globus turned two old printer's-type drawers into a cocktail table/display case (page 119). You can, too. Vacuum and then dust drawers using a little lemon oil on your rag. Then varnish, several days later. Glue two type drawers together side by side with Elmer's glue, then screw them to a plywood base. Screw ready-made legs into the base, drilling small "guide" holes into the [illegible] Or bolt the table securely to a [illegible] cubbyholes with small [illegible] you like. Mrs. Globus's tabletop is [illegible] small wooden and ceramic objects, buttons, [illegible] of silk thread, dice, marbles, old advertising [illegible] with plate glass at least ¼ inch thick.

Living with folk art...



. . . Janet and John Wallach wouldn't live any other way (pages 114–116), and we asked Mrs. Wallach why:

What attracted you to American folk art?

It all started with a sheet-iron weather vane, in the shape of a horse, that John bought 10 years ago. One by one we bought other animal vanes. John loves folk art for its American roots. He's very patriotic, perhaps because he was the first of his family to be born in America. From weather vanes we went on to figurative wood sculpture, such as the cigar-store Indian, then to American flags and pieces we call "baseball translated into art," such as a chess set and andirons of "players." I like folk art because it's a classic that has endured, a rejuvenating contrast after I've spent a workday writing about fashion. (Mrs. Wallach's book, *The Working Wardrobe*, will be published by Acropolis Books this May.) Also, we found folk art economically accessible.

Friends have come to folk art by more circuitous routes than we did. One couple had been collecting Color Field paintings until they happened upon a duck decoy. It changed the course of their collecting. The wife now works for a folk-art museum.

What advice would you give people venturing into the folk art market today?

With a bit of searching you can still find interesting pieces for under $1,000, particularly at auctions and shows a fair distance from New York City. One newspaper we've found helpful is *Maine Antiques Digest* (Box 358, Waldoboro, Maine 04572). Even in New York City a bargain occasionally lurks behind steeper-priced pieces.

Choose art that can stand on its own, not because it'll fill in a void in your decorating scheme. Decorate around the art, not vice versa. In the living room, the quilt inspired the sofa fabric, which in turn sparked the stenciled border on the floor. In the hall, the flag on the wall came first, then the checkered floor.

Why did you choose such a bold wall color—House & Garden Real Red—for a room full of collections?

When we moved in, the walls looked bare and unimportant. Paint was a quick way to make a strong statement, and red—to us—was the color counterpart of the spirited, feeling folk art had

Are the two of you drawn to different types of folk art?

Yes. John prefers more primitive pieces; I, ones that are more graceful and elegant. We resolve our differences by allowing each other absolute veto power on any purchase

What do you look for when you "shop" for art?

We ask some hard questions when we happen upon a piece we think we might want to buy. Does it work as art? Will we enjoy living with it day in and day out? Does it give us a compelling visual and visceral reaction that says "We *must* buy it?" We don't go out and say, "Today I'll buy something for over the mantel." You come upon a piece you love largely by chance. The first piece we bought together—a wood sculpture of a man in a top hat—was an immediate favorite, and it was only after John got it home that we realized it *looked* like him.

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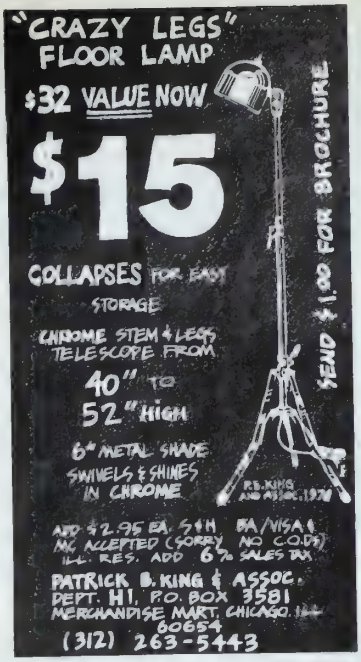

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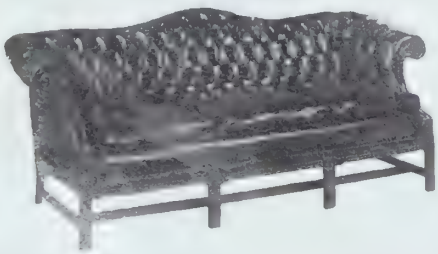

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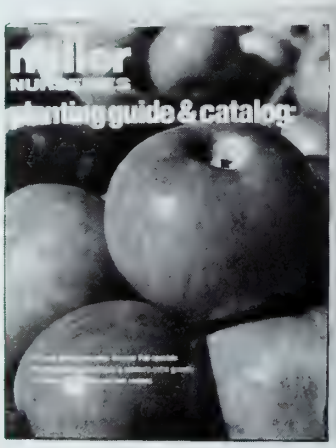

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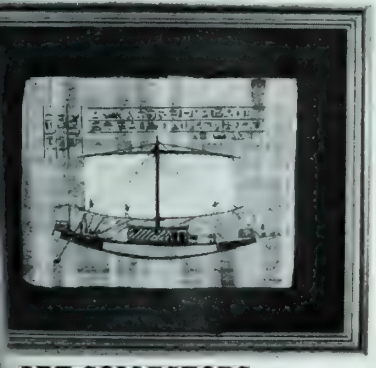

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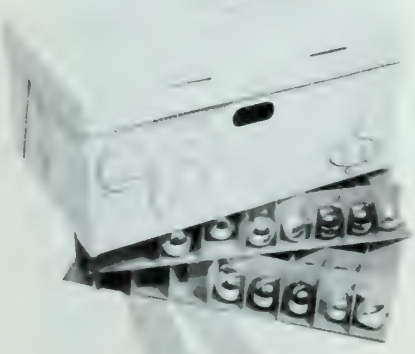

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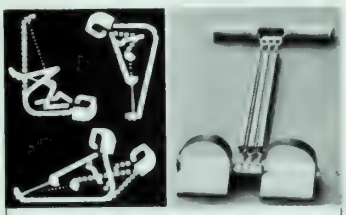

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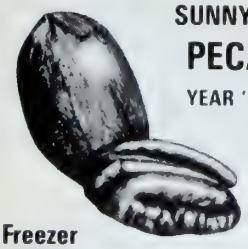

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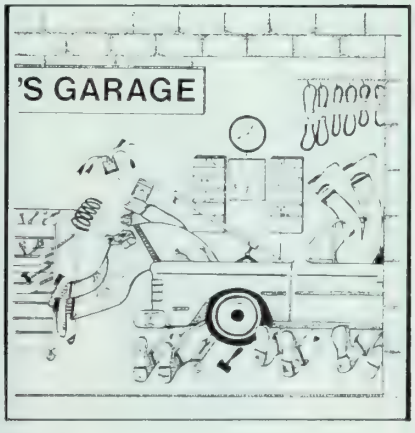

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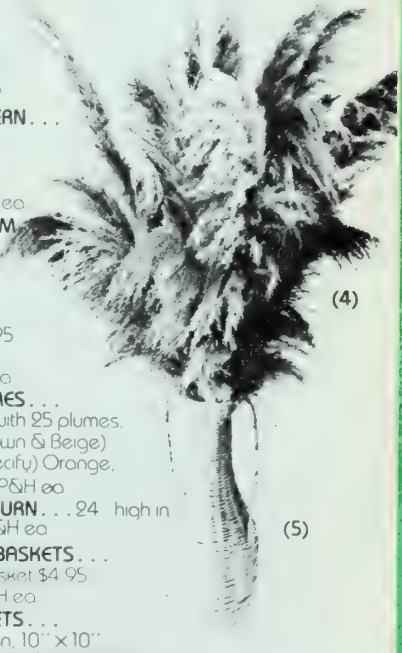

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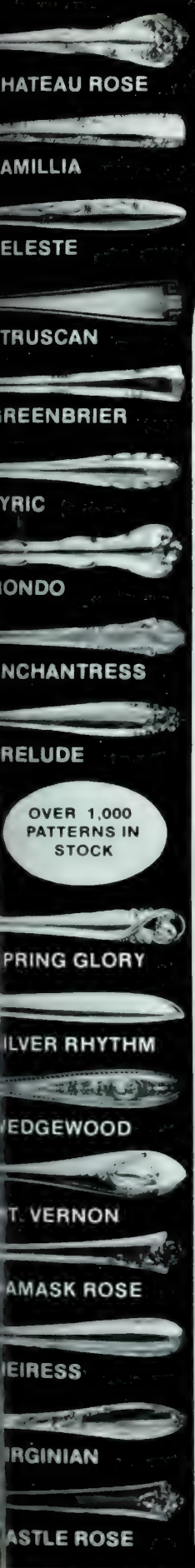

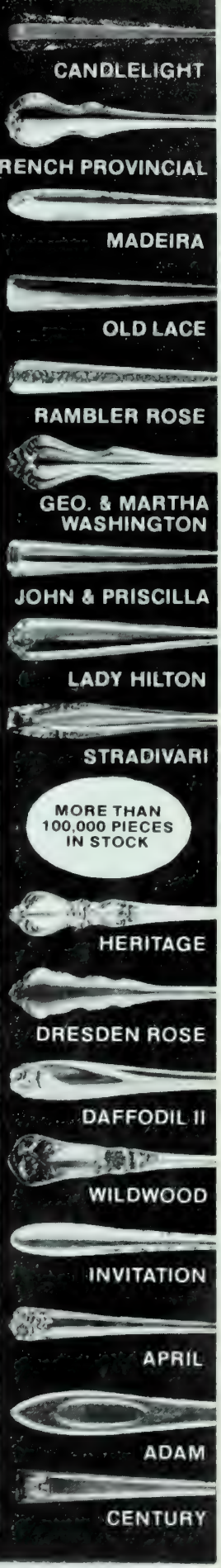

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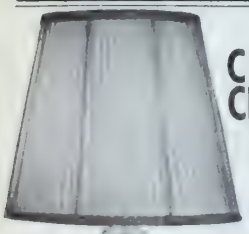

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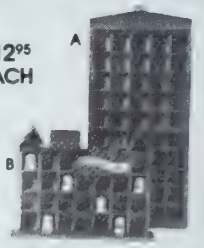

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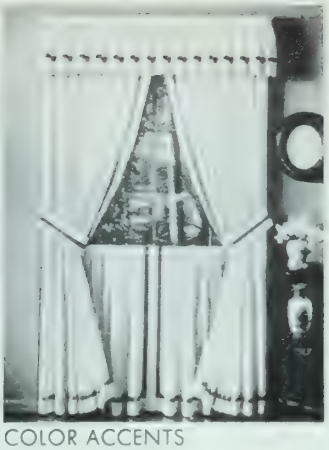

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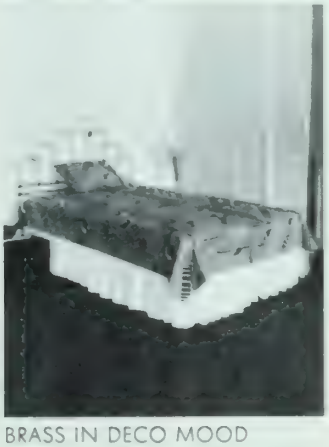

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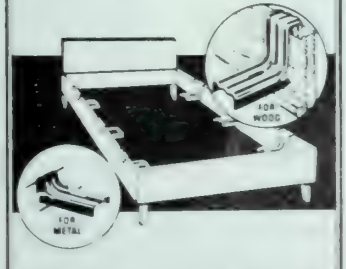

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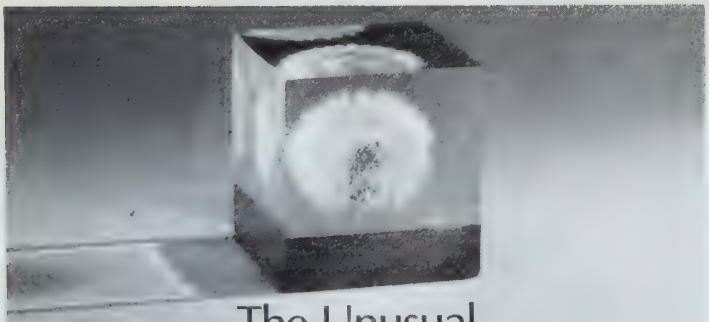

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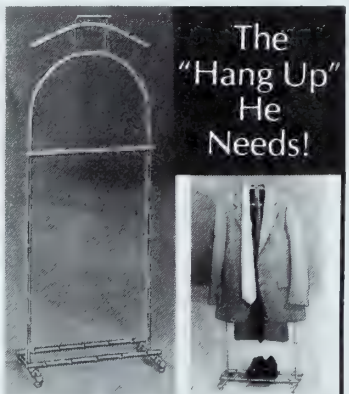

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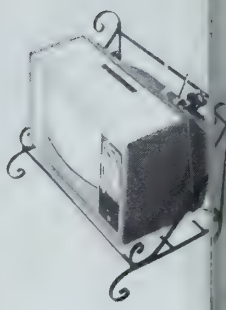

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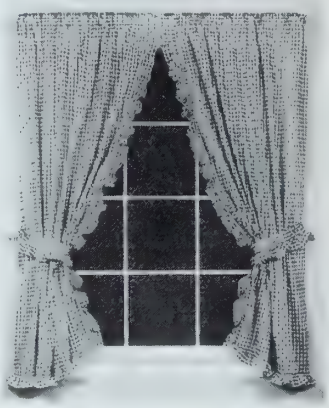

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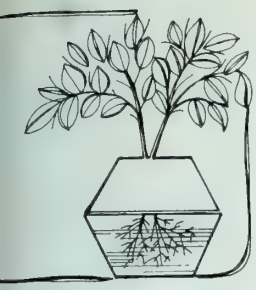

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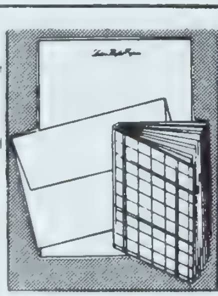

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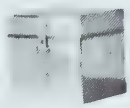

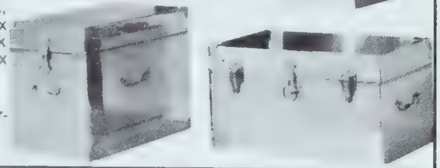

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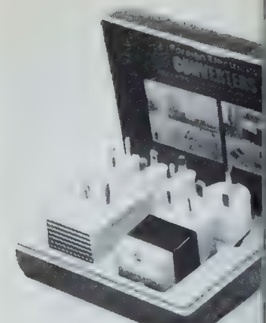

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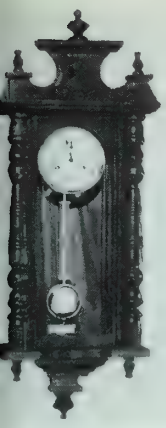

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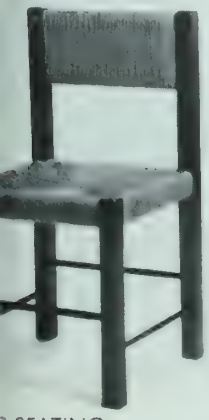

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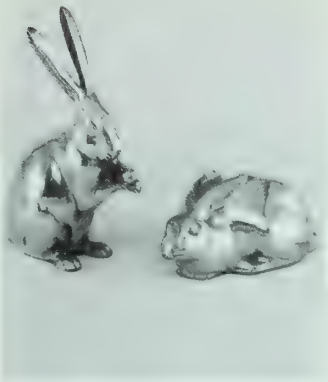

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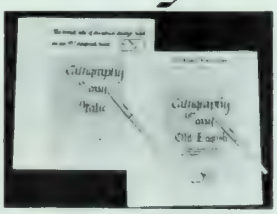

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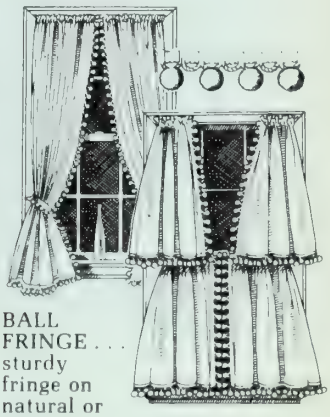

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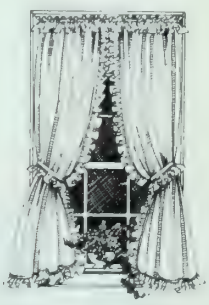

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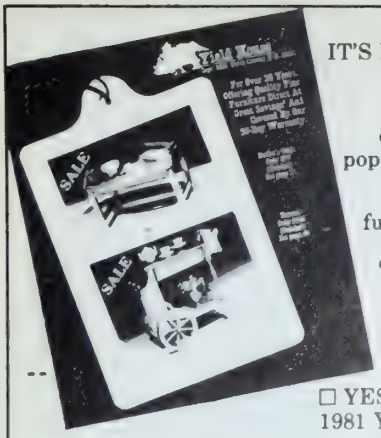

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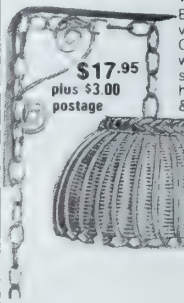

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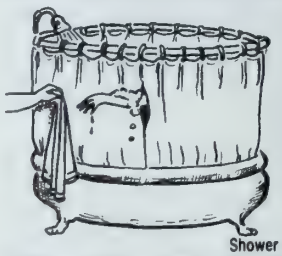

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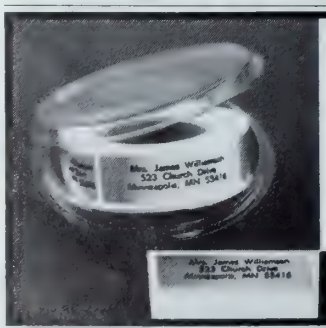

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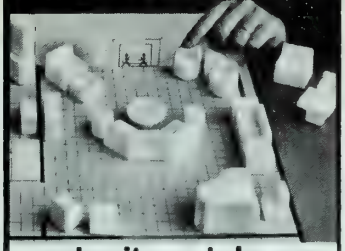

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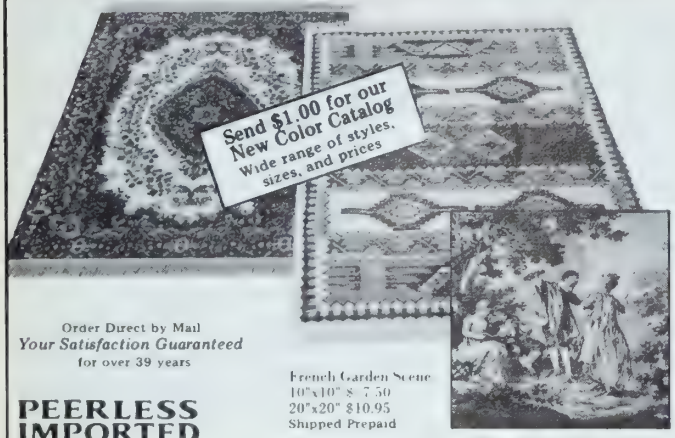

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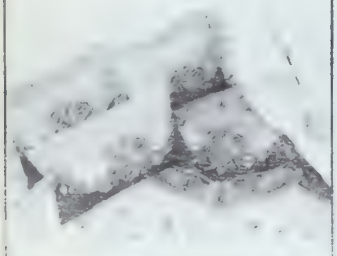

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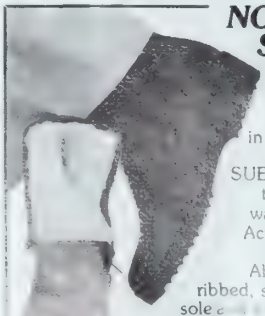

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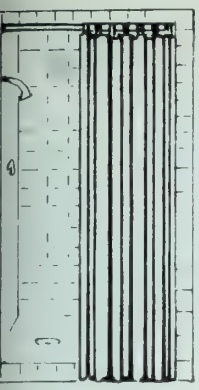

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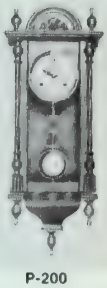

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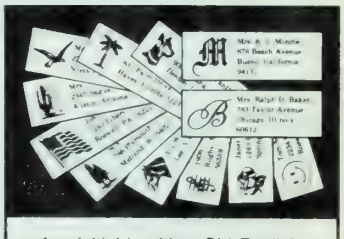

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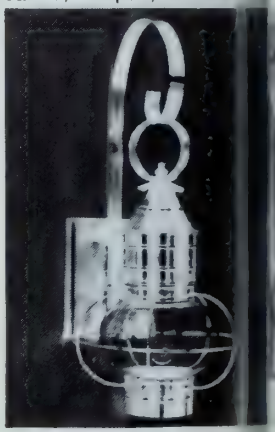

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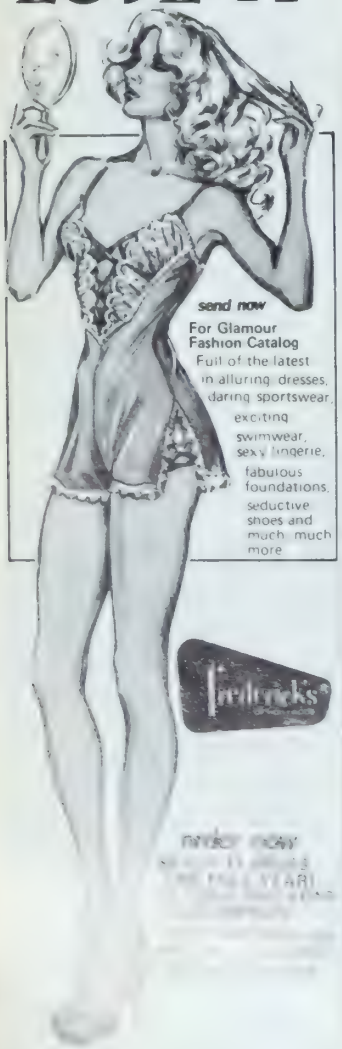

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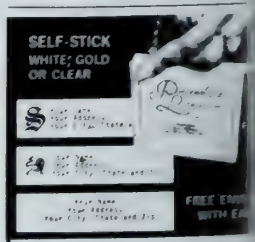

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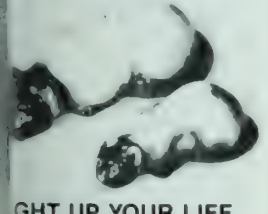

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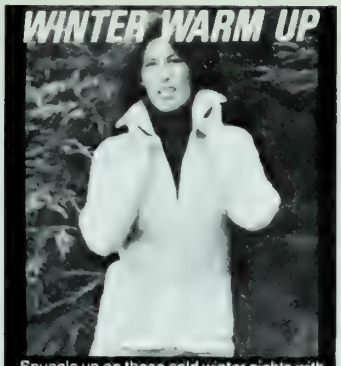

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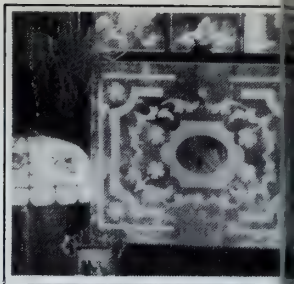

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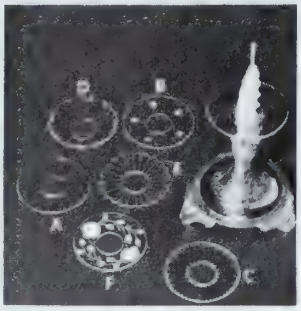

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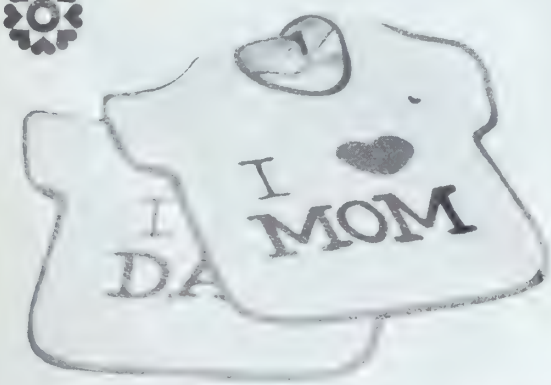

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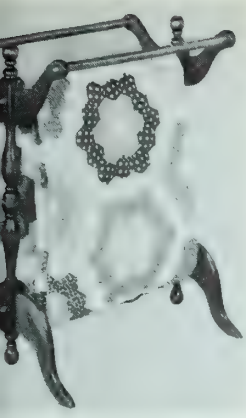

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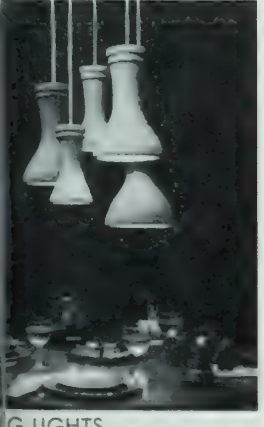

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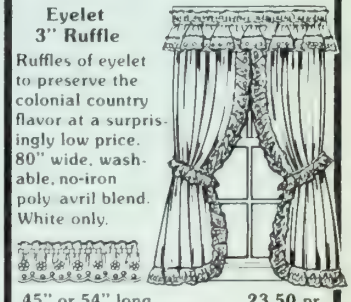

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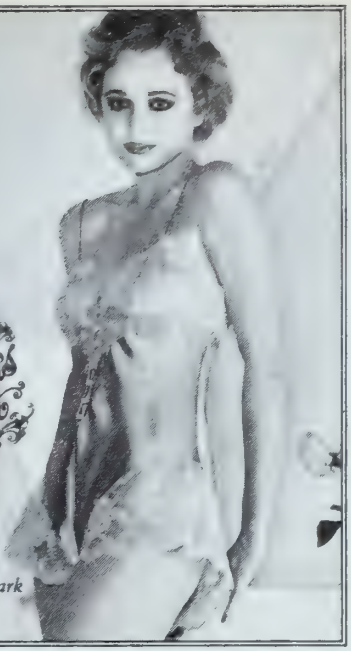

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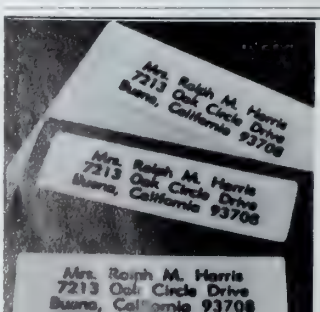

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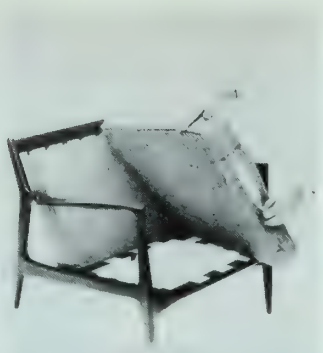

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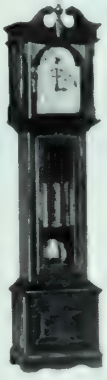

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THE GARDEN

BY MARYBETH WESTO

Hortisculpture—Raising House-Plant Standards

To grow a familiar house plant as an indoor tree, all you need is "imagination, a stake, plant ties, and patience," says Lester Seigman. His collection ranges from 18-inch crown-of-thorns to 6-foot bougainvilleas. Training a natural sprawler to meet your own high expectations can transform something as ordinary as coleus or lemon geranium into a valuable work of art, and one year or more will do it. The idea is to delay branching until you get the stem close to the desired height.

In summer, standards make attractive accents outdoors on a porch or city terrace, if protected from toppling winds. In winter, they add height and formality to a plant grouping; a tall pair can flank a hall door; a tiny one can serve as a party-table flower-balloon.

Anyone with a skylight or greenhouse will have little difficulty growing them. If you have just a sunny window, turn the plant frequently to make it grow straight, and consider an overhead plant

Yo... ana... spect...

light. Put... when weather... gardeners with fluor... can grow miniature stan...

"One pony about light... sometimes can't give full sun... that want to flower quickly," M... man explains. "If a coleus beg... flower, for instance, you might ha... pinch it back before it's as tall as... intended. Try reducing the light."

Hortisculpture: Coleus Blumei, Portulacaria afra, Kalanchoe beharensis.

and root them in moist vermiculite. "With several cuttings you won't be so emotionally attached if one doesn't do well, and you can pick the strongest for training," Mr. Seigman advises. "When a cutting is well-rooted, pot it up in ⅓ vermiculite or sand, ⅓ potting soil, ⅓ spaghnum peat moss in a 4-inch pot. Tie the stem to a small stake with Twist-ems or other paper-covered wire strips. Examine the ties often to be sure they do not constrict or cut the stem as it grows."

Side leaves are allowed to grow on the stem—to convert sunlight into foods the plant needs for strength—but lateral shoots that would turn into branches *must* be removed. Usually shoots grow in axils between leaves and stem. As plant elongates, tie it higher and higher. Repot and restake as needed. Bamboo will rot at bottom, so inspect periodically, and use an aluminum garden stake for a mature standard.

When the stem reaches the height that suits you and the character of the plant, pinch off the growing tip, the terminal bud. ...s courage to take that step, but ...rce the plant to develop top ...where you want them," says Mr. ...n. Then continue to pinch back and prune to develop a strong scaffold and ...shaped crown. As these ...mences the leaves along the ...trunk ...e unnecessary and are removed.

Tend to the plant's watering and care

A MATTER OF PROPORTION

TO DISPLAY A PLANT WELL, YOU NEED A CACHEPOT OR BASKET LARGE ENOUGH TO KEEP THE PLANT FROM LOOKING TOP-HEAVY. THIS IS ESPECIALLY IMPORTANT FOR A STANDARD WITH A HEAVY CROWN ON A SINGLE STEM. A GOOD RULE OF THUMB IS TO SELECT A CONTAINER AT LEAST TWO THUMBS WIDER THAN THE POT, FOR EASY PLACEMENT, AND TO CHECK DRAINAGE.

Seigman gives flowering plants water-s... luable 5-10-5 fertilizer, foliage plants 1... 6-4, monthly.

"You'll want to experiment with di... ferent plants," he says. "Impatiens, ... found, doesn't toughen up enough to t... successful. Elephant bush does well at ... feet tall but not at 6—the stem lacke... vigor to support the head." He and h... assistant, Maureen MacDougal, ha... even developed standards from hangin... plants. After air-layering—nicking ... branch or stem and binding the woun... with spaghnum moss, then bagging ... with plastic to encourage root forma... tion—they moved a Senecio Jacobsen... branch and staked the one-time traile... to grow upright. "Standards aren't ne... but there seems to be very little writte... about them, so there is still much t...

GARDENER'S CALENDAR—

JANUARY

Days are noticeably longer than th... were before the turn of the ye... So take advantage of those ex... minutes of afternoon light by g... ting out and seeing how winter ... treating your garden. Mulches and covers ... salt hay over perennials, or wrapping for ro... bushes—have a way of loosening up and b... ing tossed around by the first winter win... so make sure they are all securely in pla... and ready for more buffeting. While you'... at it, look for spots where leaves may ha... matted down and could smother plants in t... soil below. Since the deciduous trees are n... leafless, it's a good time to examine the... for dead, broken, or superfluous branch... and prune them. Don't worry, incidental... about painting over the scars left by cut-... branches—they heal over just as well witho... the paint. North of the Mason-Dixon Line, i... time to send off orders for seeds from yo... favorite catalogues, but still too early to thi... of starting annuals even indoors. In the De... South, flats or pots should be in readine... for bedding within the next few weeks.

JAMES FANNIN

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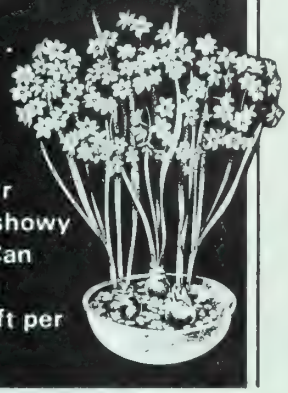

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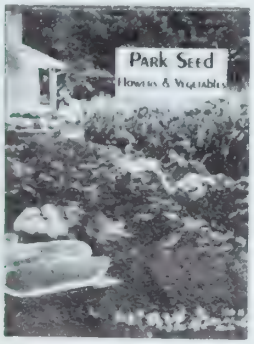
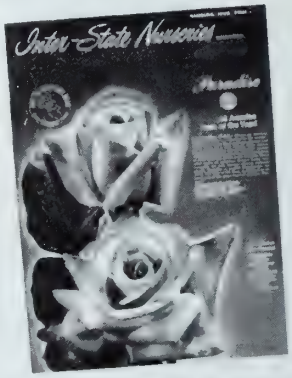
1 Full-color 52-page catalogue of grower and supplier of over 1,000 exciting and rare items. Selection of unusual plants, flowers, fruits, trees; imported bulbs such as Maxima begonias, dwarf dahlias, dwarf Swiss cannas, scarlet Aztec lily, Royal Dutch amaryllis, Japanese tree peonies. Van Bourgondien Bros. Free.

2 Live better, eat better and save. That's the theme of Miller Nurseries' new '81 color catalogue. It tells you what grows best for you, yields most, keeps best. New recipes. Stock for backyard (tub) farming. Pages of apples, peaches, pears, cherries, nut trees and more. Miller Nurseries. Free.



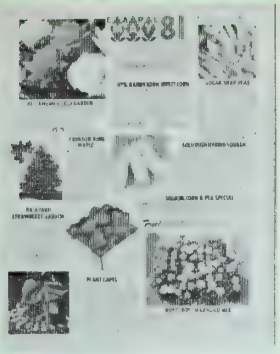
3 A new full-color spring 1981 flower and vegetable catalogue of 132 pages. Over 3,000 varieties included, many of them exceptionally rare. New entries include Squash Kuta hybrid, Marigold Merrymum, Sweet Corn Butterfruit hybrid. Gardening aids, useful information. Geo. W. Park Seed Co. Free.



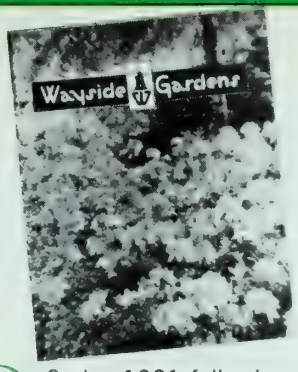
4 Exciting new All America rose winners, blue ribbon glads and many more exceptional beauties fill 72 pages of the new 1981 catalogue of wonderful offers. Many varieties of plants, trees, fruits, vegetables included. Helpful planting guides with every order. In its 63rd year. Inter-State Nurseries. Free.

5 The Garden Book, Spring and Fall Editions plus 3 interim publications, offers over 1400 varieties of hardy perennials, shrubs, and bulbs as well as extensive cultural information and access to the staff horticulturist. Sub- on price credited to first order. White Fl- arm. $5.

6 New 100th anniversary catalogue shows more than 1400 vegetables, flowers and garden accessories in color. Catalogue's complete instructions can help you grow a better, more satisfying garden. The catalogue contains 39 brand-new vegetables, flowers for spring 1981. Stokes Seeds. Free.



New catalogue for spring 1981 carries a complete selection of flowers, trees, shrubs, vegeta-, fruits, evergreens and shade trees. es include new all-America winners old favorites. Also featured are seed ters, house plants, gardening tools, s, planting aids. Full color. Earl May d & Nursery Co. Free.



Spring 1981 full-color catalogue lists the best of ornamental trees, shrubs, garden perennials. Many new, exclusive items: hydrangea quercifolia *Snow Queen,* prunus subhirtella *Pink Cloud,* clematis *Niobe,* Windsor azalea hybrids. Horticulture reference work. Wayside Gardens Co. $1 (refundable with order).

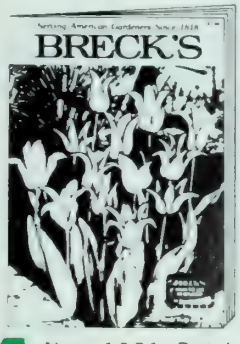
New comprehensive seed catalogue for 1981. Full-color planting and growing guide with over 1800 flowers, shrubs, ground covers, vegetables; ornamental, fruit and nut trees; house plants. Catalogue also features garden aids, with many helpful hints and ideas from horticulture experts. Burpee Seed Co. Free.

Full-color greenhouse catalogue shows a variety of types. Lean-to, free-nding models. Features aluminum glass with curved eaves and red-d and glass. Full range of sizes and dels all prefabricated. Freight pre-d. Accessory greenhouse catalogue uded. Texas Greenhouse Co. $1.50.

All about greenhouses—an exciting new 125th anniversary information package includes beautiful new 24-page greenhouse dream book filled with color photographs; equipment and accessories brochure. Plus *Greenhouse Living* a special publication with a section on solar energy. Lord & Burnham. $2.

All-new full-color catalogue for 1981. Noted wholesale seed supplier has gone retail, offering home gardeners unique ethnic vegetable seeds. Included are Mexican, Italian, Oriental, Soul food kits. Plus trees, shrubs, vegetables, garden and wildflowers, planting guide, tools. Herbst Seedsmen, Inc. Free.

Annual 84-page seed catalogue, popular with gardeners for over ninety years. 1981 edition features many varieties of flower and vegetable seeds as well ard-to-find gardening items. It also ains bulbs, fruit and ornamental s, shrubs. Many pages in full color. Seeds. Free.



New 1981 Dutch bulb catalogue features over 200 varieties of tulips, crocus, daffodils and other bulbs. All shipped directly to you from Holland at savings of up to 50%. Guaranteed to bloom. 60 full-color pages. Bonus of 6 new Dutch tulip bulbs with first order from the catalogue. Breck's. Free.

Some of the world's best new varieties of peach and apple trees; also a large listing of cherry, pear, nectar, plum trees as well as many nuts and berries. Dwarf and semi-dwarf trees for gardens. Fully described, helpful growing hints. In full color on 32 extra-large pages. Bountiful Ridge Nurseries, Inc. Free.

16 Latest edition of Garden Book features over 100 full-page spectacular color photographs of the world's most beautiful flower bulbs. All the bulbs pictured in this bookstore quality edition are offered at wholesale prices, shipped from Holland and guaranteed to bloom and satisfy. Dutch Gardens. Free.

17 Discover the joys of water gardening in a 40-page complete guide and catalogue. New Koi and water-lily section, plus special 20-page section in full color on pools of all sizes and shapes, attractive lighting and water decor, waterfall sets, fountains, and water pumps. Paradise Gardens. $1.

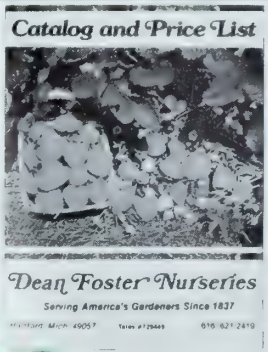
18 Over 80 fact-filled full-col or pages of quality peren nials, flowering and frui trees, flowers, shrubs, ground covers New indoor plant sections are featured with new plants, trees, shrubs. Bonus o 5 new miniature gladiolus with your firs order from the 1981 catalogue. Spring Hill Nurseries. Free.

19 New 1981 full-color seed and nursery catalogue. More than 1200 varieties of flowers, vegetables, shrubs, fruit and shade trees, evergreens. All supplies you need to take care of your garden and your yard. Offering top *quality at reasonable prices* for over 70 years. 64 pages. Jung Seed Co. Free.

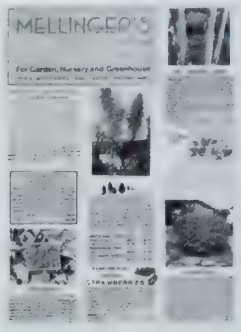
20 Elegance for your lawn and garden area. Fine reproductions of classic designs in cast aluminum. Tables and chairs in a variety of patterns, benches, chaise lounges and bamboo pieces for poolside charm. Interesting fountains, urns, sun dials in full-color catalogue. Moultrie Manufacturing Company. $1.

21 Grow a gorgeous garden with daylilies, iris and peo nies from famous gardens of Missouri. Choose from a superb selection of over 1300 varieties. The new 96 page color catalogue is packed with exceptional values, plenty of timely planting tips. Gilbert H. Wild & Son, Inc $2 (deductible on first order).

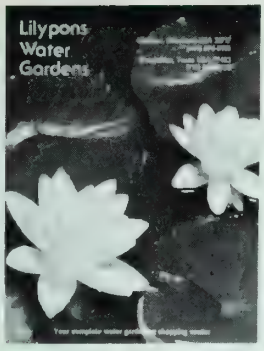
22 Largest mail-order seed, nursery firm in Minneso- is filled with fruits, vegetables, midget vegetables for small gardens, asparagus, limas, beans for sprouting. Roses, many other blooms, flowering shrubs, hedges. Kitchen, lawn and garden aids. Farmer Seed & Nursery Co.



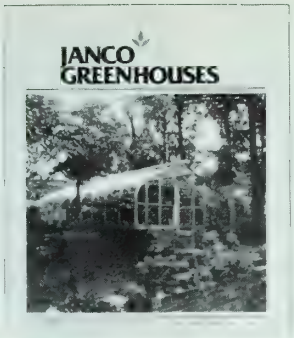
23 Luscious strawberries—over 220 varieties ranging from early to mid-season, late and everbearing are offered in a full-color 1981 catalogue from this leading grower since 1837. Blueberries, raspberries, grapes, asparagus, many more included. Also planting pointers. Dean Foster Nurseries. Free.



24 Catalogue with 4,000 items for garden, nursery and greenhouse. Wide selection of plants, seeds and supplies. Trees, shrubs, indoor plants, seeds (for lawn, garden, tree, unusual plants). Organic needs, fertilizers, hanging planters, pots, tools, equipment, fencing, gifts and books. Mellinger's, Inc. Free.

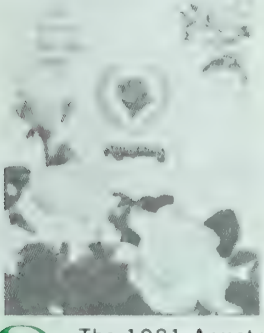


25 Garden pool resource book shows how to enjoy the serenity of water-lil- and ornamental fish in your own yard. w-to details plus everything needed: rglass pool, aquatic plants and fish; nps, filters, fountains, fine statuary. a colorful 48 pages. Lilypons Water dens. $1.50.



26 All you need to know about greenhouses. Full-color 48-page catalogue contains expert information on selecting for your site and budget. Over 100 models: straight and curved eave, lean-to and free-standing. New insulated glass available for passive-solar greenhouses. Janco Greenhouses. $1.50.

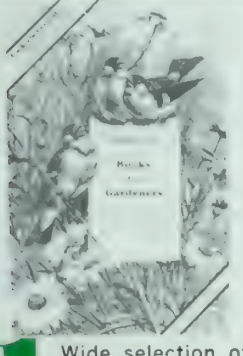
27 Rose catalogue in full color features the latest award-winning varieties and familiar favorites. Spectacular colors, form and fragrance that will add drama to your garden. The 1981 catalogue also offers a fine selection of top-quality bulbs, fruit trees, flowering trees, vegetables. Jackson & Perkins. Free.



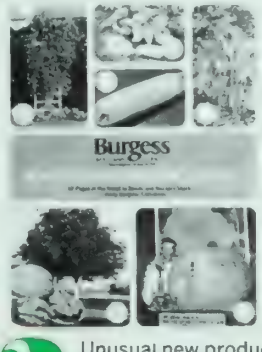
28 The 1981 Armstrong Rose and Fruit Catalogue features more n 100 of the world's most popular es including miniatures. Also numer- different fruits and berries in a num- of varieties. All illustrated in a full or 40-page catalogue. Now in its nd year, Armstrong Nurseries. Free.

29 Fragrant tropical water lilies, hardy colorful types are included in a how-to catalogue. Pond and fountain kits with instructions, supplies; pond balance explained in detail. Water lilies, bogs and aquatic grasses are offered. Tub gardens. Complete water-gardening guide. Van Ness Water Gardens. $1.

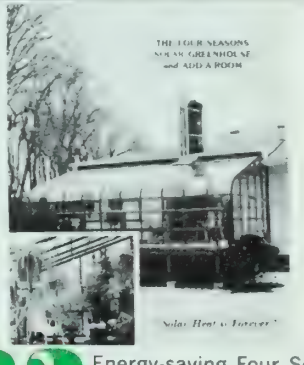
30 Four-color catalogue for spring 1981 features evergreen/ hardwood seedlings and transplants, hedges, rhododendron, azaleas, landscape shrubs, windbreaks, ground covers, container-grown plants. Geared for field planting and for home gardening. 40 pages. Musser Forests, Inc. Free.



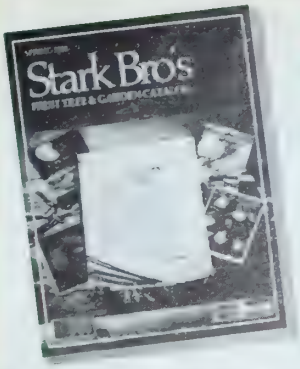
31 Wide selection of 313 gardening books crammed with techniques and as. The topics include landscape, out- or, indoor gardening; greenhouse, ver, vegetable gardening. Specialty oks on roses, orchids, begonias, trees, droponics, more. Catalogue 40 pages. ability's Books for Gardeners. Free.



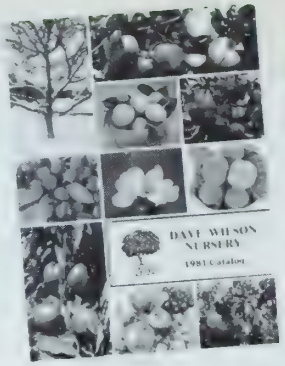
32 Unusual new products in enlarged 48-page full-color spring catalogue. Exclusive varieties like the Trip-L-Crop tomato, stuffing tomato, peaches-and-cream sweet corn, green ice cucumber; new climbing cucumber, gypsy pepper; trees, nuts, 8 pages of rare house plants. Burgess Seed and Plant Co. Free.



33 Energy-saving Four Seasons Solar Greenhouse Add-A-Room provides gardening pleasure, free heat for house, enclosure for spa, hot tub. Color catalogue, free standing, lean-to-models, do-it-yourself kits. Customized designs available. Heating and Tax credit guide. The Four Seasons Solar Greenhouses. $1.

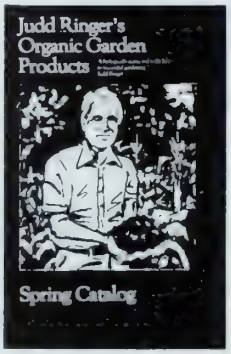


34 Full-color 1981 catalogue features new and improved varieties of fruit trees, including dwarf, semi-dwarf, standard. Dwarf trees bear full-size fruit, let you have an orchard in your backyard. Shade and nut trees, grapes, berries, shrubs, vines, roses, vegetable seeds. Stark Bro's Nurseries. Free.

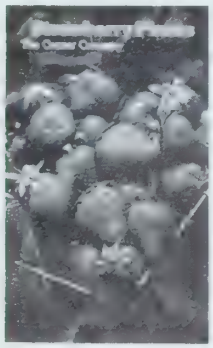


35 Fruits, nuts, grapes and genetic dwarf fruit trees plus many other improved new items from Zaiger breeding stations. Premium quality stock. Each evaluated for more than 200 climates throughout the country. Appropriate climate zone map included with catalogue. Dave Wilson Nursery. 25¢.

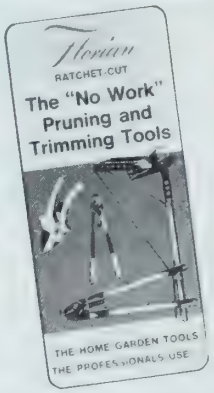
36 Erect your own greenhouse with complete easy-to-follow diagrammed instructions and list of materials. Since structure is modular in form, your greenhouse can be extended to any length you desire to fit your special need. Now you can have garden favorites all year. Jerry Englin, Consultant. $6.75.



37 Spring catalogue introduces "Biological Fertilization," *The Key to Successful Gardening.* You can improve the growth/vigor of your garden and house plants by correcting soil's concentration of micro-organisms and organic supplements that will suit each plant's needs. Ringer Research. Free.



38 Delightful color catalogue on strawberry plants, listing their almost limitless variety with complete descriptions and planting instructions for all states except California and Colorado. A helpful way to plan for an extended berry season with early and late varieties. The Conner Company. Free.



39 Pruning and trimming with ratchet action by Florian. Folder describes loppers and pole pruners with racket action and capacity up to 2". Helpful to home fruit growers, hobby farmers. Pruners for ¾" branches keeps your hands free of blisters. Great for women gardeners. Ratchet-Cut. Free.

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January 1981

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terials and equipment
d in the house shown on
ges 100–105

ITECT: Robert E. Griffin
RIOR DESIGNER: Helen Frey Cunning-

RACTOR: Four Oaks Development
OF HOUSE: 5,500 square feet
OF LOT: 2 acres

TRUCTURE
dation: Spread footings under retaining and reinforced concrete.
ing: Wood frame with light steel col- and laminated wood beams.

XTERIOR OF HOUSE
ior walls: 2-×-6" wood studs with ½" m sheathing and 1" stucco.
ior paints and stains: Stucco stain and proofing custom color by Canyon Tone and United Coatings Inc.
Built-up tar and gravel on lightweight ete fill by Celotex Corp. Standing seam by Berrage Manufacturing, Houston,

ation: Batts by Owens-Corning Fiber- Corp.
ows: On first floor, double glazed. Tint- ate glass by Libby-Owens-Ford Co.
ght: Insulated plastic by Plasteco, Inc.
s: Sliding doors by Arcadia, Northrup itectural Systems.
s: Treated pine.

NTERIOR OF HOUSE
or walls and ceilings: Sheetrock wall- by U.S. Gypsum. Wall base recessed ached white oak.
s: On first level, bleached random plank oak by Memphis Hardwood. In bath- s, Italian import ceramic tile.
ing fixtures: Recessed incandescent low-voltage switching and dimmer con- by Lightcraft and Touch Plate.
or paints: Kelley Moore.
laces: Built-in prefabricated steel by tic Co., an American Standard Co.
ware: Lock and latch sets by Schlage Co.
en and bathroom cabinets: In kitchen, utchler. In bathrooms, by Alamo.
en and bathroom countertops: In kitch- lastic laminate by Formica Corp. In ooms, DuPont Corian.
shings: In living room, rug from Ed- Fields, Inc. Fabric custom from Kent line, Inc. In kitchen, table in red por- enamel. In game room, hearth in co- lue porcelain enamel.
ork: In game room, dining room, and e, paintings by Donna Hall Wallace. In area, "Verdi a Isori" in marble by s Groff from DuBose Gallery, Houston,

bing fixtures: In kitchen, Kohler. In ooms, American Standard. Countertop ory by DuPont Corian.

IECHANICAL EQUIPMENT AND PPLIANCES
en equipment: Dishwasher and food disposer by KitchenAid Div., Hobart Freezer and refrigerator by Sub-Zero Freezer Co. Range by Jenn-Air. Oven by Thermador/Waste King, Div. of Norris Ind.
Laundry equipment: Washer and dryer by Speed Queen Commercial Laundry Eqpt.
Heating and cooling system: Hot-water heater, 100 gallon by A.O. Smith-Burkay. Heat pump solar assisted. Furnace and cooler and blower fans by Command Aire Corp. Controls by Honeywell Consumer Products. Circulation pumps by Bell & Gosset.

Materials and equipment used in the house shown on pages 110–115

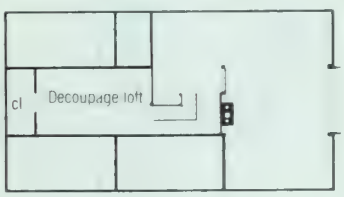
ARCHITECT: Emil Hanslin Associates, Inc.
CONTRACTOR: Yankee Barn Homes, Inc.
SIZE: 3,407 square feet
For a descriptive brochure and catalogue, send $4 to Yankee Barn Homes, Box 1, Grantham NH 03753.

■ STRUCTURE
Foundation: Concrete, full foundation with slab (for heat sink) in greenhouse.
Framing: Yankee Barn Post and Beam utilizing antique timbers.

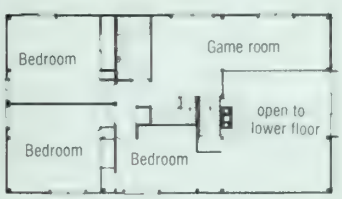
■ EXTERIOR OF HOUSE
Exterior and interior walls: ⅛" narrow-groove textured Douglas fir plank-look exterior siding, 2 layers of solid urethane insulation, and Douglas fir plank-look paneling on the inside.
Exterior paint: Semi-transparent, 5 parts Desert Sand #0392 and 1 part Chestnut Brown #0336 by Samuel Cabot.
Roof: Bird Architect 70 material by Bird & Son.
Insulation: 2" Thermax rigid foil-backed insulation in walls, R-8 per inch. 3¼" Thermax in roof.
Windows: Acorn aluminum horizontal sliding windows, "A-Therm" Series 2500 by Acorn Building Components.
Skylight: Glass, by Velux.
Doors: Front and foyer doors are custom-built out of long-leaf yellow pine, bedroom door is custom built from pine slabs, sliding aluminum and glass doors are "Insu-dor" by Acorn.

■ INTERIOR OF HOUSE
Floors: Living room, dining, kitchen, and master bedroom have nominal 3" tongue and groove, laminated 3-ply hard pine decking. Second floor consists of Yankee Barn Double Duty Unitized Floor Component, covered on balcony with ¼" milled southern yellow, hard pine.
Ceiling: Double Duty roof provides a finished interior ceiling and is ready for shingles on the outside. 4×17′ stressed skin components packed with rigid insulation keeps out winter cold and summer heat. Inside roof component provides a plank-look cathedral ceiling.
Lighting Fixtures: Decora dimmer control by Leviton.
Interior stains: Olympic Stain, 3 parts #900, 1 part #918 in major rooms, kitchen, baths.
Fireplace: Brick, Count Rumford design.
Hardware: Williamsburg brass front door lock by Folger Adam Co. Interior hardware by Williamsburg Blacksmith.
Kitchen and Bathroom Cabinets: Maple, by Vermont Cabinet Co.
Kitchen and Bathroom Countertops: 6" Buckskin quarry tile in kitchen, 6" Flashed Red quarry tile in greenhouse, 1" Cobalt ceramic tile in bathroom. All by Mid-State Tile Company.
Plumbing Fixtures: In kitchen, Delta faucets. Sinks, Elkay, Model C.C.R. 32 × 32". Master bathroom: "Adonis" model by Jacuzzi; Kohler K 3405 EB toilet; Lady Vanity K2170 Kohler sink with brushed chrome K 108 faucets. Greenhouse: Elkay sink with Delta faucets.

■ MECHANICAL EQUIPMENT AND APPLIANCES
Hot Water Heaters: Two, each 50 gallon L.P. gas by A.O. Smith Corp.
Kitchen appliances: automatic dishwasher OD458 2, self-cleaning electric range, Magipac trash compactor, model CP 308K15, no-frost refrigerator, model RB 16A-2A, 16.2 cubic feet. All by Magic Chef.
Heat System: Wood/gas combination, Hot water, L.P. Symplex-Multi therm boiler with coil for domestic hot water by Van West Manufacturing Co. Circulation pumps by Bell & Gossett. Two blower fans by Beacon Morris, one under the kitchen stove, another in master bathroom.



Attic-level decoupage-crafts loft



Balcony game room

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The advantages of starting from seed

BY PENUAL ALLAN

To try the latest varieties, to get the exact plant you want, to ensure you get plants protected from disease, pick the seed you want and start it yourself

The mail-order catalogues are on their way, and they carry with them the message that anything's possible. A green zinnia to match bright summer slipcovers. A pumpkin for a huge jack-o'-lantern. Winter savory, instead of salt, to season food. All these tempters can come from your backyard or container garden, if you feel like being venturesome.

Sure, it's simpler to run into the local nursery for a flat of tomato plants than it is to grow them from seed, and it takes less time to buy your marigolds already started than it does to raise them yourself. But you probably won't find in any greenhouse the newest tomatoes that maintain their freshness in storage a couple of months past frost so you can garnish your salad bowl with garden freshness well into fall. Nor will you find the choice of marigolds to which this year's catalogues devote several pages.

Growing vegetables and flowers is a constant experiment that always holds out the chance of doing better next year. Most vegetables and an amazing number of flowers are annuals. If one variety doesn't prosper for you this year, try another variety next season. When you grow a garden from seed, you can change—but a nursery probably won't. Its stock is often limited to the standard best sellers.

If cucumbers make you uncomfortable, but you can't resist the flavor, try a "burpless" variety—most of the catalogues offer seed for this crunchy summer-meal staple. Perhaps on a trip you saw striped beans displayed that you'd never eaten before—order them and enjoy them back home.

Have you ever bought a flat of snapdragon plants labeled pink only to find that when they flowered they were a pale delicate pastel and you wanted a rich salmon? You can have the color you want by growing the seed yourself.

Nursery-grown plants are perfectly adequate, but special needs rarely have been considered. Nor can you be sure the seed used has built-in protection

om the numerous diseases that are an er-present threat to knock out a crop. oblems like fusarium and verticillium lt that can shrivel a tomato plant in couple of days or cucumber mosaic or wdery mildew that can strangle vines n't have to be a concern. All the mail-der catalogues offer seed resistant to ese perils.

For the best possible plants, you want dividually grown seedlings, not flats here there's no division among the ots. It's enough of a shock for plants go from the warmth and protection your window sills or a greenhouse to e wide-open blustery garden patch. aving their roots ripped apart when ey're separated from their chums all owing cheek by jowl in a small rec-ngular piece of plastic might be the d of the road for those seedlings.

If you've chosen a particular pepper r its chunky form and thick walls, be-use your family likes stuffed peppers, d you've coddled it in a peat pot, then oved it into a bigger container, hard-ed it off when the weather began to ellow, and finally transplanted it into e garden, you *know* you've got a super edling. A lot of work? Maybe, but it'll pay you with an early harvest and a nger season.

Granted that when growing from edlings, your spirits will rise and fall th the weather forecasts; you'll have wait for the season to munch an ear corn that spurts sweetness with every unch, and you'll have to do battle with bbage worms and hornworms. But by arting from seed, you can—for less oney—plant enough so that you, the terpillars, and the weatherman can all are the harvest. And you might as well vvy up exactly the varieties you've de-ded on.

To pore over a catalogue, make a oice from the many tempting varieties, filled with anticipation when your or-r arrives, exult at your cleverness nen the first seedlings pop their heads rough the soil, and finally to pick and t the best vegetables you'll ever taste e benefits that no stop at a supermar-t can equal. ■

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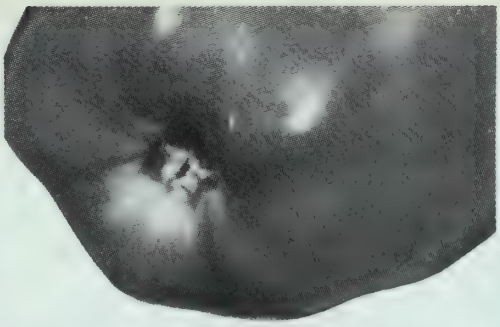

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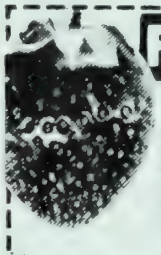

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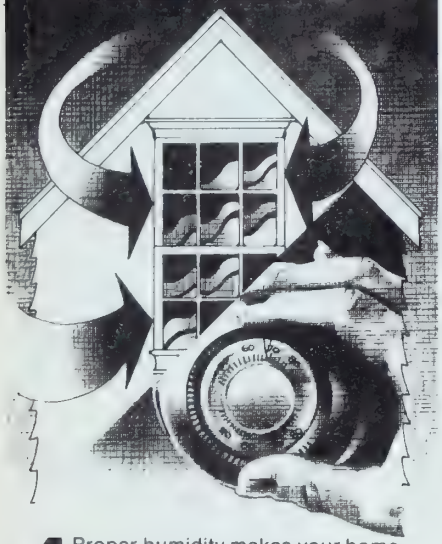

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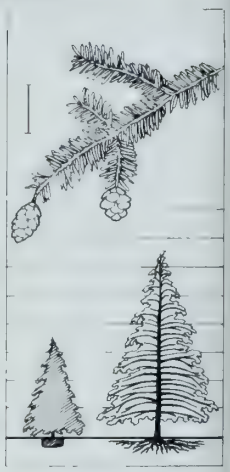
GARDENER'S NOTES

BY JAMES FANNING

A quartet of fine garden books . . . Hardy hollies . . . A tour to Baja California

Garden Books for the New Year



The Rothschild Rhododendrons (Macmillan, $65) by C. E. Lucas Phillip and Peter N. Barber is not only daz zlingly beautiful but packed with infor mation about rhododendrons in genera and azaleas in particular (botanically both belong to the genus *Rhododen dron*). It traces the development of th now-famous Exbury azaleas from th early 1800s through two World Wars t the present, with careful attention to th various species and strains that wen into their development. The story of th Rothschilds, father and son, is lovingl told, and there are clear and concise ir structions for growing rhododendrons c all kinds. But the crowning glory of th book is a section devoted to color pho tographs of the gardens at Exbury, wit close-ups of several of the finest Exbur originations.

By no means intended solely for lad gardeners, **The Englishwoman's Garde** by Avilde Lees-Milne and Rosemar Verey holds edification for gardener and garden lovers, regardless of gende The book consists of descriptions of 3 English gardens, written by the wome who created them and illustrated wit color photographs of every one. The la dies' love of plants is contagious, an their widely differing views on how t use their favorites is highly instructive Published by Chatto and Windus, it i $24.95 from Merrimack Book Servic 99 Main St., Salem, N.H. 03079.

Canada hemlock from Trees for Every Purpose

A tree is not just a tree, but an im-
rtant part of almost every landscape,
ether natural or man-made. Joseph
dak, a landscape architect of wide ex-
rience, realizes this, and realizes also
t being able to tell one tree from an-
er, and to know the particular needs
each, is as important to the homeown-
as it is to the professional landscaper.
he has put it all down in a book,
es for Every Purpose (McGraw-Hill,
1.95). Beginning with advice on how
select, plant, and care for trees, he
es on to give practical advice on how
use them in the landscape, and fol-
vs up with descriptions of 257 trees,
ch illustrated by a line drawing to
ow leaves, flowers, fruit and branching
bit, size, and general outline.
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me the **Audubon Guides to North
nerican Trees** (Knopf, $9.95 each).
e two volumes divide the United
tes into western and eastern regions,
th clear, concise, and accurate de-
iptions of the trees of each region,
us handsome color photographs of
ch. These new volumes supplement
e earlier **Audubon Wild Flower
ides,** which divide the country in the
ne way and have the same price.

Golly, Holly

thleen Meserve had a field of young
llies—products of her own experi-
nts in hybridization—at her home on
ng Island, N.Y. A severe winter de-
oyed 80 percent of the carefully nur-
ed plants, which was the best thing
t has ever happened in the history of
lly. As Mrs. Meserve immediately rec-
nized, the surviving plants had shown
t they could take it—that they were
e solution to the problems of winter
rdiness that had beset holly lovers for
nerations. Mrs. Meserve's survivors
d the deep green, glossy leaves char-
teristic of English holly, but were as
gh as—if not tougher than—the lus-
less American species. So after a few
re seasons of selection among the sur-
vors of that drastic winter, two vari-
es, one male and one female, were
aced on the market under the names
Blue Boy and Blue Girl. These were
e forebears of a holly strain distinctive
ough to be given the botanical desig-
tion of *Ilex x Meserveae*, and have
en followed by a choice handful of ad-
ional varieties including Blue Prince,
ue Princess, and the smaller Blue An-
l. All of these have the glossy, blue-
een leaves of the original hybrids, with
riations in height, fruitfulness, and
f structure. New for 1981 are China
rl, China Boy, and Blue Stallion. Me-
rve hollies are available in nurseries
d garden shops, having been grown by
e Conard-Pyle Co., whose Star roses
e well known. For its how-to land-
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rove, Pa. 19390, enclosing 50¢.

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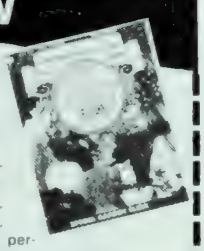

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Gardener's notes

continued from preceding page

■ The gypsies will get you!

Gypsy moths lay their eggs on tree trunks.

Early last summer, multitudes of pretty white moths could be seen fluttering around the bases of tree trunks in large areas of the Northeast. They quickly disappeared, leaving fuzzy light-brown splotches—like dabs of spun sugar—on the trees and occasionally on nearby buildings. These were gypsy moths—the adult form of the caterpillars that had a few weeks earlier, devoured the leaves of nearby oaks, maples, and other deciduous trees, and the fuzzy blotches were their eggs, ready to wait out the winter and hatch into next year's horde of ravenous larvae. The trees grew a fresh crop of leaves, to be sure, but they were ugly when they should have been at their best, and the loss of so many leaves has a long-range weakening effect. Since this pest has been in the U.S. a relatively short time, natural predators that would control it have not yet appeared. Until they do, the best approach to gypsy moth control is to destroy the egg masses during the winter and early spring, before they hatch. Dab each cluster of eggs with creosote or scrape them off and burn or bury them. Second line of defense will be spraying when the larvae hatch and begin feeding in the spring. Consult an arborist about the best time to do this, and the best insecticide. If you're in an area the moths have not yet invaded, keep an eye peeled for eggs.

■ Baja—boojums and all!

Baja (lower) California, a peninsula attached to southern California but actually a part of Mexico, is famous among plant lovers as the home of some of the most spectacular vegetation on earth—notably the fantastic boojum tree, *Idria columnaris*. Mostly succulents, the plants of this area burst into spectacular bloom with the springtime rains, which come mostly in March. So the American Horticultural Society has organized an expedition to the area, leaving San Diego on March 29 and returning April 12. For information, write Dorothy Sowerby, American Horticultural Society, Mount Vernon, Va. 22121.

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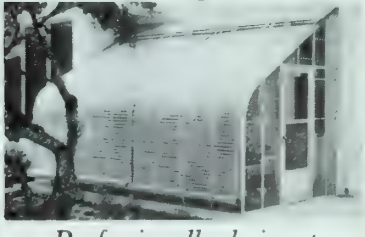

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VOL 153, NO 2
Incorporating LIVING for young homemakers
FEBRUARY 198

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HOUSE & GARDEN

William P. Stee

On the cover: A reading corner s inviting you're tempted to sit right dow and stay awhile. It's a place that n only looks good, but is truly livable– the secret of smart decorating. All th essentials are here: good light, soft sea ing, a cozy atmosphere. Just a few piec of furniture do the trick, arranged in friendly way. Two plump armchairs, i vitingly turned toward each other, s the scene for conversation, or just qui relaxing side by side. Their large sca and linen-like texture are an instant we come, as are the oversize pillows. A other essential for any cozy spot: a ottoman. It practically begs you to sett in and put up your feet. And have yc noticed how people gravitate towa light, just as flowers turn their heads the sun? So the chairs here are back up to a spectacular light source—a wa of floor-to-ceiling windows—makir this an ideal place for reading or nee lepointing by day. At night, a pharma lamp takes over. In the corner, a bush ficus tree thrives, softening the transitic from the architectural ceiling beams the comfortable seating below. It brin outdoor atmosphere right inside, you're literally sitting under a tree i doors. What better place to relax? T final ingredient: a few special treasure such as the ceremonial drum and an A rican seat used as tables. Incorporat into the decorated scheme, they give t room an unmistakably personal stam To see the whole house, please turn pages 104–107. *By Mary Seehafer. Ed tor: Jacqueline Gonnet.*

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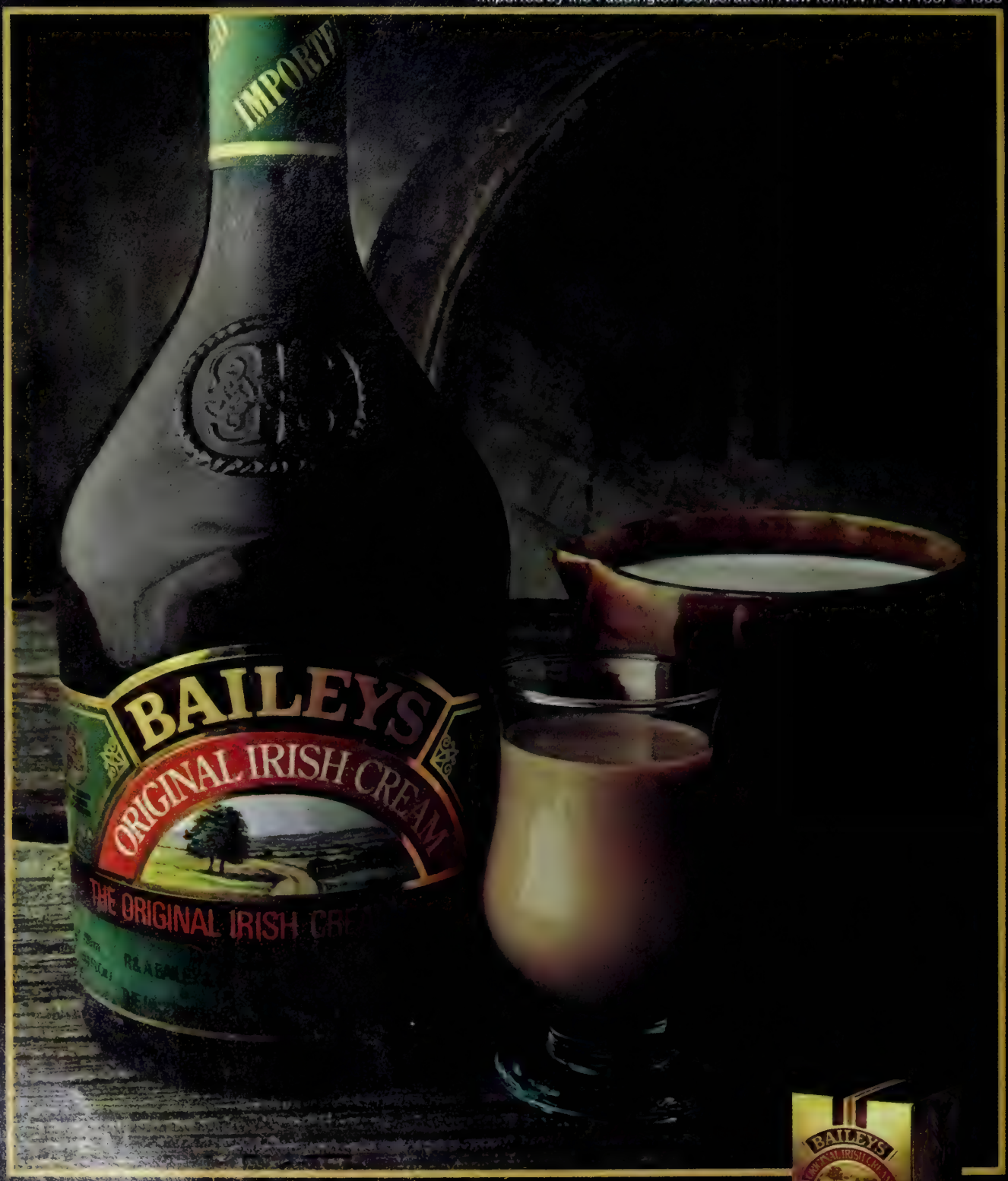

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INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

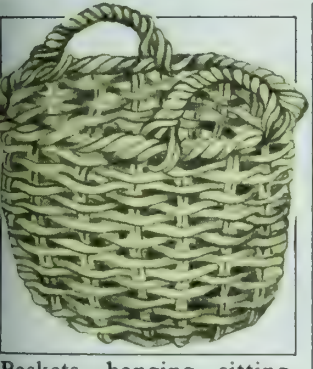
GENTLE WAYS TO CARE FOR ANTIQUE OBJECTS

By Gabrielle C. Winkel

More and more people are collecting antique pieces. Anything and everything from the quilt made by their great-aunt Louise to a group of glass bottles unearthed in the country. Finding antiques is one thing, caring for them is another. But if you mix some common sense with a little bit of advice, your antique pieces will sparkle, shine, and last for generations to come.

The most important thing to remember is: If any major cleaning or restoration work is needed, or if you are not quite sure what to do, go to a professional for counsel—the people who sold you the piece—or look in the yellow pages under "Antiques," where you'll find many shops and their specialties listed.

Tisket, A Tasket, How to Care for Your Basket



Baskets—hanging, sitting, or filled with goodies—add charm and warmth to a room. And baskets need very little care—but be sure to keep them away from dry heat. To clean a basket, Nantucket basket expert Bill Sevrens suggests baking soda and warm water applied with a toothbrush. Rinse by dipping toothbrush in water and brushing over basket again. Don't let it soak. For added protection, baskets may be shellacked "once every hundred years." A small jar of clear shellac and a brush is all you'll need.

- If you like to keep potted plants in baskets, remember that wicker is biodegradable and will eventually break down if too much moisture is transferred from the clay pot. Easy solution—place a glazed ceramic or plastic dish under the pot, rather than a clay one which acts as a wick.

Metallic Maintenance

Experts advise against having most metal lacquered, as it does not allow the material to breathe. However, if you have a large metal object which is displayed outside, you may wish to have it professionally lacquered to protect it from the elements and save you from hours of polishing.

Silvercare—Always hand-wash silver flatware after you use it at a meal. Even infrequently-used silver should be washed and dried often to prevent tarnish.

Perfect for storing silver are anti-tarnish flannel bags. Or if your silver is in a glass display case, put a small cake of refined camphor inside each case to retard tarnish.

When polishing, use any gentle polish applied with a soft cloth, and avoid all abrasives such as steel wool.

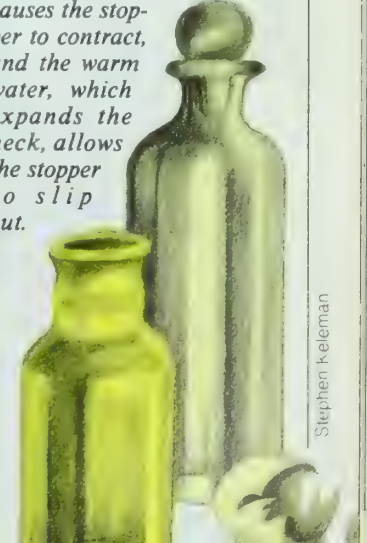
Change water in silver vases daily and throw out the flowers as soon as they begin to wilt, as decaying stems, leaves discolor the silver.

Pewter points—If you own antique lead-filled pewter, Ruth King of Cardel in New York suggests having a professional do the initial cleaning. But maintenance is simple to do yourself: Wash with a gentle soap in lukewarm water. Then rinse and dry immediately with a soft cloth. Do not use rough or paper towels, as pewter scratches very easily. To store, wrap pewter in a soft cloth, but do remember to wash it occasionally.

Bottled Treasures

Bottles are the third most popular collectable, according to Bill Delafield of Bottles Unlimited in New York. Because glass is water soluble, if a bottle has been underground or underwater for a long period of time, the "stain" is actually an erosion and therefore permanent. However, some stains are caused by the former contents of the bottle and can be removed. Mr. Delafield has a method he claims works every time. Fill the bottle ⅔ full with warm water, then add two capfuls of a household cleaner and the crushed shells of two eggs. Shake. Empty and rinse.

Bottle stopper stuck? Mr. Delafield advises putting the bottle in the freezer upside down for 10–15 minutes. Then remove from freezer and run tepid water over the neck of the bottle (where the stopper is stuck). The combination of the cold, which causes the stopper to contract, and the warm water, which expands the neck, allows the stopper to slip out.



Stephen Feleman

orcelain: Handle with Care

st care you can give china and porcelain objects is to hem dust-free (an artist's brush is good at getting into s and curves). The combination of dust with the acidity air can burn through fine china objects and may leave . So keep very valuable pieces under glass, safely cted from these airborne hazards. To wash porcelain, the ns of Morceaux Choisis Antiques in New York suggest l parts of a high-quality ammonia and water (unless there lt trim on the object). Then rinse and dry with a soft cloth. specially careful with porcelain or glass objects with gilt allic decoration. When you clean them, never use ammonia the gilt or allow the object to soak in water, because as que-glass dealer Vincent Rocco says, "Gilt is so fragile, it s off when you just look at it." Instead, clean the object h a gentle synthetic detergent and warm water, using a onge. Rinse with distilled water and dry with a soft cloth. ver put fine porcelain or china in the dishwasher—the water too hot and the detergent too abrasive for fragile pieces. owever, much of today's china is made dishwasher-safe— eck with the manufacturer to be sure.

Wash but don't rinse" is Mr. Rocco's advice for delicate glass nd crystal objects. Use warm soapy water, then remove and t dry. The soap acts as a lubricant for antique (and often ittle) glass.

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

WAYS TO CARE FOR ANTIQUE OBJECTS

In the Looking Glass

Antique mirrors often have spots (caused by moisture behind the wooden backing) which add charm—part of the natural aging process. But if the mirror is functional and the spots are in your way there is an alternative to replacing the glass. Antique dealer Ellen Wolfson of "In Days of Old, Ltd." in Brooklyn suggests having it resilvered by a glazier, since the glass in old mirrors is often handmade, thick, finely beveled, and worth saving.

Tread Lightly

Antique rugs are functional beauty. To keep your rugs in top condition, try using a carpet sweeper instead of a power vacuum. It's gentler. Doris Blau of the Doris Leslie Blau Gallery, New York, also suggests vacuuming just once a month with a gentle machine, one with low suction or with a brush attachment.

When deciding whether or not to repair a rug or tapestry, antique-rug dealer Mr. M. Nabi Israfil of Fil Caravan, Inc., in New York has a rule of thumb: if it's to be functional, then repair it; if it's to be displayed, leave it as is.

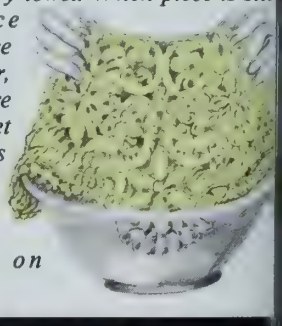
Stark Carpet in New York City suggests using a 1/8-inch nonskid rubber pad for thin antique rugs.

If you live in a cold climate, as the Scandinavians do, make the most of snow when you clean your rugs. Mr. Israfil says you can take the rug outside and throw it upside down on fresh snow, then pat lightly with a broom handle. When you lift up the rug the dirt and dust will be left on the snow! (Important—do not use this method if rug is very fragile and worn.)

Delicate but Sturdy

"Don't be afraid of working with old lace," say lace specialists Lynn Parker and Barbara Nass of Wild Madder in Brooklyn. Lace may be cleaned easily at home, but do have any lace repair work done by an expert. Some of their easy care ideas:

Soak soiled lace in water with a small amount of detergent, baking soda, or powdered bleach. Too much soap may discolor lace. For hard stains, it may be necessary to soak lace for several weeks. If so, be sure to change water from time to time. For lace-trimmed cottons, wash pieces in hot or boiling water, then steam iron while still damp. A small amount of spray starch is safe. Lace-trimmed silk should be washed in warm water, then rolled in a terry towel. When piece is still damp, place towel and lace in refrigerator, and keep there overnight to let the coldness strengthen the fabric. Then remove and steam-iron on wool setting.



Quilted Memories

Quilts are everywhere nowadays—on walls, skirting tables. And the bathtub is the best place to wash them, according to quilt collector and dealer Phyllis Haders. Gently soak quilt in a tub of warm water with a mild laundry soap (never detergent). Spray with shower to rinse. To remove from tub, place several rolled bath towels underneath the quilt. Then lift the towels with the quilt atop. Gently press water out and dry on towels laid down. Quilt should be dried outdoors on a sunny day. To store quilts put in a well-laundered pillow case, far better than a plastic bag or wooden box because it allows the quilt to breathe.

PRESERVING THE WRITTEN WORD

- Antique books are wonderful to collect, display, and read, but they need special care. It's important never to attempt to repair an old book yourself—even temporarily with tape or glue. Keep fine books safe behind glass and away from direct sunlight, excessive heat, and moisture. This also keeps the books away from the attention of bugs which are attracted to the glue in bindings.
- Remember when dusting a book, dust toward its outer edge, away from its spine.
- A book's value increases if you preserve the entire book including the dust jacket. To keep dust jacket and book in mint condition, cover carefully with clear acetate (plastic). You can buy it in rolls, or buy ready-made plastic covers for standard-size books.
- For old Morocco- or calf-leather-bound books, the Appelfeld Gallery in New York suggests: With cotton or a soft cloth, apply a creamy (not cake) saddle soap to the leather part of binding only. Work around gold lettering and paper. Do *not* use water. Wipe clean with cloth. Then to make leather supple, The Pierpont Morgan Library in New York suggests the use of a leather dressing of lanolin and neatsfoot. First dip a cotton ball in the leather dressing. Be sure to squeeze as much of the dressing out of the cotton ball as you can before applying. Then wipe cotton carefully over the book, avoiding paper pages. Let dry. Then wipe again with a clean cotton ball. Vellum leather (often ivory-colored) is naturally lubricated and does not need this treatment.
- Leather dressing is available from the Talas Division of Technical Library Service (130 Fifth Ave., New York, N.Y. 10011), as well as a full line of book repair supplies. Or ask an antique-book seller to direct you to the supplier nearest you.

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Guide to household help

Real-life answers to finding good help:

How to interview, guide, and keep them—and you!—happy

Hiring the perfect help is to merge your idiosyncrasies with another's. It takes far more than money. The cleaning lady, the baby's nurse, the housekeeper, and surrogate mother of the toddler are, in fact, four different women. Finding these women is a series of interviews, of sleuthing, to discover not just the skills but the chemistry of a particular person. Here then are some tips on how to find that imperfect person who will fit into your imperfect household, and who can be treated as a professional.

● The First Interview

First, know what you want. Is it a housekeeper, a nanny for a toddler, a baby nurse, a cleaning lady, a gourmet cook? Arthur Siegel of International Agency says, "Do you want her for business entertaining and handling dinner guests? Do you want her to market? Are you hung up on neatness? Be realistic, put your idiosyncrasies up front, and observe the reaction. Some ladies do not like to use the pooper-scooper. Some don't like to work overtime. Maria Campbell, editorial representative for Mondadori, the Italian publishers, adds, "Check all references. If I get monosyllabic answers from a previous employer, I drop the employee right after the interview. I have never hired anyone whose previous employers and I couldn't have an entire conversation." Ginger Barber, a literary agent, says, "I ask about health—a no-show is no help. I ask about their private situation—if they're married, if their husbands live with them or are back on one of the islands. I want to find out if a woman is unhappy in this country because unhappiness will spill over into the family. I interview first at the office, and if they are promising, then I interview them at home. I also pay them for their time to come to the interview. This is not necessary, but I want to be professional because I am asking them to come to my house at night."

Tell employees what the job is, walk them through it, be specific. They cannot intuit your needs, neither can you theirs. Intuition will tell each of you about personality and warmth and style, but not whether socks should be rolled up into balls. During this first interview, you will discover that some housekeepers are too high-toned even for you. Caroline Cox, an actress, hired one half-Chinese, half-Jamaican girl, who had worked previously for a very wealthy friend. "The girl didn't want to take the bus; she wanted a limo. I was working out of town, and one night my husband called me and said he'd fired her. I asked why, and he said that she refused to eat his chicken soup." Some housekeepers are used to shopping at Fauchon and wouldn't be caught dead at the A&P. Do not try to rise to their expectations.

● The Cleaning Lady/ Housekeeper—No Child Care

What delights you in a cleaning lady may repel another. Sloppy people do not like immaculate cleaning ladies who arrange pencils as the Japanese do their slivers of raw fish. Conversely, fusspots are morally offended at the sight of a dust ball. There is the housekeeper who would rather be an administrator than a cleaning lady. She considers it her mission to remind her employer that she has a dentist appointment, but she doesn't want to sew on the missing button. In judging the housekeepers who cross your path, analyze yourself and then remember the famous last line from *Some Like It Hot*—"Nobody's perfect."

● Housekeeper/Surrogate Mother

Looking for the housekeeper who tends to the child as well as to the house is a quest not unlike seeking the perfect spouse. It is a search not just for physical skills, which can be measured, but for ineffable qualities of warmth, intelligence, imagination, compassion, generosity, and humor. These are rare enough qualities to find among your friends. It is even harder to discern them in a stranger who needs your $175 a week.

Consider first the plight of the pregnant mother. She is fat, hopeful, and already overwhelmed by a desperate need for help. She knows there will be diapers and a crying baby, but she does not know what kind of child she will have. Will it be the perfect baby, the one who gurgles as you approach but meditates silently on its belly button as you read a book? Or will it be a baby who is colicky, restless, and urgent? Because the personality of her baby is unknown, the mother should *not* hire a housekeeper until the baby is at least one month old. Maria Campbell's advice: "Hire a baby nurse for the first month. They are total professionals. They come in and leave. You learn your own sense of self. You have confidence as a mother. Then at the end of the first month, interview for the housekeeper. Look for this affection when your baby is small."

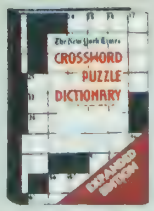
From age 18 months to 4 years, children need more than the simple warmth of arms embracing them as diapers are being changed. The crawling child needs stimulation and a housekeeper with stamina. But since the toddler's housekeeper spends so much time trotting about after the child, Maria Campbell

Continued on page 22

Where to Look For Help

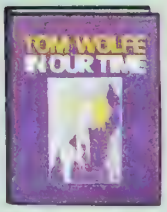
Word of mouth—more personal but doesn't guarantee satisfaction. Agencies which screen applicants, save you that time. But as one woman sa "Agencies send whoever is on ha Keep insisting until you get the kind person you want." Some housekeepe place advertisements in local Fren language or Irish newspapers or in de ly papers. Many colleges have plac ment offices where you can seek student to live-in in exchange fo baby-sitting. If you can't find a perme nent helper, you can look for help wit specific chores. Cleaning services where big burly men come in with in dustrial cleaning equipment, are avail able through the yellow pages. They can be hired as often as needed, but are more expensive on a weekly basis than your personal cleaning lady. There are young people to walk your dogs, water your plants, and mow your lawns. Homebound mothers make pin money by doing bookkeeping. Moonlighting artists will paint your house. Help, after all, is whoever makes your life easier.

36 Pub price $10.95

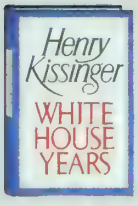


326 Pub price $13.95

173 Pub price $12.95

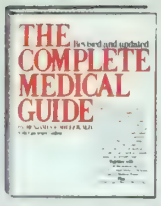


716 Pub price $12.95



363 Pub price $22.50

288 Pub price $12.95



722 Pub price $19.95

380 Pub price $17.95

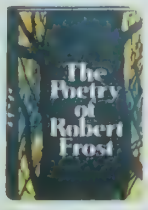
111 Pub price $6.95

342 Pub price $8.95

43 Pub price $12.95

304 Pub price $8.95

09 Pub price $12.95



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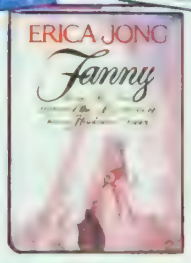

546 Pub price $12.95

451 Pub price $14.95

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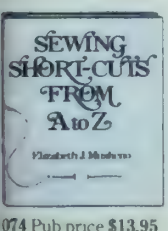

074 Pub price $13.95

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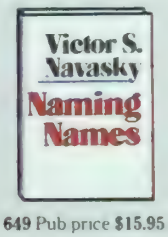
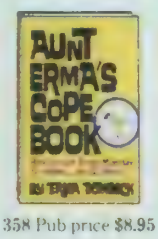


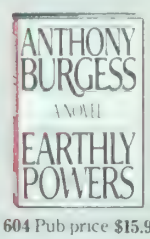
649 Pub price $15.95

088 Pub price $9.95



358 Pub price $8.95

668 Pub price $10.95



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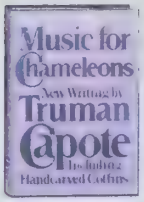
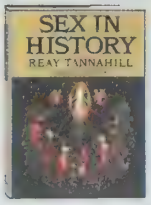


502 Pub price $10.95

565 Pub price $12.50



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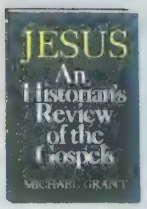
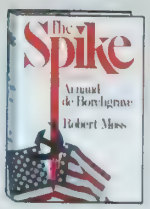


684 Pub price $12.50



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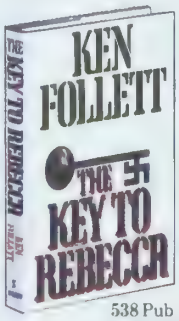

538 Pub price $12.95

272 Pub price $15.95

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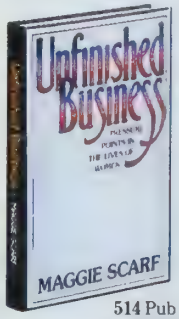
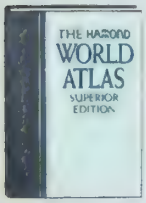


514 Pub price $14.95

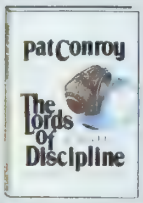


207 Pub price $12

276 Pub price $12.95

093 Pub price $12.95

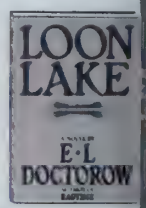
070 Pub price $10.95



560 Pub price $12.95

646 Pub price $12.95

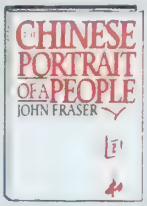
612 Pub price $12.50



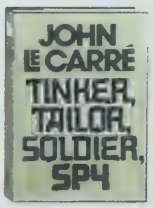
169 Pub price $11.

648 Pub price $18.95

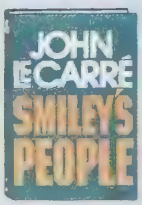
484 Pub price $9.95



657 Pub price $14.95



338 Pub price $10



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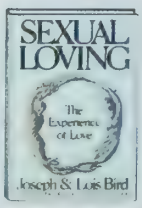
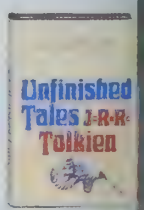


567 Pub price $7.95

067 Pub price $13.95



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continued from page 16

believes it is too much to also expect her to cook dinner. Once again, the employer has to give up something, but it is only the unnatural parent who would prefer the perfect meal over the neglected child.

Interviewing housekeepers who will care for children demands more ingenuity on the part of the employer as well as the employee. One working woman, the mother of a 13-year-old who is independent and a 7-year-old who needs much love and attention, asks a specific series of questions to test the applicant. The questions reveal the child's idiosyncrasies and test the housekeeper's instincts: " 'If my 7-year-old won't eat dinner and turns on the TV, what would you do?' One woman said she'd go over and sit with her and talk to her at the table. Another said she'd make her go to her room. I ask, 'If my daughter is playing with Janie, and you go to Janie's and tell my 7-year-old it's time to go home, and she says,"no, I'm not going home," what do you do?' One woman said she'd kneel down beside her and talk to her. At the home interview we leave the kids alone with her for a few minutes for them to interact." If a woman comes to the interview with a friend, talk to the friend, who is yet another insight into the employee.

- **After They're Hired**

The housekeeper is hired. Reality takes over. As International Agency's Siegel says, "The sugar coating wears off within two weeks." With household chores, most employers make the basic routine clear the first week, and with each successive week, add another chore. Just as you walk through the house, showing them how you want the beds made, so you must talk and act out the discipline of your child. "Show them *how* you punish your child," says Maria Campbell. "Discipline must be consistent. The housekeeper has a tendency not to discipline your child at the beginning in order to have the child love her."

Housekeepers come in three categories—flawed and hapless; flawed but loving; near perfect. The first category is sometimes, but not always, sniffed out at the first interview.

In San Francisco. Lynda Zaentz, the wife of a movie producer, interviewed a young man to be a live-out housekeeper.

> Make the basic routine clear the first week, and with each successive week, add another chore

He was touted as someone who could clean, sew, and iron. "I told him what the job entailed, and he told me how much he hated housekeeping. Actually, all he wanted was to be an actor," she said. Caroline Cox, in a moment of experimentation, hired a 20-year-old Venezuelan man, a friend of friends and a follower of an Indian guru. "I'd tell him to be on time to get our daughter, because he'd already been late three times, and I was furious about a 5-year-old waiting alone for him on a street, and the boy would say, 'Time no time. God all. No worry.' Then the kids said he'd thump them on the head hard with his fingers to get them to obey him. I fired him. Nobody ever hits my children." When you fire your help, be clear and candid. Tell them what displeased you.

One example of a flawed but loving helper is the 16-year-old high-school dropout who wore her hair dyed black, men's jackets vastly larger than her torso, purple lipstick, and purple fingernail polish. She was a big-hearted girl hidden under the tough exterior of punk. Heart is everything. Another woman hired a housekeeper who is not flamboyantly warm with her 7-year-old child, but who plays games and reads books with her.

Then there is the nearly perfect helper, who may be of any sex, color, or age. One was Vivolyn, Maria Campbell's first Jamaican housekeeper. "She was wonderful. She was just like her name—vivacious, warm, and wonderful with my child. She loved Alexander. She played with him. She read him words from the dictionary." John Simon went to an audio-technical school, put up an ad for a father's helper, and in a half hour found a young man named Robert Woodruff. Says Mrs. Simon, Caroline Cox, "Bob wanted to apprentice as a recording engineer, he wanted to become family. He has been perfect. He takes care of the children, he waters the plants, he cleans the house." He traveled through storms on trains and buses to get the children one New Year's Day when the parents got stranded in one city, and he was midway between parents and children. The perfect housekeeper does exist but may not physically look precisely as you have envisioned. Like beauty, perfection is in the eyes of the beholder.

- **Keeping the Housekeeper**

Housekeepers, even if they are perfect, pass on to bear babies, to go back to another country, or to go to college. Those who are mothers sometimes have to leave you because *they* can't find a housekeeper to take care of *their* babies. But while they are in your employ, they are to be treated like professionals. They should be handled with generosity—both financial and emotional.

Pay your housekeeper what the market bears in your area, and then perhaps a little bit more. If the salary is more than $50 every 3 months, you are expected by law to report the income to the I.R.S. Employers take 6.13 percent from the housekeeper's wages, add a matching 6.13 percent, and send this 12.26 percent to the I.R.S. once every three months. If the housekeeper is hired from an agency, there is also the fee to the agency, which varies. Some agencies bill immediately (and you should not pay the bill in a lump sum until you are sure the employee works out). Others, such as London Agency in New York, wait for two weeks, to see if the relationship is harmonious. Discuss holidays and overtime. For birthdays and Christmas, gifts are appropriate. The more tactful employers gild the palm with cash or a check tucked into a small object, such as a sachet, to soften the gesture of giving hard cash. If your schedule is peripatetic, and there are some weeks when you are not in town but would like to keep the housekeeper devoted to you, you can—with cash. A housekeeper is like a lawyer. If you demand the exclusivity of her services, even when there's nothing to do, pay them exactly as executives do their lawyers. They offer a retainer.

With help, money talks and affection enhances. The housekeeper you trust and get along with is more than paid labor. She is capable of warmth, responding to your emergencies, and in general making your life easier to live. One Southern black woman was housekeeper/child care for a family until the children grew up to their teens. The parents were going to let her go, to work elsewhere, but the children said no, let her stay. She had not outgrown her function, which was not merely a nanny/cleaning lady. She had become someone to love. She was irreplaceable. ■

Food for Thought

Around two in the morning for the past eight years, Parisians who have walked on the street where the food authority Waverley Root lives would look up and see the man working feverishly on what may be his last book to those of us who not only love to eat but to read about food. Waverley Root is 77 years old. His book Food, an elegant and witty dictionary of the foods of the world, both ancient and modern, is here to be read at leisure but with total attention. It tickles the palate, stretches the mind, and provokes the wanderlust. He tells us that turkeys sleep in trees, that the marshmallow is a plant, and the

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FTC Report DEC. '79.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

BY RICHARD LANGER

Flowering annuals to grow indoors

You can have cascades of colorful blooms all year long or even an indoor window bed ablaze with a variety of easy-to-grow flowers

Gardening has been automatically broken down into two categories, plants for the house and those for the garden. In the tropics, this demarcation is blurred by nature's gentler climes, but in the temperate zone, the division seems absolute. An African violet will grow outside in light shade during the long days of summer. In fact, it will grow better the rest of the year for having had this vacation. Leave this African violet outside during the first nights of frost, however, and nothing will resuscitate it. Even the seeds will not retain their viability through an extended period of freezing.

But while most of us accept this every-plant-has-its-place rule as absolute, it need not be. There are many outdoor plants that will grow very well indoors. I'm thinking particularly of the annual flowers, which offer a rather unique addition to an indoor garden, not only in their range of color and flower shapes, but because of their rather startling appearance among the ficuses, dracaenas, begonias, and other standard house plants, where no one expects to see a morning glory or nasturtium or petunia.

Furthermore, you can throw these annuals out with no guilty conscience when their blooms have faded. We all tend to keep fading plants around, nursing them along in the hope that [illegible]s will return [illegible] stragglers, no matter how pathetic their appearance, somehow [illegible] and tireless. Annuals, on the other hand, are [illegible] only a year. Disposing of them is merely following nature's [illegible]

The [illegible] combines [illegible] flower [illegible] nature [illegible] forms [illegible] often-

tion these plants get in the house that somehow brings out their best. But probably it's the super-rich soil, more than anything else, that is responsible for the superior blooms.

For most varieties, plant eight or nine seeds in a 4- to 6-inch pot, providing them with good soil and drainage, and once they've germinated, thin to three or four of the strongest. The obvious exception to this general rule is sunflowers. One sunflower seed to a 12-inch pot is all you can hope to grow without stunting the plant's gigantic proportions.

The only difference between caring for your annual house plants and tending those with a long-term lease is that the annuals like their surroundings on the cool side, which usually means growing them close to a window, also providing, in turn, the last ingredient for success—plenty of light. The more the better, in fact, since the annuals are all light-demanding. Lots of light and a cool clime make the annuals ideal house plants for today's turn-down-the-thermostat-and-heat-with-the-sun energy consciousness.

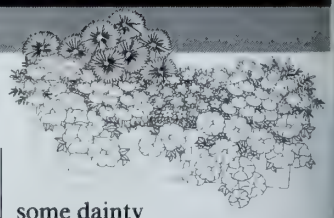
The range of indoor annuals is almost as wide as for the garden itself. But let's limit the list to the easy-to-care-for-and-find plants with which everyone can succeed. These will include some plants that are actually perennials, but they are annuals in the garden, being half-hardy at best.

Once you've grown the easier plants, experiment. In fact, don't be afraid to start experimenting right away. If you have any almost-empty seed packets saved from last season's flower garden, ferret through them and plant whatever suits your fancy. Or order from a seed catalogue and plant now, instead of waiting for spring.

The butterfly flower, **Schizanthus**, is one plant whose seeds you probably don't have lying around from last year's garden, simply because it's a bedding plant more often grown in pots indoors these days than in the garden—if it's grown at all. Also known as the poor man's orchid, it is a delightful, largely forgotten plant. It grows into a freely branching minibush a foot or two high, and it's simply covered with gold-centered crimson-to-violet blossoms. Seeds take 20 days to germinate and need absolute darkness to get going, so bury them at least half-an-inch deep and keep

Continued on page 32

The indoor window box



One of the most striking uses of annuals in the garden is to achieve sweeping bands of color in the flower beds. Now I'm not saying you can produce the same sweeping vistas indoors. But grouping your plants to maximize their effect will give results far lusher than single pots, though of course a strategically placed display of **Nigella** or some other rich [illegible]mer, backed by a mirror [illegible]ouble the bouquet from every angle, can be a real eye-catcher.

What I am suggesting is an [illegible] windowbox, a whole [illegible]e of flowers the length [illegible]r largest, sunniest window. A tin-lined, drip-proof window box is ideal. Add an inch of coarse gravel into which you have mixed 10 to 20 percent charcoal as a sweetener. This will take care of any excess water problems.

Then fill the box to within an inch of the top with a good-quality potting soil, and lay out an indoor flower bed of your own. You might plant cascading **petunias** or trailing **lobelias** along the edges, where their trumpetlike flowers can dip down to cover even the box itself with blooms. Then put a few **marigolds** at either end, and next to them some taller **calceolaria** or, for contrast, the velvet-flowered **Salpiglossis**. And, of course, you'll want some dainty **Exacum** for fragrance, and perhaps off center, a few tall **African daisies**.

The actual design is up to you, and don't be afraid to experiment. Just as in an outside garden, if one specimen looks out of place, or if one plant seems much too pale while the rest are in riotous color, you can simply dig it up and replace it. Remember, these are annuals. There's nothing wrong with disposing of them. Flexibility is one of the plusses of gardening indoors with annuals.

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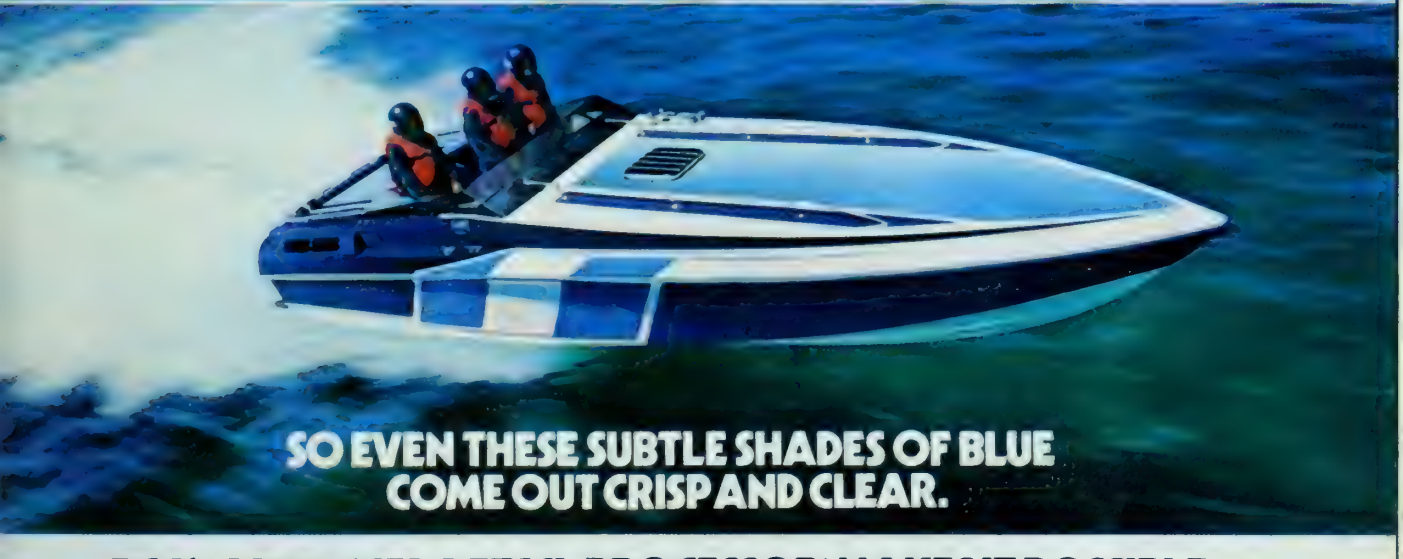

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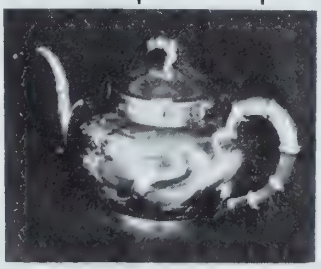
Questions & Answers. By Louise Ade Boger

Currier & Ives Scene

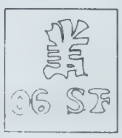
What can you tell me about my Currier print entitled "The Road—Winter"?
—B. C., Adamsville, Tenn.

Otto Kirsch was the artist and lithographer for this print, which portrays Nathaniel Currier and his second wife, Lura Ormsbee, after their marriage in 1853. It was produced and presented to Currier by his employees, and he liked it so much he immediately put it into commercial production. Almost overnight it was a favorite and became a subject for Christmas cards. The U.S. Postal Office chose it for the 1974 Christmas stamp, and it was selected for the cover of the book jacket for *100 Currier & Ives Favorites from the Museum of the City of New York Collection* (Crown). To be sure of the age and condition of your print, it would have to be removed from the frame and examined by an expert.

Chinese Export Teapot



I've drawn the mark and included a picture of my Oriental teapot. What can you tell me about it?
—R. S. J., Fort Stewart, Ga.



Your teapot of Western form with a bamboo turned scrolled spout and handle is a Chinese Export piece. The inverted "90" for the weight of the silver in your initials mark, SF, was a requirement at the end of the 19th century for objects being sent to this country. A number of Chinese silversmiths and jewelers continued to make silverware and small decorative objects into the 20th century.

American Provincial Table

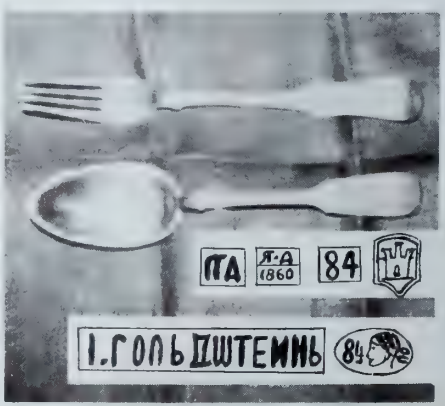
Do you have any idea where and when our swivel-top card table was made?
—J. P., Niagara Falls, Ont., Canada

Your card table shows late 18th-, early 19th-century classical influence. It is the work of a provincial or regional furniture maker working in the U.S. probably about the 1850s or 1860s. The carved pineapple motif in the frieze plaque is the emblem of hospitality.

Russian Silver

We think our silverware came from the Ukraine and would like to know if, from the marks and photographs, you can place it more accurately and date it.
—N. R. C., Chicago, Ill.

Your silver "fiddle" handle spoon was made after 1896 by I. Goldstein at Minsk, Russia. The mark "84" is the purity standard (the composition of our sterling silver is 92.5 pure silver and 7.5 copper). The silver "fiddle" handle fork with four tines was made in 1860 in Russia, perhaps also at Minsk.



Continued on page 31

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close, too, though you're [illegible]
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[illegible] to call. If you think Mama and
what happens when they get your call.
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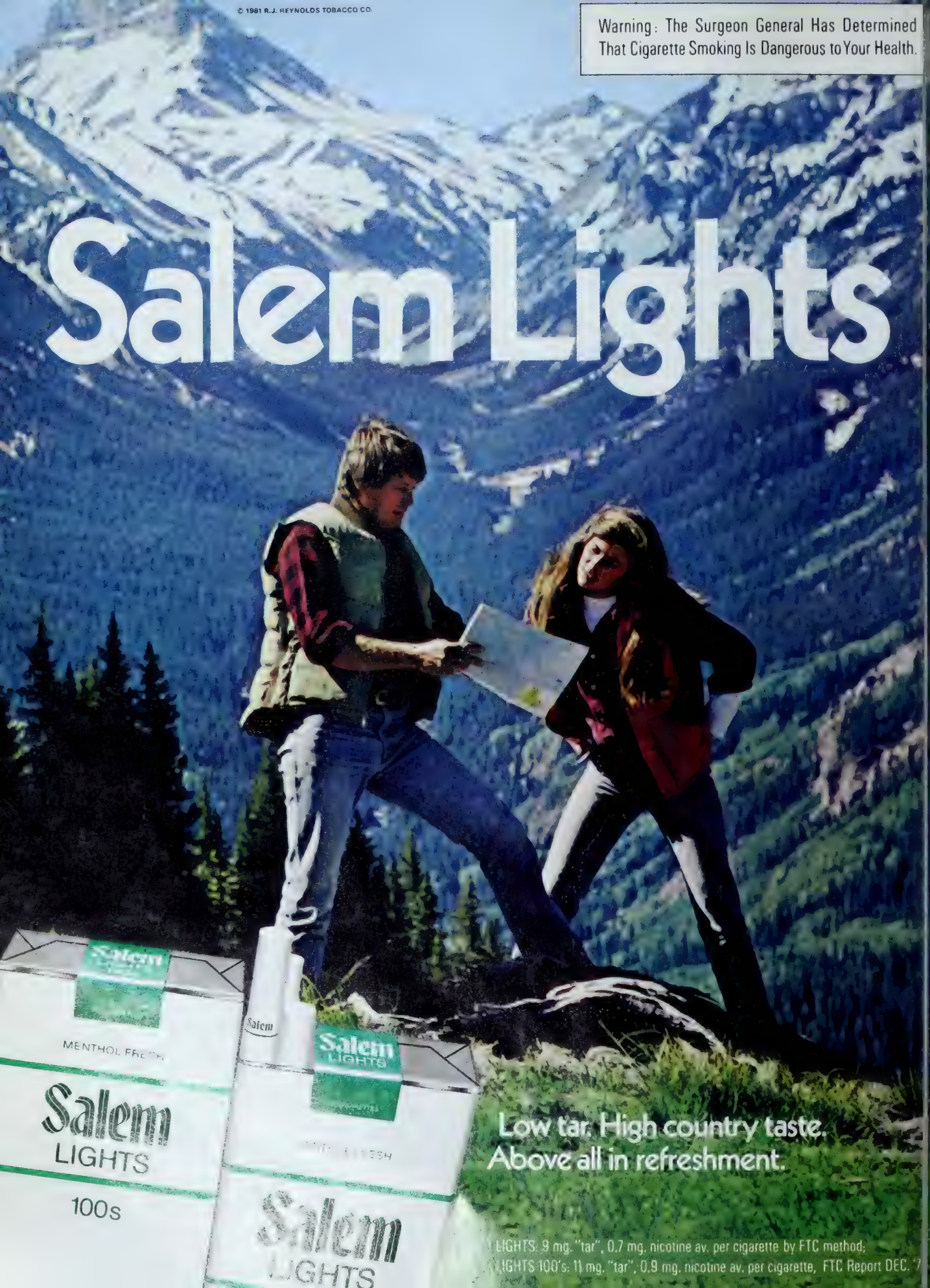
Salem Lights



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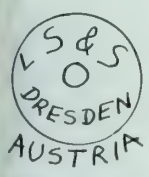
continued from page 28

Austrian Porcelain

From the mark that's on my dinnerware, what can you tell me about its age and background?

—E. G. G., Memphis, Tenn.



The distinguishing initials, L S & S, belong to L. Straus & Sons, who had an office at 42–48 Warren Street, New York City. Acting as owners, importers, and representatives depending upon their participation, their initials mark is found on a considerable amount of porcelain made especially in Austria but also France and Germany, for the American market commonly after 1890 and before 1920. Your dinner service was made in Austria, probably at Altrohlau, an important ceramic center near Carlsbad, at some time after 1890. "Dresden" implies that the pattern and form are in the Dresden manner.

Venetian-type Perfume Bottle

My perfume flask has a blue and white swirled design on it. Can you give me any idea of its style and where it comes from?

—W. T. D., Greenville, S.C.

Your Venetian-type amber glass perfume bottle appears to have metallic flecks in addition to swirled blue and white spotted decoration. It almost falls into the category of Art Glass and was made in Continental Europe, about the third quarter of the 19th century

Antiques Show

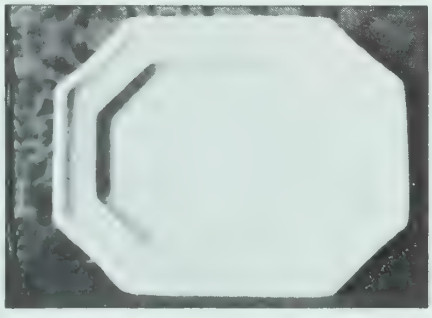
The highlight of the 27th Annual Winter Antiques Show in New York City will be "Salute to Newport," planned in close collaboration with the Preservation Society of Newport County. A panorama of the splendors of Newport will be unfolded. The show, January 24 through February 1, will be at the Seventh Regiment Armory, Park Avenue at 66th Street, New York, N.Y. 10021.

Ironstone Platter

Can you tell me how old my platter is and what is meant by Ironstone China?

—A. S., Malverne, N.Y.

The Staffordshire potter, James Edwards, working at Dale Hall, Burslem, from about 1842–1851, was the maker of your platter. An Ironstone-type body is an inexpensive, yet durable, earthenware body. By far the most successful was "Mason's Patent Ironstone China," the patent for which he entered in July 1813 under the name Charles James Mason of Fenton in the Staffordshire Potteries. The trade name, Ironstone China, caught the public's fancy, implying as it did a tough, robust, yet delicate chinalike ware.

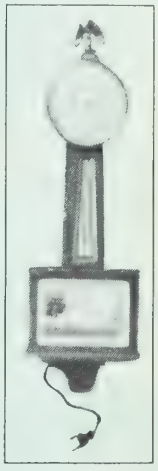


Banjo Wall Clock

The name "Warren Telechron Co., Ashland, Mass." is on my old clock. Can you tell me anything about the background of this company and if it is still in operation at the present time?

—D. B. T., Beaconsfield, Que., Canada

Henry Ellis Warren (b. 1874), "Father of Electric Time," is credited with the successful development of timepieces using alternating current. He organized the Warren Clock Co. at Ashland, Mass., in 1912 to make and sell an accurate battery-operated timepiece, and named it "Telechron" (time from a distance). In 1917, the General Electric Company reportedly acquired a half-interest in the company. In 1926, the name was changed to Warren Telechron Co. and in 1946 became Telechron, Inc. So your banjo wall clock was made between those years. In 1951, Telechron merged with G. E. as the Telechron Department of G.E., and in 1955, it became General Electric Company, Clock & Timer Department. ■



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continued from page 24

the pot in a dim corner until the seedlings sprout.

Calceolaria, with a range of popular names from pouch flower to the pocketbook plant, has bouquets of uniquely puffy flowers that come in red, yellow, and orange, with contrasting freckles or leopard spots. The seeds take about 15 days to germinate, and in this case light helps the germination, so surface-sow the seeds and cover the pot with a clear wrap to let the light in while keeping the seeds moist.

People often still think of calendula as a marigold. It's not, of course. The leaves are different, though it's often called a "pot marigold." I'd limit myself to one or the other indoors, because visually they're just too similar to stand out from each other. The fast-germinating, easy-to-grow seeds of calendula take only 10 days to sprout if kept moist and dark. Cover them with half an inch of soil.

The 3-foot pampas plume, or celosia, may be a bit large, as a pot plant, for you. Its smaller dwarf cousins, however, are splendid. They come in two varieties, the standard plume and the **cristata**, or crested type, whose feathery flower heads are solidified, looking for all the world like the involuted surface of a brain, but painted in bright shades of yellow and red. The standard description of the cristata type is "resembling a cockscomb." I don't see it myself. Grow some and decide for yourself. Seeds take a mere 10 days to germinate, and only about twice that in the case of some of the dwarf varieties, once the plants are growing strongly, to set flowers. An extra plus for this showy, easy-to-grow flowering grass is that the blooms can be dried for everlasting bouquets.

Cinerarias may be some of the finest annuals there are for indoor pot culture. The flowers, up to 3 inches in diameter, come in a wide spectrum of reds and blues. My own favorite is the Hansa hybrid, which often has pure white "eyes"—colored centers surrounded by a white ring, the color reprised along the petals. Seeds take less than two weeks to germinate, but they must have light and so should be surface-sown. Keep the plants a little shaded compared with your other indoor annuals.

Cornflower, or bachelor-button seeds, take 10 days to germinate, but they are unreliable in that some seeds may take several extra weeks to spring into action. Outside of this one fault, they are easy to grow and dependable bloomers. Seeds need complete darkness to germinate, so they should be well covered with soil. Pink, red, white, yellow, and of course blue are the most common flower colors.

Continued on page 34

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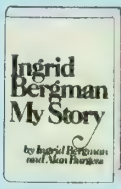

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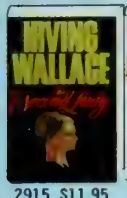

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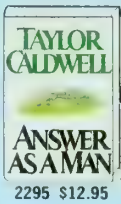

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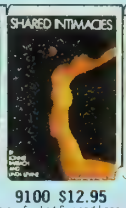

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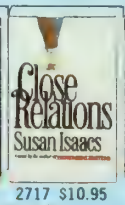

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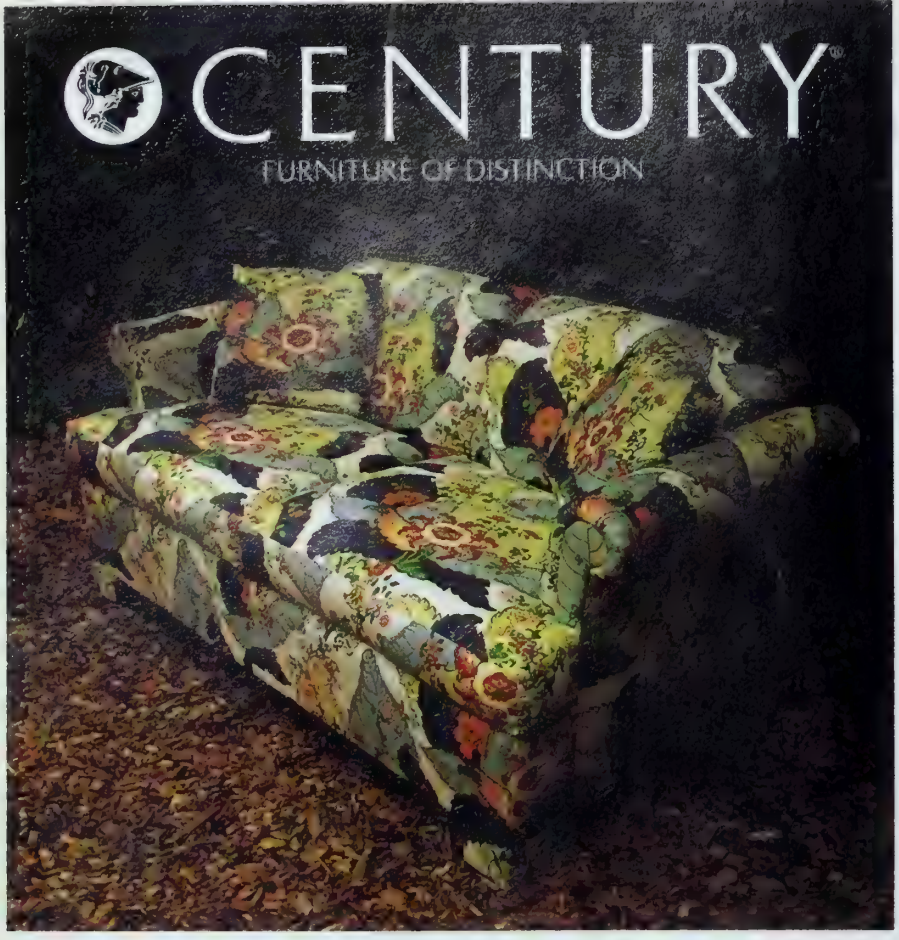

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Plants around house

continued from page 32

The plants mature in the 2- to 3-foot range when pot-grown. Picking helps to keep them in continuous bloom.

Since annuals are usually cultivated as bedding plants, it might seem odd to grow them in hanging baskets unless there's some Babylonian blood in your background. Yet there are specimens that offer delightful displays grown in this fashion—**Cuphea**, the firecracker plant from Mexico, for one. Seeds exposed to light germinate in as little as a week, although they can take considerably longer. The plants themselves like soil a bit on the sandy side. They are also not as sun-demanding as some of your flowering annuals. Given a minimum amount of care, they will reward you with a profusion of elongated scarlet flowers.

Fragrance is always a plus in flowers, and **Exacum** offers it. The foliage is a waxy deep green, the flowers blue with yellow stamens. Exacum is [illegible] blooming for a ful[illegible] doors. One warning to bear in mi[illegible] that the seeds are almost dustlike their fineness. Sprinkle them careful[illegible] on the soil and mist them down. Do not cover them with soil. A plastic wrap or a glass pane over the top of the pot will keep moisture high [illegible] established themsel[illegible]

The African daisy, or **Gerbera**, is much more colorful than our native version. The flowers are larger too, growing to 5 inches in diameter in some cases. They are often available as doubles or extra-petaled flowers as well, and their colors range from scarlet and lavender to yellow and white. African daisies are actually perennials. They can be kept blooming off and on for several years, although most people find it easier to start fresh each year. Lots of sun gives best results.

Lobelias come in a striking range of form, from the compact 4-inch fairy wing miniatures to cascading beauties in the crispest blues and reds for your hanging baskets. The 'Queen Victoria' bears spikes of what are probably some of the most searing scarlet blossoms in the flower world. Very rich, moist soil and an hour or so of direct sunlight a day will make these woodland plants thrive in your home.

Lobelia seeds need a period of cold moisture in order to germinate. This is called stratification, and it usually takes place during the winter. Indoors, just tuck the seeded pot in the vegetable [illegible]isper of your refrigerator for a month, [illegible]t it in a cold back corner of the [illegible] The seeds want it cold, but not [illegible] freezin[illegible].

[illegible]t can I say about **marigolds**? [illegible]'s probably no one who hasn't [illegible]n them at least once. They're so [illegible]pular, the suggestion has been made that the marigold should be adopted as our national flower—though it originated in South America, is often called "French," and the largest varieties are the African ones. In any case, they are as easy to grow and foolproof indoors as out. Fast-germinating and everblooming, they have only one drawback, namely that your color scheme is limited to orange, yellow, and now white.

The **morning glory** is another easy-to-grow, proficient bloomer. The key to success is soaking the seeds in tepid water for at least 24 hours before planting. Alternatively, you can take a file and nick the hard seed coats deeply enough so that moisture can readily enter the seeds once they have been planted. Being more of a thumb nicker than a seed nicker in such circumstances, I stick with the soaking method of assuring quick germination.

Morning glories are trailing plants that make a rich living screen or background when they are trained up twine strung along window frames. There is also a dwarf bush form that grows to only a foot or less in height but is also covered with the typical trumpet-shaped flowers.

Nasturtiums bloom six weeks after sowing, and they continue to bloom and bloom. The flowers are not only delightful to look at, but, along with the leaves, liven up any salad with their unusual color. The eating of nasturtiums probably has to do with the fact that they are members of the watercress family. Unfortunately, somewhere along the line, things became rather confused, for the nasturtium we grow in the garden is a tropical variety not really related to true nasturtiums. But go ahead, grow the plant anyhow. It's an easy-to-care-for delight no matter what you call it.

Nigellas, the Persian jewels, are often found in dried arrangements. They're even lovelier grown as pot plants. Reaching a foot and a half, they have fine foliage surmounted by tassle-stamened, delicately pointed flowers in pastel shades. And they're very easy to grow from fast-germinating seeds.

The only fussy tendency the Nigella exhibits is that it doesn't like to be transplanted. This sometimes poses a problem in the garden, but indoors, planted in a 6-inch or larger pot, the flowers can keep their cozy home all year.

From spring though fall, **petunias** will shower your windows with a cascade of colored blooms. And there's more to petunias than the simple red, white, and blue trumpets with which we are all familiar. The most spectacular development of recent decades has been the double grandiflora hybrids. Ruffled flowers, each bloom almost an individual bouquet, make these outstanding specimens. The purple and white variegated 'Fantasy,' for instance, is an incredibly rich, lush flower that puts on an outstanding display. 'Circus' is a rose and white flower of similar distinction.

Continued on page 175

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House and Garden

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Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

House sense

continued from page 38

Are wood stoves economical?

The second question, economy, is somewhat more difficult to get a handle on. There are really two questions here, but they should be considered at the same time. They are first costs and running costs. First costs include the price of the stove and the cost of installation. Assuming that you are installing the stove using an existing chimney flue (such as a fireplace flue) and that the price of the stove is $500 and installation costs $200, you have a $700 first cost. While the lifetime of a top-quality wood stove might be as much as 20 years, such a stove might easily cost $1,000, so for our $500 we'll assume a 10-year life. This means the stove will cost $70 per year in first costs.

Running costs include maintenance and fuel costs. You should expect to have your chimney cleaned two to four times a year for safety's sake, at a cost of $50 a cleaning. Let's assume two at $50 a year for $100 of running costs.

Fuel remains as the final component of cost. The cost of wood is variable—it may be free, or it may cost as much as $200 a cord. (A cord of wood is the amount of 48-inch-long logs or log pieces filling a space 8 feet long and 4 wood, but rest assured it is not. Daily use of a wood stove can mean the consumption of several cords per winter, even when the stove is not the principal source of heat.

If your property includes a large number of trees which you expect to cut and split to supply your own fuel, then the cost of fuel is limited to the purchase of a chain saw and small amounts of gasoline and oil to run it; say $25 a year.

But don't depend upon obtaining free firewood from neighbors or friends unless you know them very well indeed. And don't count on free wood from public lands or forests, either, unless there is a specific legal right to it in your area.

You may end up paying for firewood delivered to your house. Find out what kinds of wood are available and what they cost delivered and stacked. Compared to oil costing $1 a gallon, hardwoods such as hickory, oak, maple, birch, and ash may be cheaper as fuels, if you can buy them for between $130–$150 per cord. Softwoods, such as fir, pine, and spruce, may be cheaper fuels if you can buy them for $100–$120 per cord.

Let's take a typical example. Using again our $500 stove, we'll assume that it lasts as long as an oil furnace would, and that the cost of cleaning the chimney is the same as having the oil burner serviced. (Oil furnaces require electric- be substantial. But chimney cleaning is more expensive than burner servicing, so we'll call it a photo finish between the service costs.)

All of these being equal, the following table, adapted from *Home Energy for the Eighties* (Garden Way, $10.95) by Ralph Wolf and Peter Clegg gives you the break-even costs between oil at $1 per gallon and various woods:

Shagbark hickory	**$170**
White oak	**170**
Sugar maple	**160**
American beech	**156**
Red oak	**150**
Yellow birch	**148**
White ash	**146**
American elm	**132**
Red maple	**132**
Paper birch	**132**
Black cherry	**128**
Douglas fir	**118**
White pine	**86**

In other words, if red oak costs more than $150 in your area and oil is selling for $1 a gallon, then forgetting other costs it is cheaper to burn oil than red oak.

If wood is cheaper than oil, calculate your savings by multiplying the difference by the number of cords you might use. Three cords of wood, for example, might be a reasonable amount to use in one large stove in your living room or family room. Let's say that it is red oak and sells for $125 in your area. You save $25 per cord over the cost of oil at $1 per gallon. That's a savings of $75 per year, or $750 in 10 years, the lifetime of your stove.

The catch is that you must pay $700 to buy a wood stove and install it while you already own an oil or gas furnace. Even if you can save $75 a year in fuel by using a wood stove, it will take over nine years to break even on just the first costs. And that doesn't take into account the fact that your 1980 dollars are likely to be more valuable than the dollars you'll be saving in future years.

This example makes it clear that wood heat *can* be uneconomical. In fact, in certain metropolitan areas, that is the case right now. The cost of wood has been relatively low and relatively stable for many years because of low demand. As demand increases (and it is increasing rapidly as many thousands of wood stoves are installed each year) the price of wood will escalate, probably more dramatically than oil or natural gas.

The lesson is clear: Before you buy a wood stove, consider safety and then economics. Then make your decision.

Editor's note: *Jeremy Robinson is editor-in-chief of architecture, engineering, and construction of McGraw-Hill's professional and reference division. He is also author of* Affordable Houses Designed by Architects *(McGraw-Hill, 1979).* ■

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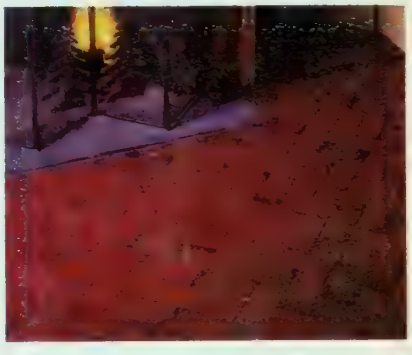

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A few Manchus

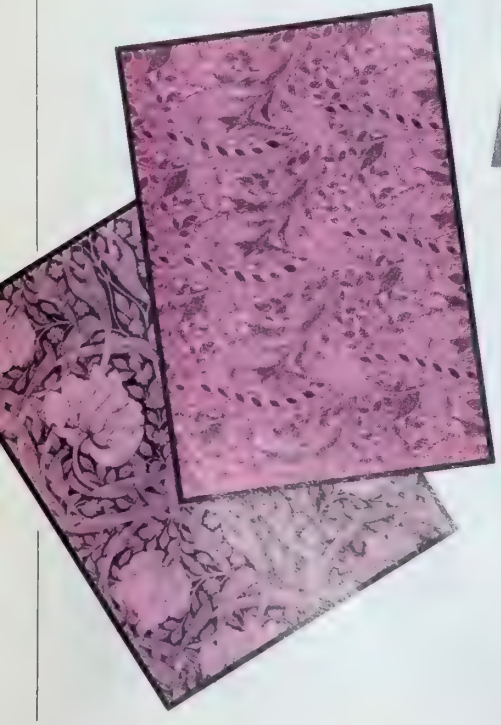
Opulent is the word for the Manchu court in the China of the Ch'ing Dynasty (1644–1911), and opulent is the exhibit at New York's Metropolitan Museum of Art, arranged by Diana Vreeland, of court gowns, theatrical costumes, fabrics, jewels, headgear, fans, girdle sets. Furniture, porcelains, screens, hangings, ancestral portraits of Ch'ing rulers complement the costumes. The mood of the fashions varies, but silk always predominates. Among the most magnificent pieces are the Dragon robes with five claws worn by the Emperor and his family, and the women's tapestry garments woven with gold and silver threads. To set the mood, authentic music plays continuously, including folk songs, excerpts from Chinese operas, and music for a wedding procession. The appropriate scent wafted into the galleries to heighten the atmosphere of the exhibition is—what else?—Yves St. Laurent's Opium. The Manchu Dragon: Costumes of China, the Ch'ing Dynasty. Metropolitan Museum of Art, New York City. Through August.

Book ends

Here's a case where a birdbook in the hand is worth—well, $60, which is what **The Audubon Society Encyclopedia of North American Birds** costs. But what you get! Not only complete descriptions of the birds, their habits and habitats, but also everything and anything having even remotely to do with birds. The first listing, for instance, is "Abdomen," and the last, 1,052 pages later, "Zygote"—in between, in addition to the bird descriptions and terms, are brief biographies of people involved with birdlife in some way, maps, charts, anatomical drawings, and, of course, the hundreds of drawings and photographs of birds, many in color, that make this 9½-by-11½-inch volume one of the handsomest as well as most informative bird books ever.

It may come as a surprise to a lot of people that there's a great deal more to delftware than the pretty little blue and white porcelains tourists bring back from Holland. It's well worth delving into **Delftware** (Rizzoli, $75) by H.-P. Fourest, because from the 17th century on, the Delft potters have been turning out vases, platters, tea sets, you name it, in many fanciful and exquisite designs, shapes, and colors—many, particularly those of the 18th century, show strong Oriental influence. While blue and white is what most people associate with Delft, actually the entire spectrum of colors was used, and this large-format volume illustrates and describes over 175 pieces of antique delftware of museum quality, and in addition gives a brief history of this faïence and the process used in making it, and contains drawings of the most notable factory marks. The reproductions are crystal clear, and almost a third of them are full-page color photographs.

A thought for Valentine's Day: Instead of the usual gushy or comic card, an imaginative—and charming—valentine would be **King René's Book of Love** (Braziller, $9.95 paperback), a reproduction of a 15th-century illuminated manuscript. King René of Anjou wrote the allegory as a gift for his young wife, and some scholars think he did the illuminations as well. No matter. It's a delightful love story with 16 brilliantly reproduced illustrations in full color. Beats a chocolate heart anytime! ■



Finicky Morris

William Morris, creator of that one-time-ubiquitous Morris chair, was a Renaissance man of the Victorian era. He was a furniture designer, artist, printer, architect, prolific author. He was also a perfectionist, demanding the finest craftsmanship for all he designed. He started his own firm to mass-produce furniture, stained glass, tiles, rugs, tapestries, so he could control every detail. Morris's designs have stood the test of time and vagaries of taste so well that Scalamandré has reproduced four of his fabrics and six walpaper patterns, all marked by soft, muted colors, intertwining floral motifs. You can order them through interior designers or department-store decorating sections. You can see some original Morris fabric and wallpaper designs this month at the Volpe Gallery, 457 West Broadway, New York, N.Y. 10012.

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DEAR H&G

BY MARGARET MORSE

Answers to your questions—some letters from readers

Small-scale chairs

Q *Do you know where I can find a child-size upholstered chair?*

—A.L., Scarsdale, N.Y.

A One mail-order source for Victorian-style furniture, Martha M. House, has two upholstered armchairs scaled for children: a gentleman's chair, and a lady's chair which, with its flat curved arms, was originally designed to accommodate a lady's hoop skirt. A small-scale medallion-backed sofa, coffee table, and end table are also available. The wood is hand-carved Honduras mahogany, the tabletops Italian marble (white with gray veining). These pieces are said to fit most children until they're about 10 years old. (The sofa, for example, is 47⅓ inches long.) For the catalogue, send a check or money order for $1 to Martha M. House, 1022 South Decatur St., Montgomery, Ala. 36104.

Two other possibilities you might want to pursue: Perhaps an upholsterer who does custom work could make a chair to measure for you. You might also keep an eye out for small-scaled furniture whenever you visit an antiques shop or sale: Traveling 19th-century cabinetmakers used to take scaled-down examples of their work from door to door, and while some pieces were merely doll-sized, others happen to be a convenient size for small children.

Rearrangeable walls

Q *I am interested in finding out about walls that are movable storage units so rooms can be expanded and contracted to suit various needs. Can you help?* *—C.B., Lafayette, Calif.*

A The Western Wood Products Association offers plans (for 35¢ a copy) for just such a unit, which it calls "The Caravan." The design includes a drop-down desk, a typewriter drawer, and removable "storage box" shelves. Ask for publication #521. To see "The Caravan" and other storage ideas in color photographs, order "Storage: Put Lazy Space to Work" (35¢; #519). The "Five Storage Units" publication (35¢; #532) shows plans for a smaller drop-down desk unit, a pivoting storage wall that hides a built-in office, an "efficiency" bedroom closet, a divided family-and-guest entryway closet, and a recessed wall magazine rack. To order, send a check (payable to the association) to: Western Wood Products Association, 1500-HG Yeon Bldg., Portland, Ore. 97204.

(Continued on page 71)

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BOSTON	3.16		3.16	3.16	3.16	3.16	3.16	3.16	3.16	3.16	3.16	3.16	3.16
CHICAGO	3.00	3.16		2.99	3.00	3.00	2.99	2.83	3.00	2.83	3.00	3.00	3.00
CLEVELAND	3.00	3.16	2.99		3.00	3.00	2.99	2.83	3.00	3.00	3.00	3.00	3.00
DALLAS	2.99	3.16	3.00	3.00		3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00
DENVER	3.00	3.16	3.00	3.00	3.00		3.00	3.00	3.00	3.00	3.00	3.00	3.00
DETROIT	3.00	3.16	2.99	2.99	3.00	3.00		2.83	3.00	2.83	3.00	3.00	3.00
INDIANAPOLIS	3.16	3.16	2.83	2.83	3.00	3.00	2.83		3.00	2.83	3.00	3.00	3.00
MEMPHIS	3.16	3.16	3.00	3.00	3.00	3.00	3.00	3.00		3.00	3.00	3.00	3.00
MILWAUKEE	3.16	3.16	2.83	3.00	3.00	3.00	2.83	2.83	3.00		3.00	3.00	3.00
NEWARK	3.16	3.16	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00		3.00	3.00
NEW HAVEN	3.16	3.16	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00		3.00
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The new push-button stereo magic

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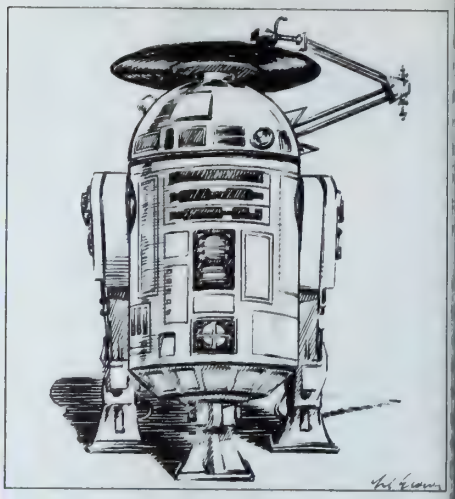

When you're checking out the latest stereo equipment now sounding off at the stores, you'll immediately spot a leading trend: automation. From the way it looks, there must have been—or should have been—a marriage between stereo equipment and the computer. Anyway, the offspring from that union is showing up everywhere.

Maybe the match between stereo and computers wasn't ordained in heaven, but at least it was pretty much in the cards. Ever since microprocessors—tiny computers no bigger than a thumbnail—came on the scene, it was a safe bet that they would find their way into sound equipment to take over chores that so far had to be done by hand—locating a particular piece of music on a record or tape, adjusting tape decks for optimum recording, tuning in radio stations accurately.

This kind of technical sophistication doesn't come cheap, and most of these automated items are expensive. But to some listeners, the convenience of increased automation will be worth the added cost.

All this automation is based on what is loosely called "logic." In this case, it simply means that the gadget "understands" coded instructions and carries out various programs of action in response to them. Here's what these processors actually do.

■ Tricky turntables

In computer-controlled turntables, a tiny light-sensitive device on the tone arm registers light reflections from the surface of the record. Because the grooves on the record reflect the light differently than the blank spaces between, the machine can distinguish the different tracks on the record. Fed to a

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ogic circuit and a small computer memory, this information enables the turntable to pick out, play, skip, or repeat any track in any sequence that you happen to choose.

The way it works is simple. Each band on a record is given a number—counting from the outside in. You just punch the numbers you want to hear into a keyboard, in the sequence you want to hear them. And, if you like, you can instruct the machine to repeat them in a different order. That way you can program your music to suit your mood.

The other evening, for example, I reached for my favorite Duke Ellington record. The producer of the disk, as usual, had put slow and fast selections on alternate tracks to sustain listener interest by varying the tempo. But I happened to feel a bit mellow that night and wanted to hear only the slow numbers. Thanks to a programable turntable, I was able to pick out all the slow pieces in advance, settle back, and abandon myself to nostalgia without having my reverie jarred by anything up-tempo.

This kind of electronic track selection is included in Optonica's top-quality RP-7705 ($950), which may be operated from a distance with a remote-control unit the size of a pocket calculator. You must hold it in your lap while issuing ultrasonic or infrared commands to the record player, telling it when to start and stop and what to play next.

Hitting the tape deck

Similar programing options are also available now in cassette decks. If you have ever tried to locate a particular piece of music on a tape—hunting back and forth for the right spot—you'll be grateful for such computerized convenience. Again, the basic principle is random access—as they say in computer lingo. Which means the machine can pick out any piece on the tape in any sequence.

Just about the fanciest of these tape decks is the Optonica 6905, which can play a given tape in five different ways, automatically selecting different pieces in each of five runs, if you program it to do so. It locates the particular selections you want by counting the silent interludes. Each selection thus gets a number. You punch the numbers you want to hear into the keyboard, and the machine will search for the piece in either forward or reverse motion.

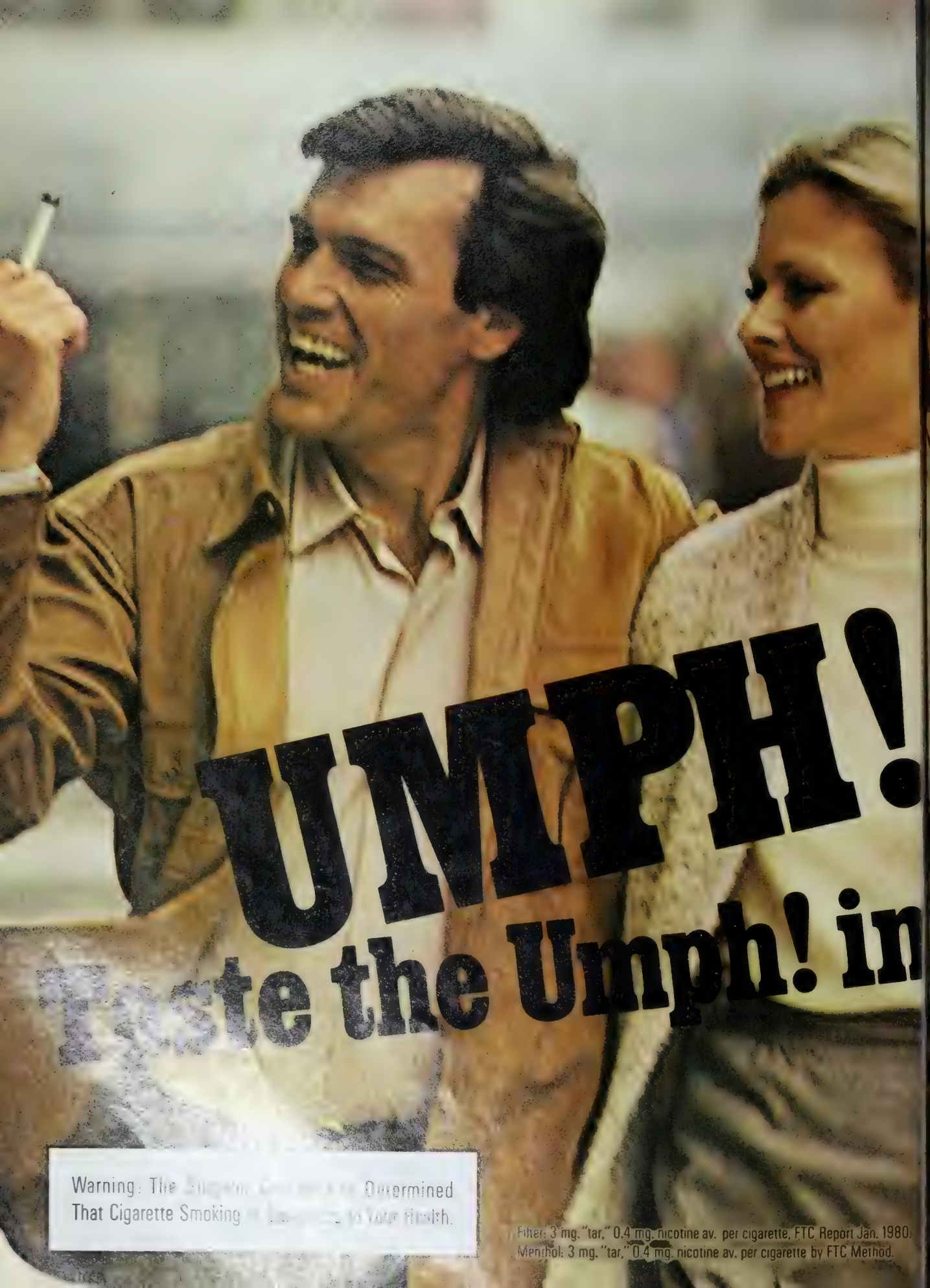
This robot tape recorder can store up 42 separate commands in its memory to be carried out in any 24-hour period. This enables you to set up in advance as many as 21 automated recording sessions (21 × ON + 21 × OFF = 42). A built-in timer tells the machine when to switch itself on and off. That way the machine can catch and record radio programs when you're not at home. The recorder also gives you a running readout of the recording time remaining on a tape at any given moment. This is handy when you're trying to decide whether there is enough room left on the tape for another piece of music. Even without all these extras, the Optonica RT-6905 would be a truly excellent machine, but the $1,600 price could confine its appeal to the more hard-bitten hi-fiers.

Luckily, Optonica also offers a somewhat less elaborate form of automatic program search on a cheaper model. The RT-4488 ($390) also lets you automatically find and start any piece on a tape, and it stops automatically after that particular number ends, awaiting further instructions. Similar automatic locators are featured in Sony's top-quality TC-60K tape deck ($550) and in Akai's well-built and bargain-priced GX-M10 ($300).

To-a-tee tuning

Even tuning radio stations is getting automated on some of the fancier tuners and receivers. As most listeners realize, even the best FM tuners cannot live up to their promise of utmost fidelity unless they are tuned to the desired station with extreme accuracy. But most of us,

Continued on page 52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BY DEE HARDIE

COUNTRY NOTEBOOK

Collecting is unintentional —like love, it just happens. It's that sudden sparkle. . .

Living in the country, I find collecting is second nature. When our children were younger they filled their shelves with unlimited enthusiasm—cracked robins' eggs, Mason jars of lightning bugs, bird's nests, and old nails (but *only* those over 7 inches long). And I collected names, names with a Dickensian ring and purpose. Mr. Sprinkle was our laundry man, Mr. Bear, the taxidermist, and Mrs. Nest is still in real estate.

But half the world is different, half the world knows when to stop. You either accumulate, or you pare down. There are some so self-disciplined that they haven't collected since they pasted King Farouk in their stamp book. I admire their restraint, but where do their memories go? I've tried to tidy up, but how do you prune away the past?

I started collecting early. My first treasures sat in a shoe box under my bed—a Red Sox baseball the summer Ted Williams hit .409, an autographed photograph of Katharine Hepburn carrying calla lilies, a blotchy stone from Lizzie Borden's garden. "See those blood-red spots?" my older cousin whispered, and I paid him a nickel. He went on to become an FBI agent; I went on collecting.

Collecting is often unintentional. Like love, it just happens. It's that sudden sparkle between you and a dusty coronation cup discovered in a small antiques shop. I look around our farmhouse and realize, with some surprise, that there is a collection in almost every room. They give us pleasure, a certain sustenance, and an ambience that makes our house our own.

No first editions of books, just first photographs of our family and how they grew. On a living-room table, a pyramid of photographs instantly starts a conversation.

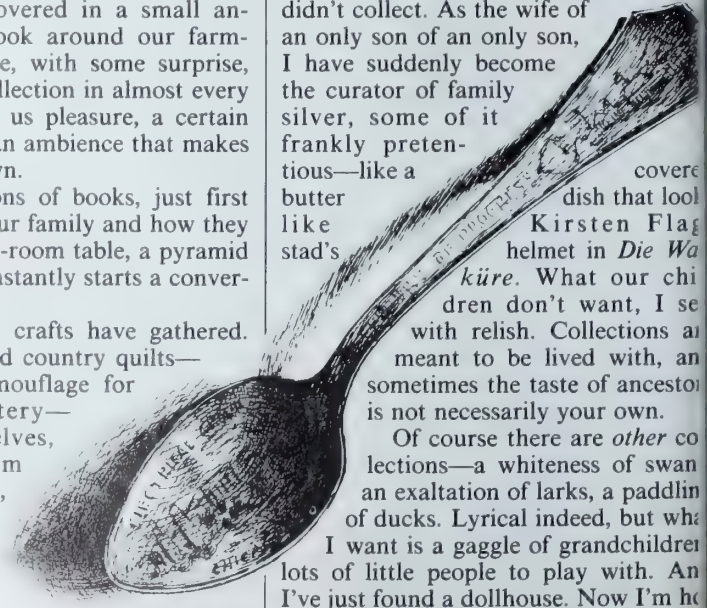
In the library, crafts have gathered. On armchairs, old country quilts—a marvelous camouflage for shabby upholstery—and on the shelves, carved toys from Yugoslavia, painted Mexican boxes, santos from Portugal.

In the kitchen a pine cupboard holds a covey of teacups from England, France, and Aunt Louisa, collected because I like tea in *china*. Mugs are not my métier. Overhead hang baskets which I use everyday, and on the counter is a glass jar of silver spoons, 16 of them always handy. My husband Tom likes to have his morning cereal with a spoon that his great-great something one or other used in 1813, perhaps more sedately. And what *he* collects, usually about 6 A.M., are his thoughts.

I collect to use, and to remember, and to give. After a museum visit I buy loads of postcards for quick notes, invitations, and often with a special occasion in mind. The Metropolitan Museum in New York is Post Card Heaven, and once a year I buy enough to send a collection to friends in Europe, neat packets for them to use as they wish.

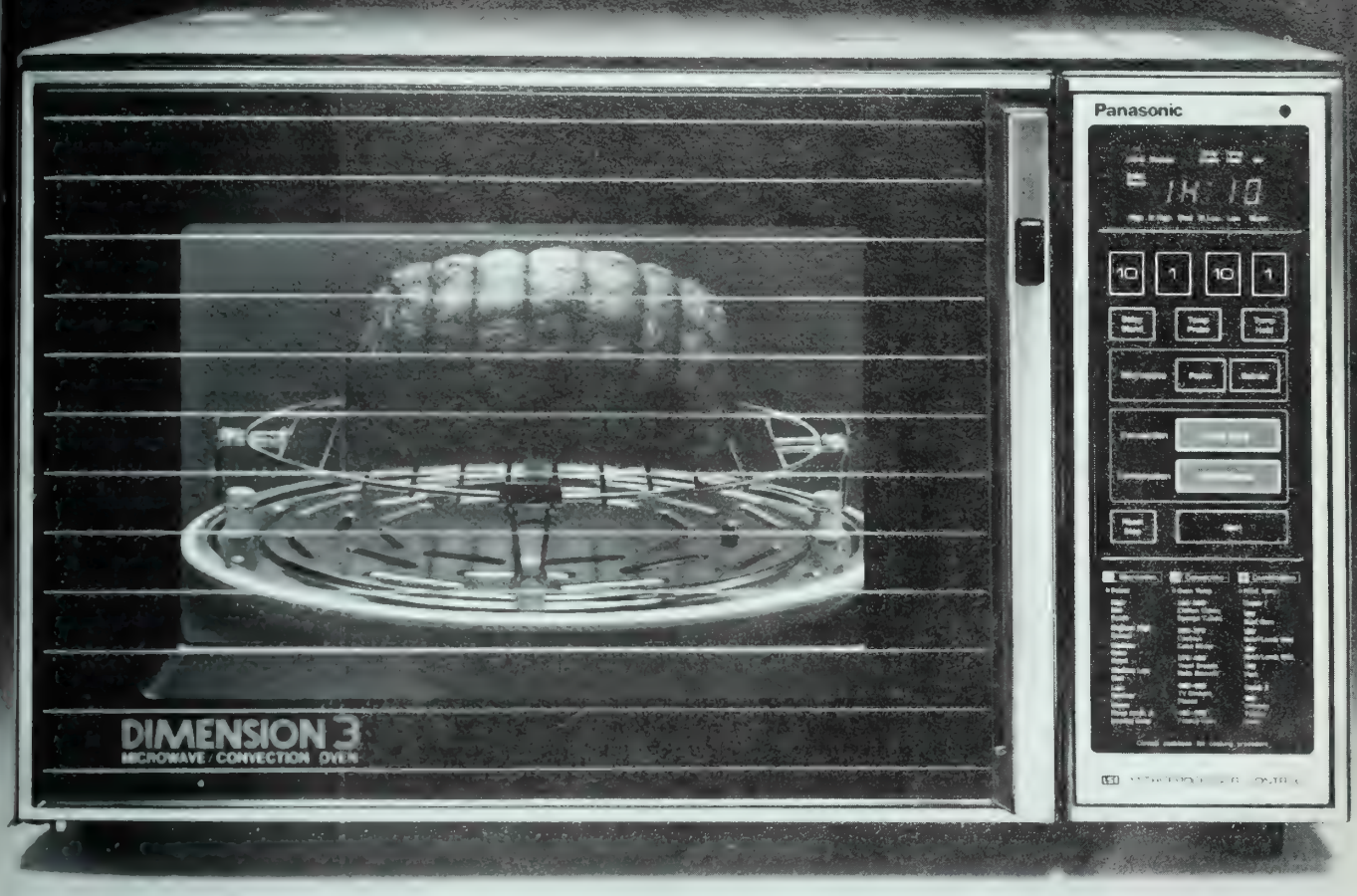
You can also get caught up in friends' collections. Beware! Once you associate a friend with her collection you have to be careful. It becomes too easy to give. For example, my friend Alice's nickname is "Owl," so for a time she was up to her attic in owls. Then she married a dairy farmer and went into cows—herds of Staffordshire and Guernsey milk pitchers. Some of them, she now confesses, she hates. You must *know* your friends' collections, know what they like so you won't embarrass them into exhibiting something they can't stand.

Then there are the collections you didn't collect. As the wife of an only son of an only son, I have suddenly become the curator of family silver, some of it frankly pretentious—like a covered butter dish that looks like Kirsten Flagstad's helmet in *Die Walküre*. What our children don't want, I serve with relish. Collections are meant to be lived with, and sometimes the taste of ancestors is not necessarily your own.



Of course there are *other* collections—a whiteness of swans, an exaltation of larks, a paddling of ducks. Lyrical indeed, but what I want is a gaggle of grandchildren, lots of little people to play with. And I've just found a dollhouse. Now I'm hot on the trail of a 3-inch ladderback chair.

Why a roast baked in 3 different ovens tastes better.



The Panasonic Dimension 3™. Three ovens in one. Microwave, convection or a combination of both.

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continued from page 47

especially when we're in a hurry, tend to be a little sloppy about this and pay little attention to the dials and pointers that indicate the right tuning spot. As reward for such carelessness, we get fuzzy reception.

With the newly popular digital tuners and receivers, this is no longer a problem. They use sophisticated circuits which take the matter of tuning accuracy entirely out of the listener's hand. In fact, these circuits make sloppy tuning outright impossible. Either the station is tuned in perfectly "right on the nose," or it won't come in at all. There's no in-between.

The key to this automated accuracy is a vibrating quartz crystal—just about the most exact frequency standard conceivable. That is why quartz crystals are also used for timing the best watches. In audio equipment, the crystal exactly synchronizes the frequency of the receiver with that of the radio station to be received.

Sloppy tuning is outright impossible. Either the station is tuned in perfectly "right on the nose," or it won't come in at all. There's no in-between.

Most digital quartz-controlled receivers don't even have a tuning knob. Instead of twiddling a knob, you touch a button and the circuits automatically scamper up and down the frequency scale. When the number of the station you want to hear appears on the digital readout—which replaces the conventional tuning dial—you just take your finger off the scan button and the station is automatically tuned in to perfection.

To make tuning still easier, many digital receivers employ electronic memory devices in which the frequencies of your favorite stations—AM or FM—can be stored. A single touch then instantly brings in the station you want with optimal precision. Among the digital receivers now available in the middle price range, Sony's STR-V-45 ($420), Sansui's Z-3900 ($390), and JVC's R-S55 ($400) are standouts for good design and excellent dollar value.

Granted, automation involves added cost, and only you can decide whether it's worth it. But as a group, these automated stereo components show the kind of technical finesse that puts them at the leading edge of audio developments. ■

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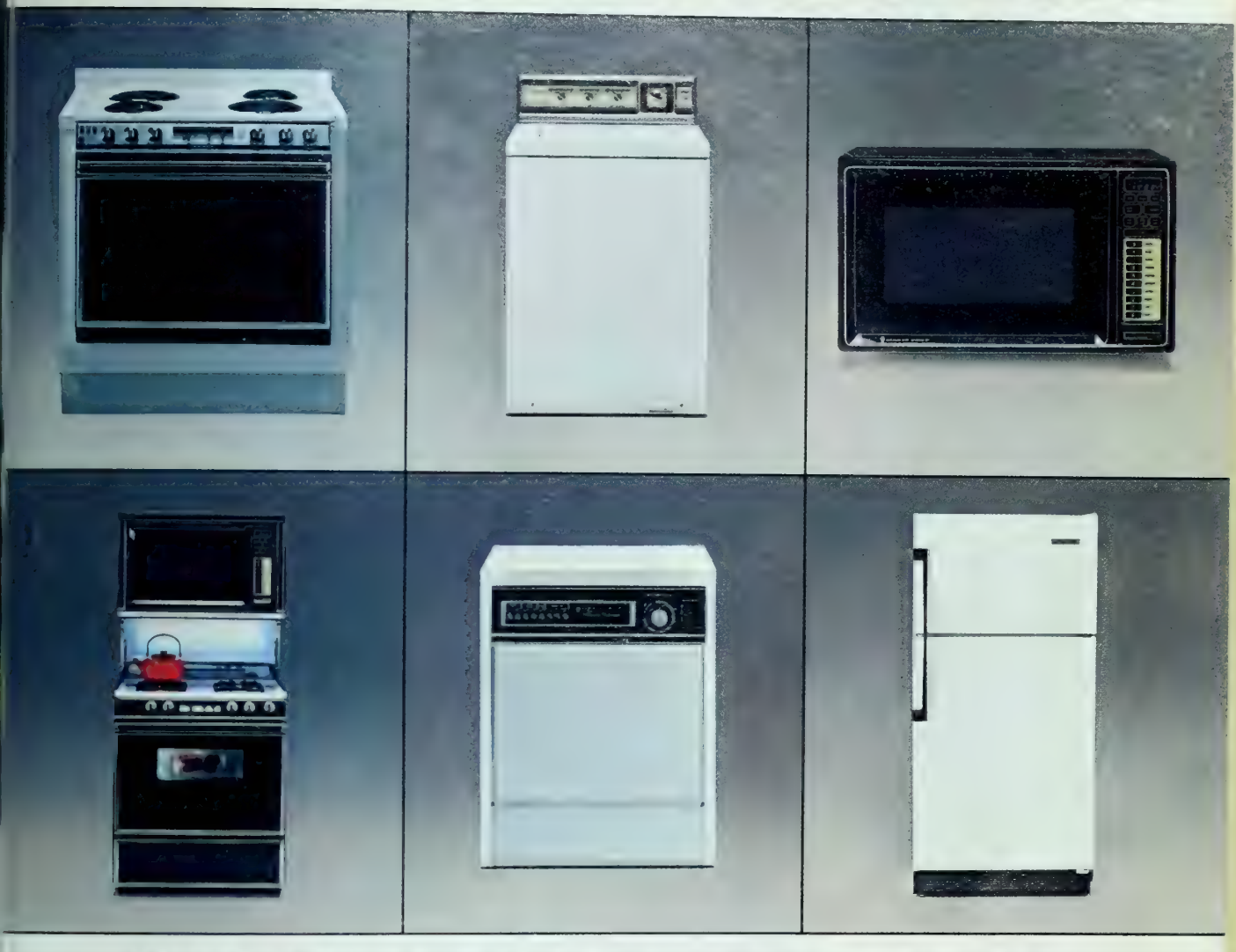

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BY MARY ELIZABETH FALTER

HAPPY HOUSEKEEPER

Inventive ways to make your everyday tasks easier, plus other quick tips

Some old houses have a tiny room that's just too small for anything except a few pieces of children's furniture that are quickly outgrown. You can **convert little rooms for very special uses**—a quiet study, a project room for sewing or crafts, or turn one into a super wardrobe-storage-dressing room. Even if you can't break through the wall into an adjacent bedroom, it's still nice to have a room-size closet nearby. One wall might have special closets (perhaps lined with cedar) for out-of-season clothes, and space for the clothes currently being used can be custom-designed with double poles for separates, and a high pole for long dresses. Build in special shelves for sweaters and handbags and use necktie holders for scarves and belts. Store luggage here, too, with a special table in the middle of the room that's the right height for comfortable packing. A chair to use when putting on your shoes and a full-length mirror complete the picture. The whole room and all its appointments can be color-coordinated to suit your fancy.

Attention indoor plant lovers: It's now possible to grow healthy plants of any size in any location indoors if you use a Wonderlite, which has many advantages over other types of artificial growing lights. It will succeed with big plants that won't fit under standard fluorescent lights, and one 160-watt bulb, about the size of a baby flood lamp, will give the same amount of superior growing light as two pairs of 40-watt fluorescents. Wonderlites are mercury-vapor lamps and fit into several types of fixtures, making them less conspicuous and much more versatile. All they require, as all 160-watt lamps do, is a ceramic socket, and they will fit into a hanging fixture, a standing lamp, or a pin-up spot fixture. It's still necessary to follow guidelines about area and distance from the source of light, and though the standard Wonderlite is not cheap, it lasts six times as long as any other type of light. You can also get higher-wattage lights for larger areas.

For hors d'oeuvre, try a wide variety of vegetables—snow peas, turnip sticks, string beans, and fresh asparagus, for instance. These all require blanching or partial cooking (cauliflower and broccoli are improved by blanching, too), but they provide an interesting variety, especially if they're arranged on a bed of garden lettuce or watercress with gold carrot sticks, radishes, and cherry tomatoes for contrast. For dipping, a dip of lowfat yogurt, mustard and

A gadget useful for just about any kind of serving is a Sporkit food server. It's shaped like an egg, the lower half being a solid bowl and the upper half rimmed with wide, prong-like tines which firmly anchor slippery foods—like spaghetti—in transit. Great, too, for lifting eggs from boiling water. Of lightweight, durable plastic, it's heat-resistant and dishwasher safe. Look for it in gourmet cookware departments.

Consider light as another way to help burglar-proof your house. A brightly lit house with all doors and windows plainly visible discourages a burglar. You must be sure, however, to position your lights so they shine on *your* house but don't shine in a neighbor's window. This can be done by mounting, on the corners of each side of the house, hooded outdoor flashlights that shine diagonally over the side wall (the front usually takes care of itself). Another type of light to consider, especially for the garage area and the back of the house, is a mercury lamp mounted on a tall pole. It can be screened by trees and shrubbery, will shine on the house, and turn itself on and off automatically with the setting sun at night and the rising sun in the morning. A helpful protection is a master switch console inside the house which controls every light—inside and out—from a central point, such as the master bedroom. Sears has a good one.

An unusual and thoughtful present for a traveler is a **weightless little kit of threaded needles**—15 of them, all ready to go, with threads of just about every color you could need, and anchored down their length with tiny gold safety pins for further emergencies. You can find them in the travel or notions section of department stores.

One of my favorite cocktail snacks is composed of a unique mixture of crisp foods and can be made ahead and stored very successfully in airtight containers. Nice to have on hand all the time—if you can refrain from nibbling in between meals. To make 6 full cups: Mix 3 ounces canned potato sticks, 12 ounces mixed nuts, 3 cups Corn Chex cereal, 5 ounces sesame sticks, and 5 ounces sunflower seeds. Melt 6 tablespoons butter or margarine in a large skillet and add 1 tablespoon Worcestershire sauce and ¼ cup grated Parmesan cheese to the butter, mixing well. Then add the dry [illegible] is well [illegible] butter mixture. Spread [illegible] baking sheet and bake [illegible] heated 350-degree oven for 15 [illegible] stir once or twice and watch carefully, as it burns easily. Drain on paper towels, cool, and store. ■

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BY SUZANNE MURPHY

An ounce of prevention

A revolutionary university program teaches you how to change your lifestyle so you can stay healthy and prevent the onset of future illnesses

Medical authorities are calling the University of California at Los Angeles's Center for Health Enhancement the wave of the future. Julius B. Richmond, Surgeon General of the United States, considers it a model for a new kind of health care that can help us gain a deeper understanding of health promotion and disease prevention. The Center has something to teach both the sick and well through its lifestyle change program. For the ill, the Center offers the opportunity to reverse the debilitating effects of disease and to return to revitalized living. For the well, its program can mean a chance to work actively to maintain good health habits while helping to prevent the onset of major illness in later years.

The Center, established in 1978, is the first comprehensive preventive-health facility of its kind in this country to be operated by an academic institution. As such, it is the direct outgrowth of major scientific discoveries of the last three decades linking personal health habits to the development of degenerative and other preventable diseases which authorities say are responsible for approximately 75 [illegible] deaths in the U.S. today. [illegible] discoveries, coupled with a better understanding of the roles of nutrition, exercise, stress, and human behavior in the [illegible] have led organi[illegible] its traditi[illegible] red to the treatm[illegible] place gre[illegible] preventive [illegible] that center [illegible] now just as im[illegible] into the ac[illegible] center as t[illegible] treatment [illegible] s Dr. Charles R. Kleeman[illegible] director of the Center. "We [illegible] that scientific eviden[illegible] us today warrants the university taking a major step in the direction of keeping people well." If the medical care system is reevaluating its role in health care, patients themselves must redefine their responsibility for their own well-being. One of the main jobs the Center has taken on, according to Dr. Kleeman, is to educate people about their bodies, their behavior, and the impact on their health of personal day-to-day habits such as diet, exercise, and stress management.

At the core of the Center's structure is its intensive 24-day residential program, costing $4,475 per person (the Center, however, does give out a limited number of scholarships). A maximum of 25 participants, many suffering from serious health impairments such as heart disease, diabetes, or high-blood pressure, are taught self-management techniques to change their lifestyles permanently and reduce health-risk factors such as smoking, obesity, and sedentary living. This is accomplished in an unpressured atmosphere under the watchful eye of a highly trained staff of UCLA physicians, nurses, exercise physiologists, nutritionists, and psychologists.

> "We want people to be able to make choices . . . but we also want them to look forward to meals and to enjoy eating them"

Now entering its third year, the Center boasts a healthy success rate among its alumni. Its follow-up studies have revealed that most participants continue their slow, steady behavioral changes even after returning home. In the difficult area of weight control, for example, 9 out of 10 patients were to be found adhering to the Center's nutritional guidelines and 8 out of 10 reported continued weight maintenance.

A crucial component to the program's success is the Center's emphasis on education and its practical application to [illegible] life situations. In the area of diet, [illegible] example, participants not only receive an intensive series of lectures on subjects such as proper nutrition, but are also shown ways to apply their newly acquired information through supermarket excursions for on-the-spot food label

Continued on page 64

How to change your lifestyle

A great body of scientific evidence now verifies that the key to whether a person will be healthy or sickly, live a long life or die prematurely, lies in his personal habits—day-to-day decisions related to smoking, alcohol and drug use, diet, and exercise. One California study indicated that people who regularly practice seven simple health habits will live on the average of 11 years longer than those who adhere to none of them. At the Center for Health Enhancement, the emphasis is on helping people make those lifestyle decisions which will enhance the length and quality of their lives. Here are some tips on incorporating new health habits into your lifestyle developed by the Center's program of weight management and exercise specialist Susan Meyerott, M.S.

- Start by making a conscious decision to change, recognizing that you do, indeed, have a choice. Remember, you are responsible for the lifestyle you lead and only you can change it.
- Carefully observe your behavior to determine the cues that trigger your bad habits.
- Draw up a plan of action, breaking your goals into smaller steps. Keep it simple.
- Ease slowly into your new program; make it something you can live with.
- Keep a larger perspective on your behavior change. Mere self-denial is not an effective strategy for change. Instead, learn to ask yourself the proper questions to determine what goals are most important in your life. Follow the path that leads you to them.
- Be positive. Focus on your successes. Reward yourself for a job well done.
- Enlist the support of family and friends.
- Keep things flexible. Your lifestyle change plan is not carved into stone. If you fail now and again, so what?
- Above all, says Ms. Meyerott, enjoy yourself. This is the real key to successful lifestyle change.

"I'm no vitamin expert, but I do know you can never do enough for yourself. So, when I'm on the run, missing meals and facing competitive pressure, I take extra care of my health. One routine I follow faithfully is my Theragran-M® every morning. Theragran-M is the high potency multiple vitamin supplement with six important minerals, including iron.

I know about tennis. But doctors and pharmacists who know about vitamins recommend Theragran® more often than any other high potency multiple vitamin. So take it from the experts, and take Theragran-M, from Squibb. Because you can never do enough for yourself."

Theragran® Recommended most by the vitamin experts.

Billie Jean King

What does a tennis player know about vitamins?

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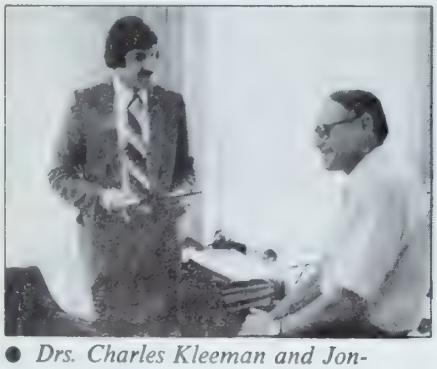
continued from page 62

evaluations and participation in low-sodium, low-fat cooking classes. Also, while participants have their three meals a day specially prepared by Center dieticians, they are free to choose from a variety of food selections. "We're not on the watchdog system," stresses chief nutritionist Cheryl Rock. "It's not like a spa where people are ordered to be on a diet. The emphasis is on developing skills. We want people to be able to make choices because that's what they'll be doing when the program ends. But we also want them to look forward to meals and to enjoy eating." The approach seems to work. Participants average a 10-pound weight loss during the program, and many, like 50-year-old Norma Becker, continue to lose. "I've been up and down on the scale all my life. I have dieted all my life, but this is the first time I'm in a program where I don't feel deprived," she says, "and I've lost 30 more pounds since I came out of the program last April."

"It's our job to show people that lifestyle change is not such a tremendous chore, that it need not be a deprivation, that people can really have a joyous experience at the same time they're doing the right thing," says Center co-director Dr. Jonathan Fielding. The right thing,



● *Drs. Charles Kleeman and Jonathan Fielding, codirectors of the Center.*

however, is not always a known quantity, but the Center follows what he calls the proved and prudent approach in advising program participants. For example, the dietary evidence is in concerning the link between the intake of saturated fats and rises in blood cholesterol levels, so the Center advocates a low-saturated-fat diet. On the other hand, the research is not absolutely conclusive on the connection of stress to cardiovascular disease, so stress control is deemed a prudent procedure at the Cent[illegible] ever the latest controversy, wha[illegible] fads, the Center for Healt[illegible] ment has a strong commitment to providing the participant wi[illegible] information, the latest from [illegible] tensive research facilities as w[illegible] breakthroughs in the scientific [illegible] nity at large. Says Dr. Fielding: [illegible] know we're a university and we'[illegible] out to sell anything. We want to provide the best information possible, and as new information comes to light, we will change to reflect those changes."

But information and education are not enough. "It's one thing to tell people what to do; it's another thing to help them get there," according to Dr. Fielding. So in addition to the seminars, field trips, workshops, and exercise outings, participants receive highly individualized care and personal support. It begins from the first day when they undergo a thorough medical examination complete with laboratory and exercise tests. On the basis of that health appraisal, staff experts plot a personal course of action

Lifestyle change is not a tremendous chore . . . it need not be a deprivation. People can have a joyous experience while doing the right thing

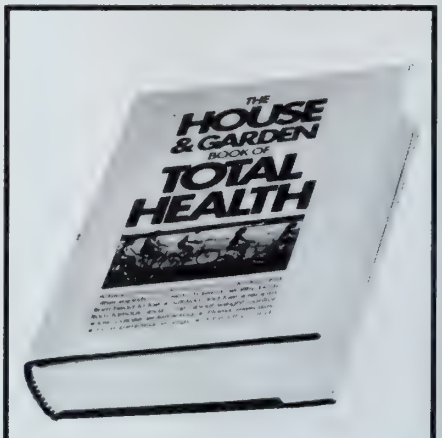
in the areas of nutrition, exercise and relaxation, weight control, and smoking cessation. Ongoing consultations and counseling sessions, sometimes with family members, offer continued support. A high staff-to-patient ratio (over 1:1) makes Center personnel easily accessible, and group sessions, where participants can share the difficulties of breaking with old patterns of behavior, also provide support. "If change were so easy, it would be more frequent," Dr. Fielding points out, "but there are a lot of psychological and internal barriers that people have, so we help them change behaviors in a way that makes sense for them and isn't too disruptive to their lives."

Unlike other behavior modification programs which single out one particular habit for change, the Center takes what is called a global approach to lifestyle change, tackling several risk factors simultaneously. "The conventional wisdom has always dictated that you only try one problem at a time," says Dr. Fielding, "but we're learning people can alter several habits at once. Helping people lose weight, for example, makes it easier for them to exercise, but they're also reducing their stress, so it's easier for them not to respond in a tense situation by running to the refrigerator. All the changes work in synergy or concert."

The real effectiveness of the Center's [illegible] being monitored through strin[illegible] follow-up studies on alumni which [illegible] will range over three-, four-, and five-[illegible] periods. They will provide answers to questions regarding the ultimate effect of lifestyle change on alumni's health, [illegible] Long-range, sophisticated support systems for alumni are also now in operation as further reinforcement. Information gleaned from the residential program, it is hoped, will help in the implementation of programs on a community level, on the work site, and in schools. "We want to answer the question," says Dr. Kleeman, "of how intense the involvement with our program should be in order to allow people to truly change their lifestyle on a long-term basis—in other words, how can we reach more and more people at less and less cost."

It is hoped that the Center's follow-up material will provide the kind of factual information needed to convince insurance organizations, the federal government, and physicians themselves of the validity of this approach. The successes aren't lacking—stories of illnesses reversed, disabilities lessened, and hopes renewed. "It's incredible," says Dr. Kleeman, "that no matter what level of health individuals begin from, no matter what their age—when they start thinking about their health and become actively involved in a program of health enhancement, what positive changes can take place in as short a time as one month. I'm continually amazed."

For additional information about the program and enrollment procedures of the Center for Health Enhancement, you can send inquiries to the University of California at Los Angeles, Center for Health Enhancement, Education and Research, 924 Westwood Blvd., Suite 640, Los Angeles, Calif. 90024, or call (213) 825-9861. ■



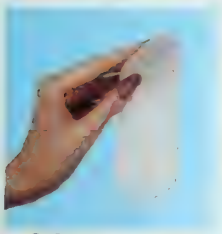
■ Health: Help Yourself

The House & Garden Book of Total Health, filled with up-to-date information about fitness, nutrition, relaxation, and well-being from the nation's top health experts, may now be ordered for only $3.49 plus $1.50 to cover postage and handling. To order your copy, please write to: Condé Nast Books, Post Office Box 431, Bloomfield, N.J. 07003, enclosing your check or money order and correct mailing address.

"With Lightdays® PantiLiners, I can feel this fresh anytime!"

You know the feeling–that dry, comfortable, fresh feeling you have after a shower. Kotex® Lightdays PantiLiners can give you that just-showered freshness, anytime. For confident, everyday protection against discharge or staining. When a tampon isn't enough, or on those just-before and just-after days of your period.

Comfortable, contoured shape



Soft and comfortably contoured.

Kotex Lightdays PantiLiners have been redesigned to conform even more to the natural contours of your body. And they're wonderfully soft. With *three* strips of adhesive for even more comfort and security.

Also Deodorant Lightdays

Lightdays PantiLiners are also available in a deodorant form. With a delicate fragrance to give you the ultimate in feminine freshness all through the day.

For just-showered freshness, try Kotex Lightdays PantiLiners in regular or deodorant. Delicate protection, anytime.

For just-showered freshness anytime.

BY PAULA RICE JACKSON

Make Room for Beauty

Your bathroom can be your beauty sanctuary. This one took on a whole new vitality with sheets and small, handy accessories

▲ *From simple to simplicity itself in one weekend. The charm of this project lies in stretching the number of space-savers with fabric.* **Above right:** *Jade Albert. Rug from The Gazebo; hair rollers and curling wand by Clairol; hair by Jeffrey of Two Chaps.*

Beauty begins at home. All the outside professional help you get for your hair, your make-up, and your grooming needs requires a well-functioning back-up system—daily home maintenance. As your major base of operations you can have a bathroom that is psychologically restful, organized-to-the-inch, *and* pretty to look at.

Jade Albert, a young beauty and fashion photographer working in New York City, is a woman whose schedule any working woman could empathize with. Since her studio apartment also doubles as her photographic studio, she has a particular reason for being organized: no space. Her friend, interior designer Keller Donovan, offered to turn her somewhat austere bathroom into a romantic retreat. Working in collaboration with The Ponds Beauty Institute, a public information service for beauty and skin advice run by the Chesebrough-Ponds Company, and Springmaid sheets, he transformed Jade's typical 12-by-5-foot-wide shoebox of a bathroom into something relaxed, unfussily feminine, and compact. And all in two days.

The sheet pattern Mr. Donovan chose was "Swiss Manor," a crisp floral of pink and mauve carnations on dark green stems on a bright white ground. The bathroom required five king-size sheets to make: pleated panels for the walls, a lined shower curtain, a skirt for the washbasin, a hanging cosmetic roll with five sleeves, *and* a kimono lined with fuchsia-colored terry cloth. You can order the patterns and instructions for the whole makeover for $1 from Springmaid Decorating, 415 Madison Ave., New York, N.Y. 10022.

Jade was fortunate enough to have a small bathroom closet which Mr. Dono-

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This year, don't let winter make you look older.

So many elements of winter age you just as surely as extra birthdays. Chill winds that buffet your face. Sun streaming down on those wonderful clear days you ski or take a brisk walk in the park. Indoor heat... even the warmth you feel on your cheeks when you huddle near the fireplace on really cold days. Sudden changes of temperature as you go from home to car to stores. All of this can disturb your skin's delicate balance of vital fluids, making little lines and wrinkles far too noticeable. No wonder you look older than you should. Or could.

Before another cold winter day dawns, discover the secret shared by millions of younger-looking women in countries around the world, the secret of a mysterious beauty fluid which can help you look younger, too. This mysterious beauty fluid is known in the United States as Oil of Olay.®

You'll recognize that Oil of Olay is unique the very first time you experience the incredibly silky beauty fluid. The remarkable blend of tropical oil and precious emollients is similar to the natural fluids plentiful in younger skin... fluids that should be in proper balance if you're to look as young as possible. Oil of Olay penetrates deep into skin, instantly beginning to work hand-in-hand with nature to help replenish those vital fluids that the passing years and drying environment steal away each day.

Smooth the beauty fluid over your face and throat. Watch your winter-weary skin drink in the skin-cherishing blend. Feel the silken softness, the velvety smoothness as dryness is eased away without a trace of greasiness. You'll actually see radiance return, a fresh healthy-looking glow you may have thought was gone forever. Sooner than you'd believe possible, those telltale little wrinkle lines begin to fade from view.

The change you notice in your mirror is apparent to other people too, though they may not be certain just how you look different. But don't be surprised if someone says, "You look wonderful... been on vacation?" or if your husband gives you an extra-warm hug when he leaves for work in the morning.

Millions of younger-looking women around the world wouldn't let a single day go by without making Oil of Olay the heart of their beauty ritual. Join them. Gentle on the beauty fluid each morning to help maintain your skin's reservoir of essential fluids. Again every evening at bedtime, to let your skin sleep for hours in its own comfortably moist climate. And remember, with Oil of Olay there's no greasy look or feel... just a fresh and flattering glow. Any other time your skin feels dry or uncomfortably tight... when you come in from wintry weather or after a bath or shower, for instance... lavish on extra Oil of Olay to help maintain your skin's delicate balance of fluids.

You'll find Oil of Olay marvelous under makeup too. Cosmetics glide on over your newly smoothed face with ease, and remain fresher-looking longer. Like to give your skin a breather from makeup now and then? The beauty fluid all by itself imparts an appealing natural radiance, a healthy-looking lustre you may come to like even better than a made-up look.

Why let winter make you look older this year? Discover the secret of Oil of Olay and discover for yourself the pleasure of looking younger in the face of winter... this year and all the winters to come.

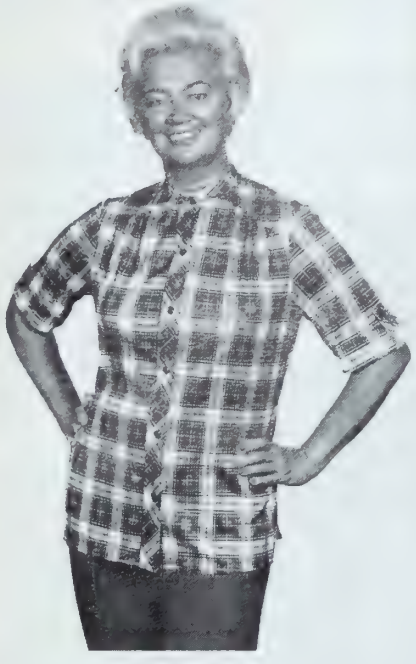
Beauty Secret

• The combination of harsh winter weather and woolly scarves or close-fitting coat collars can roughen and dry your neck. Smooth on extra Oil of Olay® Beauty Lotion to silken, smooth and comfort when you take off your outdoor clothes. ■

Beloff's Tailored Blouse

in red, white, and blue plaid, and in 4 solid, spring colors.

Sizes: 36-46



Lovely, Shaker Sport blouse with button cuffs, gathered yolk, and inverted back pleat for comfort. Finished short shirttail with rounded slit may be worn in or out of slacks or skirt. 100% stretch polyester is machine-washable. In red, white, and blue plaid $25 postpaid. In solid color: white, light blue, light green, or pink $23 postpaid.

Discover why Beloff's is known as the shop where a woman who wears a larger size can select clothes that please her, rather than settle for clothing that merely fits.

Sincerely, Marvin Beloff

SEND FOR FREE CATALOGUE OF HALF AND LARGER SIZES

201

☐ PLEASE SEND FREE CATALOGUE

Red, white, and blue plaid $25 ppd.
Qty. _____ Size _____ $ _____
Solid Colors: ☐ White ☐ Lt. blue
☐ Lt. green ☐ Pink $23 ppd.
Qty. _____ Size _____ $ _____
[illegible] residents add sales tax
Total $ _____
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[illegible] Exp. Date ___ _

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Name
Address
City
State

192 [illegible]
Meriden

Looking good, feeling fit

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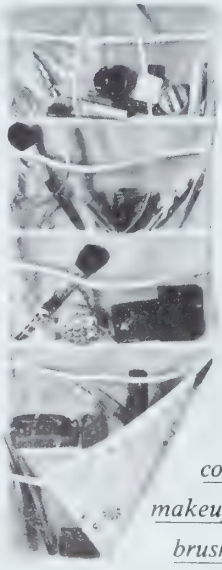
van color-coded to save her time. No matter what the hurry, separate shelves now hold separately categorized beauty and bath products and the small compact tools she uses every day: hair care products on one shelf, body and skin treatments on another, hair accessories on another (comb, ribbons, elastics), rolled towels, washcloths, and wrapped soaps on still another. Inside the bathroom closet door hangs the makeup case; next to it, the kimono on a porcelain hook.

Mr. Donovan relegated all the bathroom clean-up equipment to the confines behind the washbasin skirt. There he simply stacked three white plastic bins and filled them with the sponges, brushes, tub and basin cleansers every bathroom needs.

Over the shower arm (not shown) he hung a 3-tiered steel basket set for bath and shower essentials. The larger bottom basket holds body brushes and sponges; the middle, plastic bottles; the top and smallest contains soaps, razor, nail- and foot-care tools, a pumice stone. Jade also uses a lighted makeup mirror that sits on the water tank when it isn't packed for assignments.

The most surprising element in this small bathroom? A chair. Why a chair? "I thought a chair, even in a space as cramped as this, would help break through the habit of darting in and out. Something as simple as a comfortable seat can change the whole tone of this room. I think it looks inviting, and I think that there is more of a chance of slowing down the pace of life when you add an unexpected "soft spot," says Mr. Donovan.



◀ This trim hanging case has five plastic compartments for your makeup and small makeup brushes. It sews in a jiffy.

Beauty and health products new this month [illegible] the stores

It's February and you need all the warming cheer you can get. Color is a natural energizer, and the more natural the color, the more you're apt to wear it. Early this spring, a splendid collection of sunsoftened, sunfired colors will arrive from *Estée Lauder.* The group, called **Colors of the Great American Desert,** offers natural hues, from the faintest shell pink to the most vivid rock corals, from woolly sage greens to rosy lavender. For example, there is a selection of three colors for your cheeks that show everything the sun can do to sand—warm it, brighten it, make it golden-tawny. These are colors that flatter your hair—blonde looks more honey, brunette more auburn, and red hair gleams bronze. Why? Because of the effect from the lightest touch of cheek color applied to the hairline. It's the newest, most refreshing way to wear tinted powders. Another product, Color Wash, comes in four translucent shades: Bronze Glow, Apricot Glow, Fresh Air Glow, and Peach Glow. Take any two and mix them a drop at a time in the palm of your hand to create your own natural, healthy face color. Color Wash comes in handy little half-ounce bottles for $7.50 each. At Estée Lauder counters in fine department and drugstores across the U.S.

Midwinter is also treacherous for the condition of your skin. So once again turn to nature for the help that works—desert aloe. A new group of skin-care products you can order by mail goes by the name **Repêchage.** In French, the word is slang for "being given a second chance." The active ingredient in the five cleansing, refining, and toning products is extract of aloe, and in a healthy dose, too. You can get a well-written and clearly diagramed booklet by Lydia Sarfati, whose company *Sarkli Ltd.* is distributing Repêchage in America. Once you've read how the products perform for different skin types, you'll know what to order for yourself. Send $1 to Sarkli Ltd., 18 East 53rd St., New York, N.Y. 10022, if ordering by mail, or you can pick one up free at that address if you're in New York.

There's no harm in adding a little romance to life, so if you're thinking about a scent for him as a small present for Valentine's Day, there's a marvelous new French one to try—**Jacomo de Jacomo** by *Gerard Courtin.* The cologne comes in a black opaque bottle with its own clever flip-top cap, and the scent is very modern, bright, with an appeal to women as well as men. The fragrance contains a blend of alpine lavender, rosewood, geranium, cinnamon, oakmoss, patchouli, and cumin for understated snap. Eau de Toilette: 100 ml. is $28; 200 ml., $40; a convenient spray in the 100 ml. size, $32; and a spray aftershave, $22. Jacomo de Jacomo is found in men's skin-care products and fragrance counters at selected department stores throughout the country.

PAULA RICE JACKSON

■ Your Fragrance Guide

If there is one indispensable ingredient in the assembly of fine perfume, it is rose

Continued on page 207

Each sterling silver and porcelain box conveys its own romantic message in the language of flowers. The message is inscribed in words underneath the lid. Shown smaller than actual size.

The Secret Garden

SILVER AND PORCELAIN BOX COLLECTION

Twelve miniature boxes in finest Parian porcelain, inlaid with precious sterling silver repoussé.

Each expressing a different message of love . . . in the Victorian language of flowers.

Few people hid their passions so carefully as the Victorians—yet few found so many ways to express their feelings nonetheless.

Flowers, for the Victorians, became the secret language of love . . . and every flower possessed its own special meaning. So too in the art of that sentimental age, a blossom was portrayed not only for its beauty—but also to convey a romantic message.

In this charming Victorian tradition, Franklin Porcelain has created 'The Secret Garden'. A collection of miniature boxes in finest porcelain, each inlaid with a cameo of precious *sterling silver.*

Twelve boxes, each one unique

Each miniature box is created in Parian porcelain—favored by the Victorians and treasured today for its quality. The delicate lid of each box is inlaid with sterling silver repoussé: silver that is beautifully wrought in high relief.

And following Victorian custom, each miniature box portrays a special flower—with a scene that reveals the flower's message. The *rose,* eternally whispering 'I love you.' The *tulip,* declaring 'My hopeless devotion.' The *violet,* with its promise that 'I am yours forever.' The *lily-of-the-valley,* gently insisting, 'Only you can make me happy.' Twelve flowers, twelve secret meanings.

If you saw a collection like this in the home of a friend, you might think it had taken years to assemble. For each miniature box is different—even in its very combination of shape and hue. Oval . . . diamond . . . scalloped . . . heart-shaped . . . rose . . . lavender . . . peach . . . sky blue . . . the collection attracts and intrigues the eye at but a glance.

Available only by subscription—apply by February 28th

Gracing a favorite table or alcove, these miniature boxes are certain to be admired. And no one will have seen them anywhere else. For they can be obtained only from Franklin Porcelain . . . by prompt and direct subscription . . . with a limit of one collection per person.

To assure that your subscription is accepted at the favorable issue price of just $32.50 each, you should apply *by February 28, 1981.* Then you will receive and be billed conveniently for one box every month. And Franklin Porcelain guarantees that each special issue box in this collection may be returned within 30 days for replacement or refund.

The Secret Garden' is a consummate work . . . a perfect combination of tradition, beauty, and meaning . . . a showpiece of fine craftsmanship. A collection whose appeal will endure through the years, to be cherished by your children and grandchildren.

Be sure to mail the application by February 28, 1981.

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SUBSCRIPTION APPLICATION

The Secret Garden

SILVER AND PORCELAIN BOX COLLECTION

Limit: One collection per subscriber
Please return postmarked by February 28, 1981

Franklin Porcelain
Franklin Center, Pennsylvania 19091

I wish to subscribe to 'The Secret Garden', a collection of twelve miniature boxes in fine Parian porcelain and sterling silver repoussé.

The boxes will be shipped to me at the rate of one every month. And I need send no payment now. I will be billed for each silver and porcelain box in advance of shipment, at the issue price of $32.50*.

I understand I may return any box in this collection within 30 days for replacement or refund.

**Plus my state sales tax and $1. for shipping and handling*

Signature_____
ALL SUBSCRIPTIONS ARE SUBJECT TO ACCEPTANCE

Mr.
Mrs.
Ms._____
PLEASE PRINT CLEARLY

Address_____

City_____

State, Zip_____

YOU AND YOUR CAR

BY RICHARD AND JEAN TAYLOR

Know-all computers revolutionize new cars . . . classic cars with modern chassis . . . luxury cars get smaller, more fuel-efficient

The same silicon chips used in home computers and pocket calculators are now part of many new cars, and these brainy little computers know everything from when you'll run out of gas to what's wrong with the ignition system.

Cadillac and Lincoln are the leaders in microprocessor technology. Each new Cadillac Seville and Eldorado has a central computer behind the dashboard which automatically controls a wide range of gadgets. The computer measures the amount of air and gasoline coming into the engine at every moment, and if the mixture isn't at the perfect ratio of 14.5 to 1, it adjusts the fuel injection system. It's like having a carburetor that's constantly being tuned up. The computer adjusts the ignition timing so the engine runs at its most efficient, no matter what speed you drive or what quality of gasoline you use. Cadillac's gas-saving computer also automatically adjusts the idle speed whenever you come to a stop.

And that's just the beginning. The Cadillac brain also remembers the proper ride height, and raises or lowers the rear suspension when you put a heavy load in the trunk or take on passengers. It disconnects the starter when you park your car so a thief can't drive it away, and it comes with a built-in garage door opener for three different doors. The computer also remembers the temperature you like best, and automatically turns on the heater or air conditioner.

The Cadillac also has a trip computer, like the ones now fitted to many new cars, which can calculate a dozen different things, such as your average fuel economy, when you'll arrive at the end of a trip, and how soon you'll need gas. The computer is so smart it even flashes a message on the dashboard when something breaks down, and when the mechanic looks under the hood, it tells him what part is defective. After he fixes the problem, the computer automatically tests itself to ensure the repair was properly made. About the only thing the Cadillac computer can't do is talk to you.

Lincoln's computer can. In addition to doing most of the things the Cadillac computer can do, the Lincoln version has a vocabulary of 77 words which are displayed on a dashboard screen along with an audible warning about various problems as they crop up. Some Lincoln and Thunderbird models also have computer-controlled doors, just like those in *Star Wars*. Instead of a key lock, there are five pushbuttons on the outside of the door. Program them in the right sequence, and the door opens.

According to the car companies, this is just the beginning. Coming soon are seats which remember your preferred seating position and automatically adjust to each different driver in the family, pushbutton ignition locks, radar-controlled steering and braking, and cars which talk by use of prerecorded tapes just like those in jet fighter planes, pay phones, and at Disney World.

Neoclassics and Replicars

There's a whole new industry which has sprung up in the last few years—making brand-new "classic" cars on modern chassis. Their quality is comparable to the finest new cars, and so are the $30,000 to $100,000 price tags. The first of these "neoclassics" was the Excalibur, conceived by industrial designer Brooks Stevens, who thought it would be fun to drive a car which looked something like a 1929 Mercedes but had a modern engine and chassis which wouldn't cost as much to buy or repair. Excalibur Auto- sells a few hundred Excaliburs each year to Hollywood celebrities and car collectors. The Excalibur is a Mercedes

chassis, the DeNapoli is Buick underneath—with a classic-style convertible body of steel, aluminum, and fiberglass. These cars are mostly limited editions of 250 or 500, so they can be carefully built by hand and finished with fine Connolly leather upholstery, Wilton carpets, and matched veneers used on Rolls-Royces.

"Replicars" are similar, but instead of just evoking classic cars in general, a replicar is an exact copy of a specific model. Most replicar makers take a perfectly restored old car and use it as a form to make a fiberglass mold. Then they can pop out fiberglass replicas like muffins from a pan. Some of these replicars are so true to the original that restorers use parts made for the new cars to restore the old one.

Most replicars look completely authentic on the outside, except perhaps for modern tires. The cockpit usually has modern instruments, a modern steering wheel, and an automatic transmission shift lever. Underneath the swoopy body, you'll find a brand new Ford, Lincoln, Chevrolet, or Volkswagen chassis. The most popular replicars are fiberglass copies of the 1929 Ford Mod-

Continued on page 174

Downsizing Luxury

Even the most expensive luxury cars have finally been affected by the gasoline shortage. Rolls-Royce has a prototype Silver Shadow III which will go into production in another year. It's smaller, lighter, and more aerodynamic than the current Rolls, which at 10 mpg EPA is the biggest gas guzzler available. Even more extreme, Cadillac is planning to have its own luxury version of the General Motors "J-car" in 1982. The J-car is a compact, four-cylinder, front-wheel drive sedan that will replace the small Chevrolet Monza and Pontiac Sunbird. Cadillac's version will be fancier and more expensive than the others, but it will be just as economical.

Mercedes-Benz is redoing its whole line. A new compact Mercedes with a four- or six-cylinder engine will come to this country in another year, while the [illegible] Class"—the "big" Mercedes sedan—has already been redesigned. The new Mercedes is much sleeker than before, with 14 percent less aerodynamic drag. The engine is a small aluminum V-8 that's more efficient and lighter than the old one, and the automatic transmission has also been redesigned along with just about every other component. Unlike most "downsized" cars, however, the new Mercedes is the same size as the old one, though it weighs 700 pounds less and gets 10 percent better fuel economy than last year's S-model. The price, of course, gets higher.

ontinued from page 44

Finishing touches

Q *I bought a brand-new dining table about 2 years ago. The underside s rough and unfinished. Won't the table e less likely to warp if I finish the un- lerside? How do I do it?*

—N.W., New York, N.Y.

A Conventional cabinetmaker's wisdom concurs: Applying varnish or hellac to the unfinished portions of vood furniture will help stabilize it gainst warping and seasonal changes—ontraction in winter, expansion in sumner. You don't have to sand the unfinished wood first unless you are astidious, but if you do, vacuum up all andings before applying varnish or shelac.

A particularly easy varnish to use is he low-gloss version of Formby's "Tung Oil Finish." Unlike other varnishes or hellacs, it doesn't have to be strained nto a clean can or thinned with mineral pirits beforehand. Homer Formby gives hese how-tos: In a dry, well-ventilated oom, lay down a protective cloth and urn the table over on it. Then dampen cotton cloth with the finish and rub it into all the unfinished wood, area by area, until entire grain is filled. Don't forget to do any unfinished wood around the metal glides on the "soles" of the table feet or on any unfinished wood in any smooth-working drawers and drawer cavities. (This will help prevent drawers from sticking later.) Allow to dry overnight and then apply a second coat. Let dry before righting the table.

Fabrics by mail

Q *I want to sew some placemats and napkins, and would like to find some mail-order sources for suitable (unquilted) fabrics. Do you know of any firms that I can contact?*

—R.S., Carmel, N.Y.

A Since some curtain and upholstery fabrics lend themselves to tabletop use, you might write several mail-order sources for home furnishings that have "chapters" on curtain-weight fabrics in their catalogues:

Cohasset Colonials by Hagerty, Cohasset, Mass. 02025 (catalogue $1).

Conran's, 145 Huguenot St., New Rochelle, N.Y. 10801 (catalogue $3).

Craft House, Colonial Williamsburg, Box CH, Williamsburg, Va. 23185 (catalogue $4.95).

Incidentally, the latter two show related wallcoverings as well.

You might also consider consulting personal swatch services such as the ones listed below. For a fee, the service will look over its stock and send swatches of several fabrics that seem closest to your request. *Be sure to make your request very specific:* what you plan to make with the fabric, your fiber and color preference, whether you want plain or patterned fabric, and the price range you have in mind. For patterned fabrics, indicate if you want a printed or woven pattern and about how small (or large) you'd like the pattern in scale. (General requests such as "send swatches of cotton chintz fabrics suitable for table napkins" *cannot* be honored.) None of these firms can special-order fabric they do not have in stock, except for Britex, which will, provided sufficient quantity is involved. In parentheses are the prices per one-time request.

Britex-By-Mail, 146 Geary St., San Francisco, Calif. 94108 ($2 per request).

Left Bank Fabric Co., 8354 West 3rd St., Los Angeles, Calif. 90048 ($5 per request).

These firms devote most of their inventory to apparel fabrics, but the selection is large enough so there are a number of fabrics heavy enough to sew up into mats and napkins. ■

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GOING PLACES, FINDING THINGS

TRAVEL

Barbados

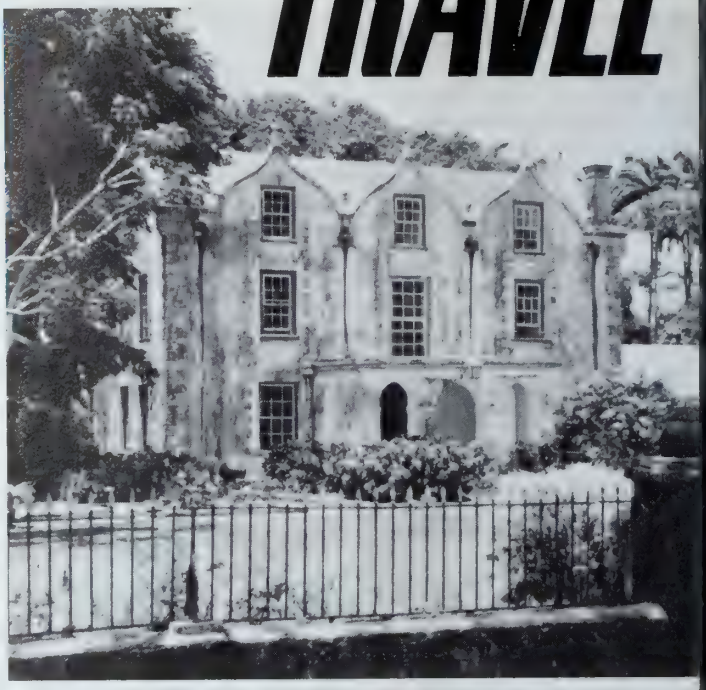
Year-round sun, monkeys, and a luxuriant landscape

BY CAROLINE SEEBOHM

At the far tip of the West Indies, facing Venezuela, lies the tiny (21 miles long by 14 miles wide) British Windward Island of Barbados. Long favored by tourists for its political stability (a compliment to the British, perhaps, who granted independence in 1966), and its language (a rather difficult-to-understand English), the island has probably everyone's dream climate—80 degrees all year round (with sudden heavy rains that keep the island green). That temperature includes the ocean, too, a clear pale aquamarine bath, rolling gently up long white beaches, scattering tiny coral shapes in its wake like largess for collectors.

The British first settled in Barbados in the 17th century, and characteristic evidence of their domination is everywhere—plantation houses built in Georgian style, areas divided into parishes with charming English-village churches at their center, looking quaintly incongruous against the luxuriant tropical plants and flowers that surround them. Most of the oldest Jacobean houses are on the east side of the island, where the trade winds come through. Today, the "Gold Coast" for tourism is the hotter west side, indicating our changing taste in climate.

"Barbados is a very respectable little island, and considering the limited extent of its acreage, it does make a great deal of sugar," wrote Anthony Trollope in 1859. Sugar cane towers up each side of the narrow roads that criss-cross the island (renting a car is easy, driving somewhat more hazardous). The island is founded on *(Continued on page 174)*



St. Nicholas Abbey, a Jacobean plantation house built about 1650, now a museum with 18th- and 19th-century furniture.

Palermo

Palaces and pastas

BY NIKA HAZELTON

After a leisurely late-fall vacation in Tuscany, my husband and I longed for a quick trip to Sicily before going home. With Palermo as a base, we planned to enjoy the beauties of art and nature, curious sights, local color, and sophisticated big-city elegance. We stayed at the Villa Igiea, a large Moorish-style villa in a suburb north of Palermo harbor, with lavish flowering gardens facing the Mediterranean. The Villa Igiea is comfortable, old-fashioned (but air conditioned) grand luxe. Its big public rooms are worthy of the kings, queens, assorted aristocrats and statesmen who've stayed here and whose photographs cover the walls of the main hall. We had a large, traditionally furnished room (about $90) with our own little breakfast terrace. The pool, beach, and tennis courts were all nearby. And our favorite spot for drinks was an enchanting little Greek temple dredged up from the sea right below the spot where it now stands.

Palermo has been a metropolis since antiquity. Phoenicians, Carthagenians, *Continued on page 76*

Palermo's Cathedral ... th-, 18th-century architecture.

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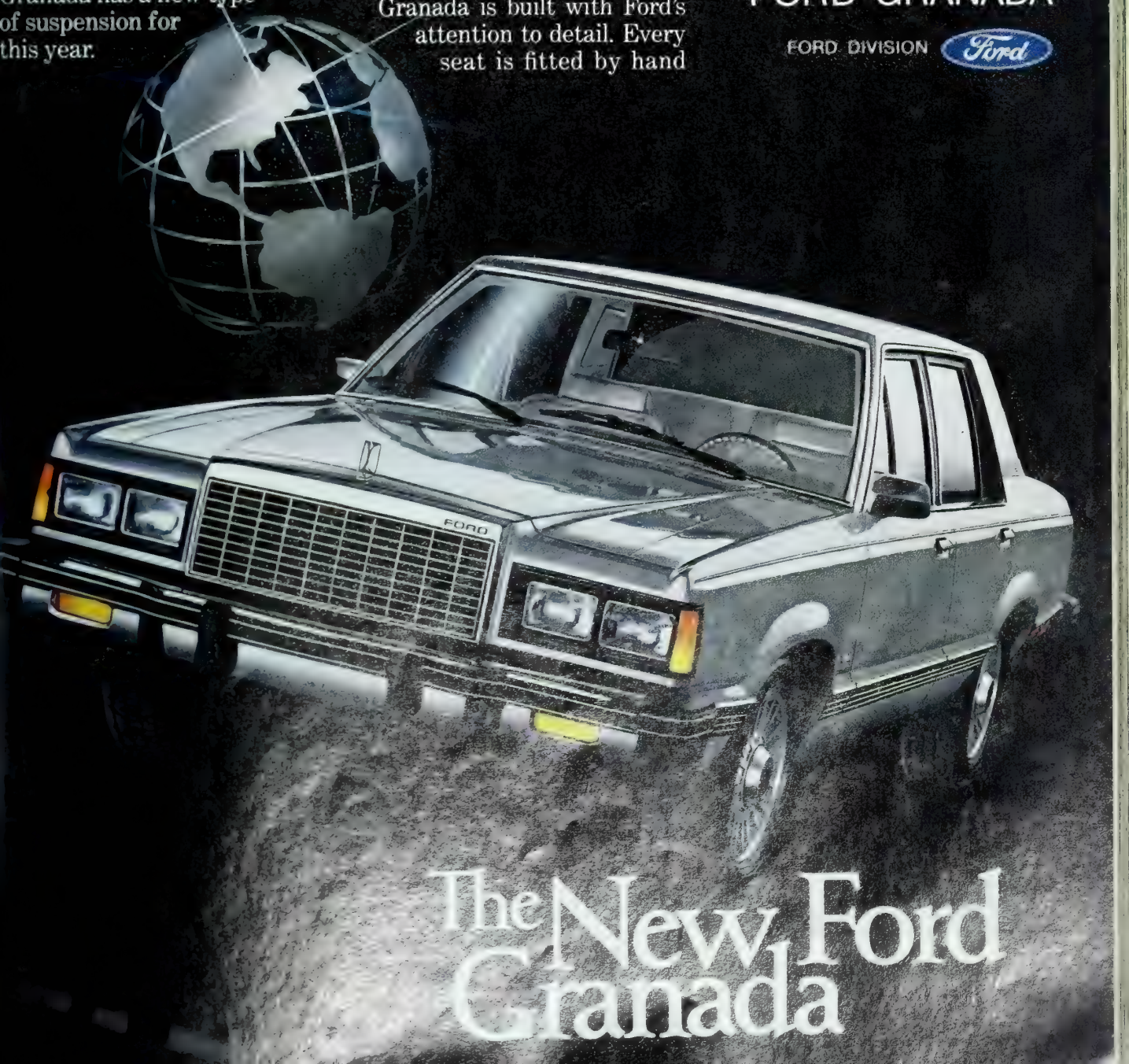

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ntinued from page 72

Pine Cay

Spring break: an easy-going Caribbean retreat

BY ADELE AUCHINCLOSS

Editor's Note: Adele Auchincloss and her family—novelist Louis Auchincloss and their three college-age children—have been going every spring for the last five years to Pine Cay, an 800-acre British isle in the Turks and Caicos Islands at the south end of the Bahama chain. Pine Cay ports a small hotel, a growing number f houses, and a marine research and ducational foundation—PRIDE—hich offers marine ecology courses plus cuba and snorkeling expeditions that are vailable to visitors.

Mar. 17 How lovely to be back—stockings and other city apparel off, bathing uit and suntan lotion on! As we flew n, we could see that PRIDE's eye-catching geodesic dome has been completed nd two new houses built. Bill and Ginny Cowles, who own the hotel and watch ver the island's development, met us at he airstrip in their electric car, which is ow painted pink with a picture of their og on one side. We are staying in a rentd house rather than in the hotel proper. 've got my binoculars out and find I an see a hummingbird in the bougainillea, walkers on the beach, and wind urfers trying to keep their tiny craft upight on the bluest of seas.

Mar. 18 The boys have their scuba safey check in the swimming pool. Lucia—ne of their friends—arranges to take he two necessary "open water" dives to et her certificate. One gentleman enolled in the scuba certificate course is aving a terrible time staying "down" in pite of the addition of weight after veight to his belt!

I walk to Sand Dollar Point—not a oul on the beach and because it is high ide, not even any footprints. I find three and dollars.

Mar. 19 The sea is beautifully calm, and ve have all gone out to the barrier reef—norklers and divers alike. The boys, ooking like characters from a James Bond movie, descend with the dive maser. Louis and I prefer to remain on the urface, and Louis is already making hallow dives with his limiting snorkelng equipment. Since it is the first day ut, I am timid and hang on to the divng boat's life-preserver line. Even with ut venturing far from the boat, I can ee the incredible life of the reef—floc nd fauna explode with color, form and notion.

Mar. 20 A.M. I am up early, the first at breakfast and the first to read Bill Cowles's daily newsletter. (There is no telephone on Pine Cay, only a shortwave radio. All news and emergency mail is delivered by radio or plane.) World news hasn't changed much, but Miami says there is a weather front coming through which means that high seas will prevent us from going out to the reef.

P.M. The high seas have arrived. The boys have organized a shark-fishing expedition—Black Tip Sharks—with the help of the local experts, and have gone off about 12 strong. First to the dock to find conch meat and steel leaders for the hotel's rods, then to the "Aquarium," the inlet where the sharks live. Pine Cay is exactly the size of Central Park, 840 acres, so they will reach the "Aquarium" in a short time. Once there they will catch small fish on a line using the conch as bait—then they'll put a

One of the small houses to rent on the beach of Meridian Club, Pine Cay.

wooden bobber on one end of the big rod's steel leader, the live bait on a hook on the other end, and cast from the shore. If they catch a 3-foot shark (probable) they will beach it, extract the hook (complicated), tag the shark, and let it go. It is thrilling sport and will occupy most of them for the afternoon.

In the meantime, I'm going on a house tour to see Pine Cay's new houses. The ones I've seen on past visits are architecturally interesting and highly individual. All are open to the sea on one side to the lush, varied green of the island on the other. Slatted windows and in some cases solar panels diffuse the brilliance of the sun. Most are full of the bright but harmonious colors and shapes of the reef: walls the color of coral; furniture of painted rattan; bouquets,

Continued on next page

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Pine Cay

continued from preceding page

tables, plaques, and dishes made of shells.

Mar. 21 A.M. The seas are still high. Some people are body surfing. We have decided to take PRIDE's course in marine ecology and walk to the geodesic dome—about 20 minutes on a sand path past the pines of Pine Cay. We see the flash of migratory warblers and hear the high "kee-kee" of the hunting osprey.

P.M. The first session of the course is excellent. I think I know what a phylum is and why barrier reefs and patch reefs constitute the life system of islands like Pine Cay and why man depends on the oxygen and food produced by the sea.

Pine Cay is the only island in the locality with a fresh water supply. It is increasingly evident that Columbus may have landed there. There are remains of an Arawak Indian civilization, and it is certain that the fresh water was a reason for the existence of an anti-pirate British fort on the adjacent Cay of Fort George.

Because of the bad weather, we snorkle in the cut whose edges are lined by mangrove swamps. This is the breeding ground for fish. Some are the color of sand, rock and mangrove roots, others are bright—flashing like an indigo bunting in spring woods. Our guide is a marine biologist.

My team and I win the sandcastle competition this afternoon. We have built a Garden of Babylon with shells, things from the "dump" (a terrific source of found materials), greenery and flowers, and, of course, sand. We expect it won't last till morning.

Mar. 22 A mouse ate the rest of my vitamins. I hope he will survive. I know *I* will!

The sea is calm again. One son has gone diving to find plankton to feed the baby conch being used in a PRIDE research project on conch. Everyone knows the beautiful shell of the conch, with its rich color inside the lip. Few know that conch meat is the principal source of protein for the Caribbean islanders and that increasing efforts are being made to protect it and its habitat.

I walk down the beach again and find some live conch stranded on the beach. Pine Cay's reef is protected. Under the law, one can never remove a living organism, as all contribute to the welfare—and preservation—of the reef system. I throw the live conch back into the ocean and think morosely of all the pieces of coral and shells I see daily for sale in New York.

Mar. 23 Tonight is "jump-up" night—the only night of planned after-dinner entertainment in the week. A small band of local talent arrives, and guests and staff join each other in a conga line and other dances after an outside barbecue of lobster, chicken, and cold fish salad. We sit under large umbrellas made from palm fronds and watch our candles and the stars trying to outdo each other. The stars win.

Mar. 24 Our sons have lost most of the towels that belong to the house. I go over to PRIDE to check with Chuck Hesse, its director, as to what I do back in New York to promote alternate energy (wind, sun, and tide power) for the Caribbean. Louis is packing his manuscript and grudgingly my shell collection, and considering if we have enough time in Miami to get through customs and make our connection. The Cowles will take us, dressed again but now brown and healthy, to the airstrip in the pink electric car and wish us well.

To get there:

Air Florida (toll-free: 800-327-2971) charges $198 round trip from Miami to the Islands. They fly six days a week, but not always to the same island. TAC (Turks and Caicos) Air Taxi charges $60 (round trip) from wherever you land to Pine Cay.

The hotel at Pine Cay is small, with only 12 rooms. One can also rent houses from the absentee landlords of the Meridian Club. Reservations must be booked early for the winter season (November to April) but are easier to obtain in other months. The hotel closes in September and October. For reservations, write or call: The Meridian Club, 461 14th Ave. South, Naples, Fla. 33904; (813) 263-2327. A double room costs approximately $100 per day. Meal cost is about $35 per day per person. Fees for diving, fishing, etc. are extra. ■

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Palermo

continued from page 72

Romans, Byzantines, Arabs, Normans, Swabians, French, Spaniards, and Bourbons occupied the city before Sicily was united to the Italian mainland in 1870. What you will see of the past is concentrated in the old part of town that centers in the Quattro Canti, the Four Corners—a little Spanish baroque piazza with statues of Spanish rulers and other figures on the four buildings that shape it. Via Maqueda, a main thoroughfare, also shows the vestiges of a grand Spanish past in its neglected palaces. But beyond the main streets and squares of the old town is a warren of dark, twisting streets like those of an Arab city, where exquisite churches stand side by side with tumbledown tenements; the darker ones are best avoided, and their inhabitants do not take kindly to being photographed. Near the port are also the shells of buildings destroyed in the Allied landings of World War II, which have neither been demolished nor reconstructed. (The old town is rich in splendid 16th- and 17-century palaces with carved façades and decaying ironwork balconies. A Sicilian friend, heir to such

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Palermo

continued from page 76

a palace that became a tenement, tol me that the princely owners of thes buildings simply could not afford up keep nor servants. He and his friend now live in modern highrises in the fash ionable part of modern Palermo.)

Sights not to be missed: The Palac of the Normans, part of which goes bac to the 12th century, with its tower buil by Arab craftsmen. A tall, airy centra chamber speaks of the Arab gift of build ing cool rooms in hot climates, in orde to catch the breezes. But neither th lovely Renaissance courtyard nor th pompous 18th-century state rooms pre pare for the most wondrous sight—th 1132 Palatine Chapel built by Roger II It's a shimmering world of gold-backe mosaics and glittering marble inlays cre

Continued on page 17.

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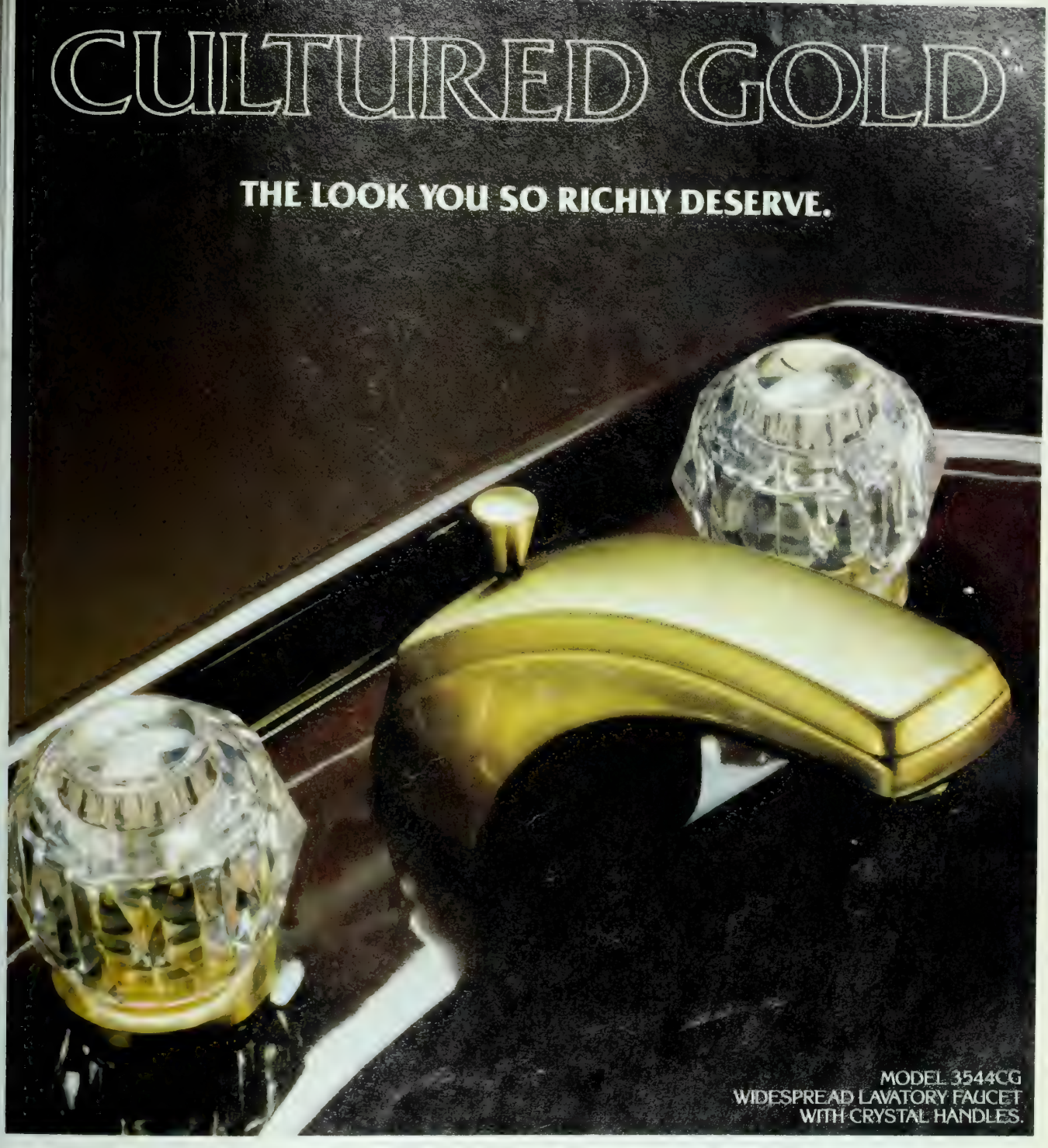

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ENERGY ANSWERS

How to save energy with window insulation

BY SANDRA ODDO

Some early American householders battened their windows against attacks from animals and perhaps Indians (hence, vestigial shutters on Early American houses). Now, windows are battened against attacks of cold. The earliest shutters were functional. So are the new ones—and many are also handsome.

Nighttime insulation to turn windows into heat-holding walls ranges from careful installation of simple roller shades, through homemade shutters and shades of varying complexities, to commercially available models that can do double duty as protection against break-ins or summer heat; that fold, roll, tilt, swing, or disappear entirely during the day; that operate manually—or open automatically with sunrise and close at sundown; that can be covered with a fabric of your choice or custom-designed to fit oddly shaped windows. Sophistication of design is growing as manufacturers recognize the growing demand. This means, because most window-insulating products are relatively new, that buyers should be particularly careful in shopping.

Plans, kits, and special hardware can be purchased, or you can wing it, using a little basic knowledge of heat movement to design your own.

What you need to know

A well-insulated wall has a heat retaining ability of about R-13 to R-19*. A tightly installed, well-caulked, double-glazed window has about R-2.3, if you are lucky. During the winter, it's dark outside for about 14 hours a day. According to James W. Buesing, specialist in Housing Interior Space at the University of Wisconsin at Madison, if you insulate the window regularly during those hours, you can save about $1.50 per year (depending on what you pay for fuel and what you use [illegible] square foot of window that [illegible]. A small-ish window that is 3 by 4 feet is 12 square feet in area—or a potential $18 per year saving.

By insulating an average houseful of windows, you could therefore cut annual fuel bills by 30 percent or more—a[illegible] *is* more, according to Raymond A[illegible] of Solar Power West, which has installed the windows of several large public buildings and some residences near Aspen, Colo., and then measured the results. For the Pitkin County Court House, and the Westminster Library (monitored along with an identical building, uninsulated, next door), energy consumption was reduced by about 50 percent. Attention to details is important in order to get savings like that.

● More Rs are better. Loose curtains pulled across a window at night, says Mr. Buesing, contribute R-.06, less than an extra pane of glass. A roller shade is R-.43 to R-.64, depending on how carefully the edges are fitted and sealed. Insulating shutters and shades vary from about R-2 to R-15, with the average at R-3 to R-6. When you buy, insist on knowing the R-value.

● Fit is crucial. Cracks, through which warm air can rush to meet cold surfaces like windows, encourage all the bad habits of heat transfer, so window insulation should be snug. In buying, measurements should be precise and installation painstaking. Even if you're not buying, the knowledge that cracks are bad can help you to improve the performance of the window coverings you have. For instance, a simple valance (top covered) installed over your curtains can prevent the warm air near the ceiling from dropping into the slot between the curtain and the window. A roller shade installed inside the window frame will work better than the same shade which is installed on the outside of the frame.

Continued on page 88

● *Shutters to help you save energy—top: thermal shade; center: interior shutters; bottom: exterior shutters.*

ENERGY QUESTIONS

Q Where can I find an energy auditor to evaluate the way heat works in my house?

A Under the provisions of the newly established Residential Conservation Service, your regulated utility is required to provide you with an energy audit, or at your request, to provide a list of qualified energy auditors in your area. For an independent list, you might consult your local chapter of the International Solar Energy Society (headquarters of the American Section is P.O. Box 1416, Killeen, Tex. 76541), or the National Solar Heating and Cooling Information Center (P.O. Box 1607, Rockville, Md. 20855), or one of the regional solar centers of the Department of Energy (Boston, Atlanta, Bloomington, Minn., or Portland, Ore.).

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Energy answers

continued from page 86

● Money is important—but only to a point. Homemade shutters might cost no more than $1 per square foot, but if an insulating curtain for the 3-by-4-foot window costs $60 to $75 ($5 to $6 per square foot), it could still pay for itself in fuel saved in about four years. Window coverings will normally be used for about five years, says Mr. Buesing, and for economic effectiveness should cost no more than seven times the first year's savings. The most expensive insulation—say $10 to $15 per square foot—might still be justified if it does summer duty, too, or by standards other than simple fuel-saving, if it meets special requirements for you and you just plain like it. You will find a complete list of insulating shutter and shade manufacturers in *Alternate Sources of Energy* magazine (No. 45; 107 South Central Ave., Milaca, Minn. 56353; $2.75).

Although window insulation does not qualify for federal income-tax credits yet, some states and localities take note of it: It's worth checking.

Kinds of shutters

William Shurcliff, author of *Thermal Shutters and Shades* (Brick House, 34 Essex St., Andover, Mass. 01810; $12.95), classifies window insulation as outdoor (transparent or opaque); between-the-sheets-of-glass devices; or indoor (transparent or opaque shutters or shades). Outdoor shutters don't interfere with the window treatments you already have and, because most of them are rigid, they can provide additional household security and protection against such things as windstorms or falling branches. But they are outdoors, so opening and closing them could be a problem. To solve it, some have indoor controls.

Most between-the-sheets devices are very new products, many not yet available commercially in this country. Some operate like slim Venetian blinds, diverting sunlight toward the ceiling (and reducing glare)—or in the summer reflecting it back outside—and closing against heat loss at night. One between-the-sheets shutter, for new houses, disappears into a pocket during the day.

For indoor insulation, new reflective materials that look something like durable aluminum foil, either exposed or sandwiched between decorative fabrics, make it possible to produce roll-up shades that can develop insulating values to R-9 without being impossibly bulky. Some can be made wide enough to cover impressive expanses of picture window. Most, however, do require unusual hardware and rethinking the way you deal with conventional curtains. So do the indoor shutters. They come with a variety of finishes, accordion-folded or hinged to swing where you want them—but again, because they work best pressed close to the glass, they also work best with no other window treatments to get in the way. William K. Langdon, in *Movable Insulation* (Rodale Press, Emmaus, Pa. 18049; $14.95) lists advantages and disadvantages, heat savings and heat loss—all illustrated.

Night and day

The point to window insulation is use: If shutters are not shut at night, no heat is saved. If shades aren't open during the day on the south, where the sun may be contributing substantially to your indoor heat, your furnace will make up for the lost free heat. On the other sides of the house, says Mr. Buesing, if R-3 window insulation were used continuously, you would multiply your savings by 1.67—but then there's the matter of daylight. So, by hand or motor (many have timers), it's an opening and shutting case.

Energy down on the farm

Harry Buck breeds race horses. Because of the horses and his neighbor's 125 dairy cows, he is well on the way to becoming one of the nation's first 100-percent energy-independent farmers. In the classic tradition of American innovation, the waste products of Whinney Haw Stable's horses and Waldo Couser's cows are dumped into huge tanks, where they are encouraged to yield about 27,000 cubic feet of methane gas a day through fermentation. The gas is scrubbed ("odorless," says Mr. Buck), then compressed into storage tanks that supply gas-fired appliances. What's left over is used to run a generator, producing electricity for house and barns. The residue from the manure, now a relatively odorless sludge, is separated into liquid and solid forms and used as fertilizer.

But the truck and the tractors still need fuel, and so does the heating system. No problem. Mr. Couser has three silos; Mr. Buck has just installed a state-licensed still. Using the "silo juice" or cracked corn, they produce about 200 gallons per day of fuel-grade 160-proof alcohol. Heat and carbon dioxide from fermentation are not thrown away; they're piped to a newly finished commercial-size greenhouse where they will encourage the growth of either tropical fruit or shrimp—Mr. Buck hasn't quite decided which.

All of this is admirable but a little esoteric if his plans stopped there. But they don't. Mr. Buck is looking forward to March, when Public Law 95-617 goes into effect, requiring utilities to buy power from small producers at just rates, and he is ready with interconnections that meet utilities' safety standards. He envisions a whole integrated energy farm grid system, and to that end, by invitation, he has presented the scheme to the U.S. Department of Energy. ■

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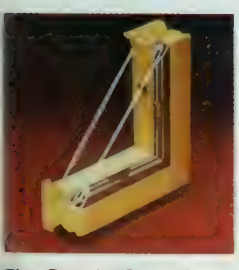

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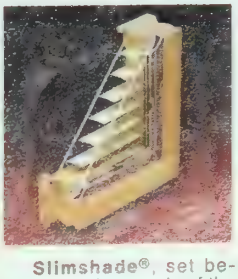

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*Pella Clad Casement 2048 was used for testing. U and R values are given for the total unit. Slimshade data is for white slats tilted 30-45°. Information based on one or more of the following: ASHRAE Handbook of Fundamentals 1977; testing by Yellott Solar Energy Laboratory; testing by Rolscreen Company; testing by Dallas Laboratories; information supplied by P P G. U Value data based on [illegible] temperature — 0°F; inside temperature — 70°F, outside wind [illegible]

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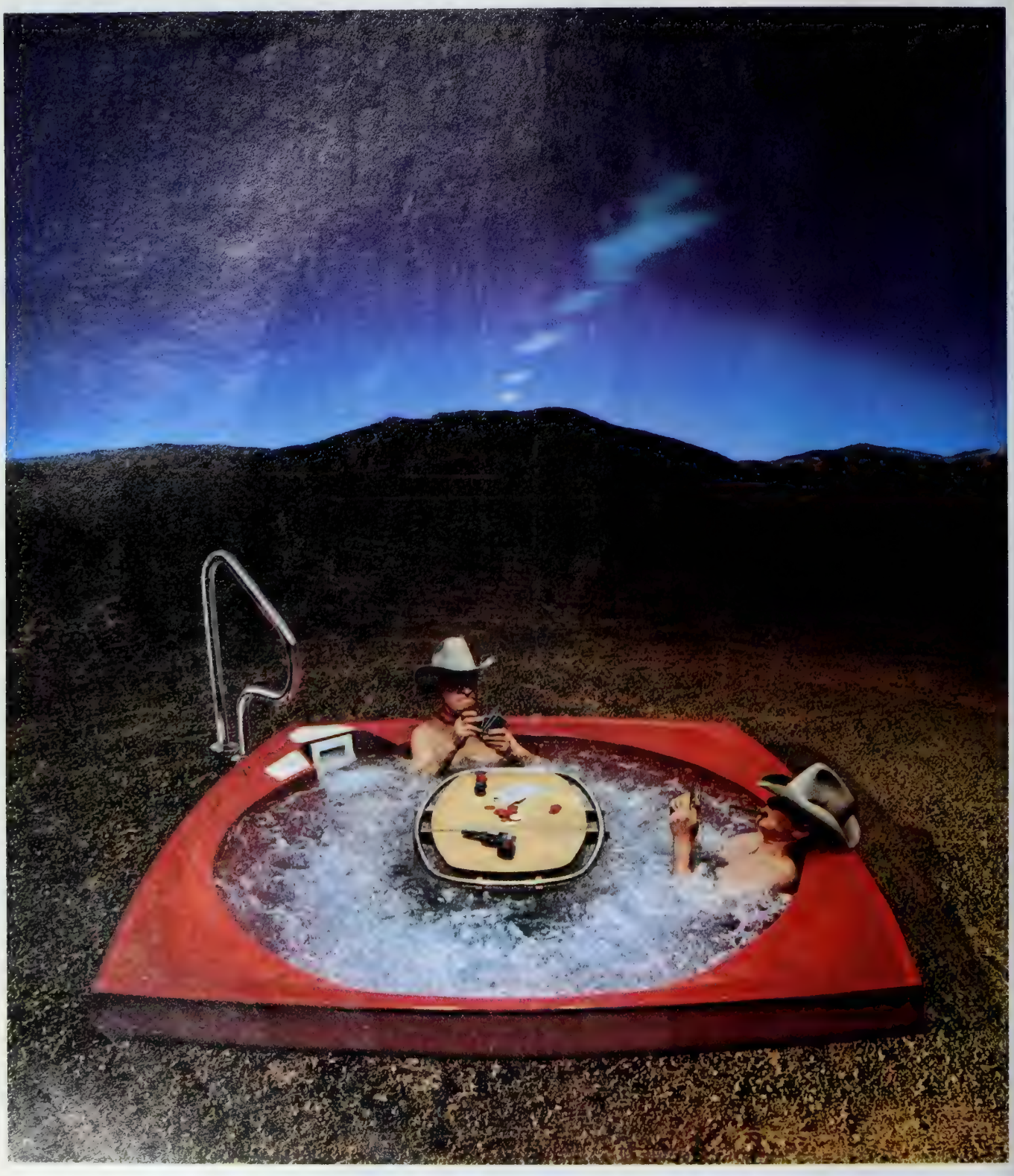

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How We Are Living Now

The AMERICAN Style

Where are we? We asked community leaders and designers across the country to give us a report from the home front, and this is what they told us. Do you see a bit of your town or city in some of the now-and-future forecasts here?

North

Minneapolis, Minn.: Families are **moving back** to the city—and rediscovering country enclaves there (skating in Lorring Park at lunch hour, or taking a five-minute ride south for ice-sailing). *Chicago, Ill.:* Video screens are the new "hearths." Cassette-sharing clubs have cropped up. And Western-alia, with velvet and silk cowboy hats commanding hundreds of dollars at Water Tower Place. Downtowners are **redesigning** their rooms from the inside out—closets first. *Cincinnati, Ohio:* Homeowners cherish the insulating masonry walls of their pre-1920 houses, are installing heating stoves in existing fireplaces, using the sliding parlor doors again. *Kansas City, Mo.:* Families are restoring blocks of Victorian houses to their former splendor, but with a young decorating formula: trees + furniture.

South

Atlanta, Ga.; Dallas, Tex.; and Palm Beach, Fla.: A sewing-bee revival, **ambitious** community projects—quilts! rugs!—pastimes that pay off. *New Orleans, La.:* Black-tie parties, giving to the arts. Would-be Renaissance people **working hard** even at "leisure" pursuits such as carpentry, cooking. *Dallas, Tex.:* Seasonal decorating is back. ("No one is too rich to worry about the winter heat bill. People are **turning down** thermostats, rolling out rugs, passing around fur throws.") And using furniture more sparsely, "floating" sectional sofas in the middle of an all-white room, with people and art providing the color. Home gyms are in—add a year-round vacation feeling to home. Those with second houses have chosen them where **excitement** is close at hand—New York, San Francisco. *Houston, Tex.:* Average age of residents: 26. Hot tubs, huge fireplaces, drive-in day-care centers. *Atlanta, Ga.:* A move to breezier decorating, plainer fabrics. The family Oriental rug is shown off with an acrylic table. *Miami, Fla.:* Crisp white-and-natural rooms get **new softness** from contemporary countryware (naïve-patterned pottery, twig baskets, brass accessories). On the move: The dining room is wherever your lacquer tray table is . . . and daily exercise is *de rigueur.*

East

New York, N.Y.: Bleached pine pieces that mix well with wicker, rattan. And a **rediscovery** of more formal Charleston-inspired furniture. A hunger for antiques and period pieces to give rooms instant individuality. Tap dancing has become the chic way to keep fit. In suburbia, every telephone pole is a collage of ads for garage sales. *White Plains, N.Y.:* New solar wrinkle—dog houses. *Bernardsville, N.J.:* Everyone is collecting something, be it antiques or beer cans. And **growing** and canning vegetables. *Rowayton, Conn.:* "Lumberyards have supplanted supermarkets as the place where you bump into everyone you know on Saturday." *Pittsburgh, Pa.:* Traditional decorating is **loosening** up. One "Steel City"-ite has ordered custom furniture with stainless steel moldings. People who own contemporary furniture are **snapping up** Oriental screens and tables to add interest to the mix.

West

Los Angeles, Calif.: The **cutting edge** of the New. Crazey. Sandcastle real estate, with here-today, gone-tomorrow shops, galleries. "So many exercise places you can't keep up with them." Parking-lot boys treat their restaurants like movie sets, park the Rolls-Royces at the door. A sudden crop of super take-out food spots. **Celestial** real-estate prices ($275,000–$500,000 for a two-bedroom house). *San Francisco, Calif.:* A "'sunproof" palette indoors—white, greige, driftwood. Red lacquer, blue and white Oriental rugs, porcelain garden seats. Backyard parties lit with lanterns. **Exotic** tropical plants as living sculptures. Aviaries (for $700 you, too, can have a toucan). There are services that will deliver the Sunday *N.Y. Times* and croissants to your door. A wine store where you can pay to taste a glass before buying. *Par cours* (jogging + calisthenics) trails. Commuters going **Moped** to B.A.R.T. *San Diego, Calif.:* Shopping in Tijuana (for about $35 you can have a chair and ottoman reupholstered while you lunch). *Aspen, Colo.:* Country living, even indoors. Greenhouses with hot tubs, cedar paneling. **Adventure** sports—kayaking, hang-gliding, ice-climbing.

Everywhere

People are buying fewer things, but of higher **quality.** There's a new appreciation of natural fibers. Texture is the new "color." The country look is going strong ("You can live with it for years, and it doesn't date itself").

Kitchens are getting the lion's share of the **remodeling** business. Pasta machines are selling like hot cakes, as are gourmet foods (everyone needs a little **luxury** in her life). But parties with roast beef and brandied-berry compotes are passé. Instead, lemon tarragon chicken, peach cobbler: **cheaper** ingredients, more carefully prepared *and presented.* We're eating less food . . . but "more" with the eyes. Wine = The new soft drink.

Condo-mania, city-dwellers making a "guest-room" with a sofabed. House tours, crafts fairs, plaza concerts, marathons, and nature walks.

Something old is something new. **Neighborhoods.** The extended family: The newest second house for young couples is their parents' or in-laws'. We're discovering that friendship is the biggest bargain of all, are putting down psychological **roots** that can never be taken from us.

AMERICAN Style

Not just one look—the American style is many. It's as varied as our land, and just as exciting. So we've chosen four houses from different areas to give you a cross-country look at American decorating now. Each house expresses the mood of its region, though the interpretations may be unexpected. Native building materials and local craftsmanship abound, but they're always mixed with a healthy dose of originality—the essence of American style today. More and more people are celebrating their differences and are proud to proclaim them. And we invite you to share the spirit.

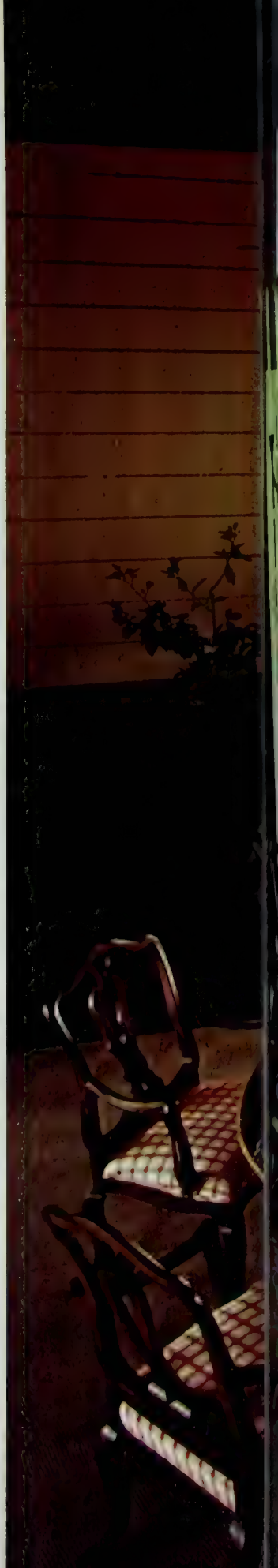
Easy Tradition in the South

Look for:

- *A comfortable mix of furniture with a heritage*
- *Cool materials underfoot*
- *High ceilings, cooling fans overhead*
- *Porch-like rooms open to the outside and to each other*
- *Louvered windows for filtering the sun*
- *Surfaces of native brick*

By taking liberties with tradition, this Georgia house sets itself apart from more conventional Southern neighbors. Carefully chosen furniture, generously spaced, makes the most airy use of the open plan.

Right: *The new lofty dining room is the core of the house, connecting two older structures. Archway opens to the screened back porch furnished simply with old American twig rockers.*



Elliott Erwitt

Easy Tradition in the South

Recycled pieces take the predictability out of a traditional look. In the living room, above, is mantel found in Virginia. Chinese chest is new, used as a cocktail table. Wooden chandelier is handcarved in the Chippendale style. At the back of the house, right, porch is shaded by cypress shutters from an old mansion.

The house's plan was created by owner T. Furlow Gatewood, who joined a carriage house and nearby barn into a sequence of large light-filled rooms punctuated by archways, tall glass doors, and breeze-welcoming porches.

In the dining room, the focus is the table, newly made of antique pine, that separates into two console tables. Chairs are also new, look old. The soft surroundings create the feeling of a shady old barn: light salmon walls and moss-green wainscoting melting into the painted concrete floor. "The room takes on different colors during the day," says Mr. Gatewood, a partner in John Rosselli Antiques in New York. "Originally, I painted this room white, but the effect was too new. Soft walls and the pale floor look more aged and authentic."

In the living room, a surprising blue Indian cotton upholsters classic furniture shapes. The contrast of light woods against whitewashed walls evokes strong, old-fashioned appeal. Bricks salvaged from an old cotton warehouse pave the floor, their rough coolness offset by a scattering of antique Oriental rugs. A collection of blue and

Easy Tradition in the South

white Chinese porcelains sits prettily here. Another exotic touch: a South African Zulu basket as a side table.

At the far end of the house, another living room, another mood. Fresh combinations of antique pieces are arranged with an eye for balance and delight rather than for a true-to-period look. Above unmatching console tables with Chinese carved aprons on either side of the fire hang Italian landscapes. The 18th-century Italian doorway keeps company with a glass-front bookcase (once a clothes press) on the opposite wall.

White wicker furniture makes the back porch as traditional as a Southern porch can be. A kilim rug and a Chinese opium bed cocktail table add out-of-the-ordinary spark. More inventiveness mixed with tradition: a bar made from metal sawhorses and a pine top, beneath a wallful of Victorian birdcages; a bookshelf that used to be an English plate and tray holder. ■ *By Mary Seehafer. Editor: Jacqueline Gonnet.*

Right: On the back porch, antique ceiling fan once cooled a Georgia hardware store. The far wall was [illegible] exterior of the old carriage house. Above: Second living room. Open [illegible] much the [illegible] living room

Cozy Comfort in the North

The AMERICAN Style

Look for:

- *Big, heat-warming hearths*
- *Snug design—thick walls, smaller windows*
- *Exposed timbers and regional stone*
- *Indoor focus—making the most of interior space*
- *Historic buildings given new life*

Homeowners again after years of apartment living, Lyn and Dick Skeen couldn't resist the charm of this 1860 barrel factory. It's one of 77 stone houses around Cedarburg, Wisconsin. Inside is a surprise—just two open floors—no rooms per se, but perfect as a cozy house for two. "The Cooperage is all the space we need, and no more," say the Skeens.

After being abandoned for years, The Cooperage was made into a dwelling, but previous owners had made minimal concessions to comfort. With architect Jeffrey Kanzelberger of Kurtz Architects, the Skeens both made The Cooperage more livable and enhanced its original character. Today it's a local landmark.

Downstairs, louvered shutters were replaced by solid shutters typical of the 1800s. Furniture was culled from the Skeen's apartment. Only those pieces compatible with The Cooperage, in the appropriate scale, were kept.

Left: *American-made plantation secretary and Victorian sofa are naturals in The Cooperage.*

Cozy Comfort in the North

In the second floor is the bedroom/study and enclosed bath. Closets built beneath the eaves add storage without taking a bite from precious floor space.

In the downstairs kitchen, new pine cabinets look as though they've always been around. The pantry cupboard hides layers of swing-out shelves. And another space-saver: the gas range—also a microwave/convection oven. Nearby, a glass-topped table and Italian chairs create a cozy small-scale dining area.

In front, an oak door replaces the original wide entrance to The Cooperage. Its fittings, like all the hardware in the house, were forged by a local blacksmith.

The Skeens are enthusiastic about living without walls, after years of conventional rooms: "When you're at the glass table, the whole first floor is the dining room. And upstairs can be bedroom or study, depending on where you sit." For details, see Shopping Information. ■ *By Mary Seehafer. Editor: Barbara Portsch.*

Opposite: *In the bedroom, foot-thick limestone walls are natural insulators. Storage benches surround stairwell.* Above: *In the living area, staghorn ferns on supporting timbers, lit from above.* Left: *Entrance to the ivy-covered Cooperage. Walter Schiller helped develop the gardens.* Below: *The kitchen refrigerator, wood-clad to match cabinets. Far door leads to corner powder room.*

Karen Radkai

Classic Casual in the West

The AMERICAN Style

Look for:

- *Grand open interiors*
- *Big statements with greenery*
- *Desert colors teamed up with white*
- *Spanish and Adobe design elements*
- *Lots of wicker, cotton, clay*
- *An at-home bonus—outdoor living*
- *Glamorous extras*

Out West, it's only sensible to take advantage of the abundant space and warm climate. And this house does. Perched on a Bel-Air hillside, open to the outdoors, it has interiors just as spectacular as the view of Los Angeles spread out below. For drama and excitement,

Throughout the house, casual textures talk. Left: *In the guest room, wicker playpen bed; upturned basket table; polished oak floors.* Right: *In the living room, trees planted in stone wheels. All furniture by Waldo Fernandez for Waldo's Designs.* Above: *Stone terrace and pool.*

Susan Wood

Classic Casual in the West

everything about the house is overscale. And the mood—classic casual. (The look, practically invented by Californians, that's swept across the country.) Says Waldo Fernandez of Waldo's Designs, who decorated the house for lawyer Sheldon Andelson: "The house is a native Californian—a few big rooms in which everything is very large, casual, and inviting." Adding to the welcome are friendly natural materials used throughout with flair.

The guest bath is all dazzle, lined with mirror. Jacuzzi tub is encased in black granite, and boasts silver-plated brass fittings—what could be more alluring?

The downstairs bar has a tropic flavor. Wicker chairs surround a stone-topped table with palm-tree base. The same concrete stones paving the living room and terrace are carried into this room as well. The center window, mirrored like neighboring doors, becomes a showcase for lush bromeliads on an African drum pedestal. Doors which slide into pockets in the plaster walls complete the indoor/outdoor feeling.

Right: *In the bar, casual California-style furniture. Wicker chairs with fringed corduroy cushions echo the colors of Tapa cloth on the opposite wall. And for a natural outdoor feeling, a log cabinet—14 feet high, housing a swivel TV and stereo.*
Left: *In the guest bath, a Ming Dynasty vase graces the black granite console.*

Susan Wood

Classic Casual in the West

Above: *In the master bedroom, comfort reigns. Silk bed curtains are drawn electronically. Pine side tables have removable tray tops. Telescope at the window keeps California stars at close range.* Right: *The structure of the house is reminiscent of a sun-baked Spanish villa. Back terrace overlooks pool and Jacuzzi, its loggia of peeled logs casting bold light patterns on the concrete, and on the plaster facade of the house.*

Susan Wood

he living room is a bold 30-by-30-foot rprise. Architect Jack Lionel Warner Warner and Gray in Santa Barbara eated the grand-scaled space with a aring 27-foot ceiling, telephone-pole ams, and a cast stone mantel. The oor, made of concrete stepping stones, ntinues onto the outside terrace, emhasizing the house's indoor/outdoor ow. Furniture is simple. The impact s in its repetition: just seven rolling armchairs circling a 5-foot ottoman. Roman-style capitals double as inventive stone tables.

In the bedroom, the simplicity softens. Windows have no curtains, so the bed does, wrapped in yards of raw silk. A chaise for two is an unexpected extra—for TV watching, reading, breakfasting. To keep the natural look lively, textures abound: a travertine desk, steel and leather chairs, straw floor matting, a massive 17th-century French carved marble console along one wall. Windows are recessed to keep out hot sun as they frame outdoor vistas. "Contrary to what most people believe, lots of glass can often de-emphasize a wonderful view," explains architect Warner, "while narrow windows seem to tempt everyone to look outside."

REDISCOVERING AMERICA

Artist Alexis Smith creates a room for House & Garden that is both environmental sculpture and conceptual art, proving that the difference between reality and illusion depends above all on how we look at things

By Martin Filler

Editor: Carolyn Sollis

To look and to see are two very different things. The more familiar we are with something, the more likely we are to merely look at it. The less familiar we are with something, the more likely we are to *see* it. To demonstrate the difference between looking and seeing, and to dramatize the role that art can play in uniting those two states of vision, *House & Garden* has commissioned an unusual work, seen on these pages. Entitled *New World,* it was created by the young California artist Alexis Smith (no relation to the movie star of the same name), whose work has been seen in several museum exhibitions and one-woman gallery shows on both coasts.

Working in the Condé Nast Studio in New York (with the help of studio manager Joseph Staiano), Alexis Smith constructed a room that she terms a "perceptual-illusion installation with several levels of meaning." The components she used for this piece were as American as Mom's apple pie: a painted wooden mantel, a pair of wing chairs, a Chippendale-style camelback sofa, a butler's tray table, and wallpaper and cotton fabric in a matching floral print in bittersweet and sage. She added to those basics an unusual, but still typically American, group of accessories: an antique ship model, a stuffed deer head, a porcelain compote, a serape rug, a potted cactus, and a brocade pillow. All normal enough, except for what she did with them.

Over the surfaces of the room meanders a free-form flow of the matching fabric and wallpaper. The flowered cotton was cut and sewn onto the curtains, chairs, sofa, and pillow. The flowered paper was cut and pasted onto the walls, ceiling, and floor. Not in any old shape, though, as the artist explains. "I started out with the idea of a two-dimensional shape superimposed over a three-dimensional room, using the continuous texture of the fabric and wallpaper to underscore the spatial illusion," says Alexis Smith. "But I wanted the room itself and its contents to be rather conventional, so that people could immediately orient themselves. At first I sketched an abstract shape: Then after I thought about it, it looked very much like a map of some imaginary continent. It seemed to me that the dimensional illusion would be more intense if the shape were recognizable, one that is always perceived *(Continued on page 175)*

Now you see it, left, *and now you don't,* above. *Illusion is visible from only one point; from other angles it disappears. Seated in room,* above, *is artist Alexis Smith.*

neback

NEW CITY SPIRIT

Good news! A growing number of Americans are alive and well and even thriving in the cities of this country. People are renovating houses, converting old buildings, reviving abandoned waterfronts. There is a wonderful city renaissance afoot. Baltimore is one of these cities. We visited and brought back lots of spirited ideas on how and why it's all happening. By Elizabeth Gaynor

Centercity houses come to life, thanks to urban homesteaders long on elbow grease and love. **Left:** *Renovated 31 houses.* **Right:** *Modern surprise*

A polluted, miserable place 15 years ago, Baltimore's harbor draws people like a magnet today."

—James Rouse, Rouse Company, developers of Harborplace

At the heart of Baltimore's urban renaissance is a hook-shaped harbor that cuts deeply into the oldest parts of town. Today a colorful patchwork of new and recycled buildings, plus open spaces that attract a festival of street life, this waterfront area had badly deteriorated as in many American cities. Together, a core of interested private businessmen, hardworking citizens, and receptive public officials has over the last 20 years been steadily and enthusiastically working to put the heart back in the center of Baltimore.

Last July the two Harborplace pavilions of animated eating places and shops opened (green-roofed buildings, *left;* interiors, *right*). Surrounded by a throng of other new and restored city attractions, the Rouse Company's Harborplace gives day and night life to the cleaned-up water basin. The U.S. frigate *Constellation,* oldest warship of the Navy, is comfortably berthed between the new markets and the sleek World Trade Center office tower. Farther along the water's edge stands a massive old power plant whose imaginative conversion to living or hotel use will add a residential dimension and period texture against the modern aquarium nearby.

Joshua Greene

Harborplace is a festival of public njoyment and small rivate businesses— a place to stroll, shop, meet friends for fresh seafood

The waterside promenade sparkles at night

Skylit shopping pavilions offer two levels of places to eat and browse

An old fishmonger's sign hangs above stalls

nt color inside and out attracts interested crowds to sample the wares

Bustle of shoppers recalls the spirit of a festival marketplace past

The character and potential of these once-neglected 19th-entury houses kindled fires under eople looking for interesting but affordable housing. The results their efforts are as varied as the people who bought

astel-painted homes in Tyson Street, above

Rooftop greenhouse of Walter Schamu extends living space and provides for a green thun

Peeling paint an old brick and brillian

Terrific new neighborhoods fashioned from once-abandoned row houses have brought life, vigor, and a return-to-city living to Baltimore's downtown. Like many cities in this country, it went through a period of urban decay as a postwar middle class sought the pleasures of suburban living. Now, thanks to a handful of urban pioneers who eight years ago saved a street of 1830s houses from demolition (photo, page 116), blocks of vacant brick houses are being renovated by energetic individuals.

People more interested in recycling a place with a sense of past than in commuting to their jobs in town are grabbing up these needy houses as soon as they become available. And the sweat equity they are investing is proving beneficial to both themselves and the growing tax revenues of the city. The Urban Homesteading Plan through which these abandoned houses were originally made available to qualified buyers for just $1 (now demand has driven up both the price and the competition in some areas) served as a model to other cities for salvaging existing houses.

Baltimore now has several Homesteading neighborhoods, and the plan has had a spill-over effect in other older districts as well. In most of these areas local block associations together with city officials set standards to which the renovated exteriors must conform. But the delightful surprise is that behind the carefully preserved façades, people are free to express their own tastes. Very common are rear wings with lofty ceilings, rooftop greenhouses, *above,* bright pocket-sized gardens out back, *right,* as well as carefully restored traditional elements given a new sense of life.

rling Street, original Homesteading block · Jane Springer acted as contractor, foreman, and designer for her recycled house

relict lots gave way to beautiful
wer beds

"In every quarter of the city there is a ne
feeling of pride and a great sense of delight"

—Mayor William Donald Scha[illegible]er

Pleasure boating in the cleaned-up harbor adds to the fun in a revitalized downtown

Restored landmarks, new attractions, and healthy businesses draw more and more people into town to live, to work, or just to enjoy the excitement of a city reborn

Joshua Greene

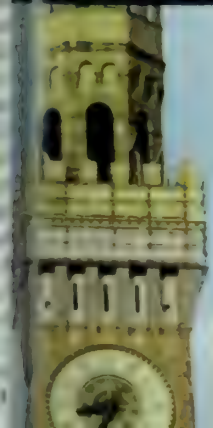
Juxtaposed bu[illegible]ings, new and [illegible] give vitality to [illegible] inner city. Ba[illegible]more's well-p[illegible] served pa[illegible] mingles with [illegible] present and [illegible]ture as expans[illegible] continues. W[illegible] many fled to [illegible] suburbs, certain important institut[illegible] did not abandon their original lo[illegible] tions—among them Johns Hopk[illegible] University Hospital, the Peabody C[illegible] servatory of Music (whose outstand[illegible] cast-iron-balconied library is sho[illegible] *right*), City Hall (recently restore[illegible] Care was taken to preserve other bu[illegible] ings, such as the "Flag House," *bott[illegible] right,* in which the flag was made t[illegible] inspired the writing of *The Star-Sp[illegible] gled Banner* in Baltimore's harbor d[illegible] ing the War of 1812.

New money has brought the city [illegible] major new buildings in the last 10 ye[illegible] among them a magnificent convent[illegible] center, *lower left,* and an aquariu[illegible] *above.* Across the harbor from the [illegible] aquarium, a marina with slips for [illegible] boats gives pleasure boaters the cha[illegible] to pull right up to city attractions.

This growth can be traced back t[illegible] plan as visionary as it was risky. In [illegible] mid'50s, concerned businessmen co[illegible] missioned a study to forecast the ci[illegible] future. The gloomy findings—that [illegible] many other cities, Baltimore's tax b[illegible] was declining while the cost of serv[illegible] was rising, creating the likelihood of [illegible] eventual bankruptcy—forced the co[illegible] mittee to take action. They drew u[illegible] bold plan for the development of a [illegible] commercial center downtown, took i[illegible] the city, and sponsored a competition [illegible] the Charles Center, *lower right,* the f[illegible] new office building. The public respo[illegible] ed by voting yes to the first of seve[illegible] hefty bond issues to support the br[illegible] plan. More than 20 years later, succ[illegible] seems assured: pride is manifest, pr[illegible] perity looks certain, and praise abour[illegible]

Contributing Editor: Dee Hardie. ■

...orleans, typified by Mayor Schaefer, below, find new interest in the contrasts of style and scale their city offers now



An Indoor Garden Fantasy

Trompe l'oeil and trelliswork create a room for all seasons

Some rooms just seem to have their own powers of attraction. No matter what the room was planned for, it ends by being used for almost everything. A case in point: a spacious dining room that overlooks New York City's East River. Yes, the room *is* used for dining, but then it's used for so much more: family gatherings, large parties, early breakfasts for two. Interior designer John Robert Moore II was asked by the owners to create a room whose character would be a change from the rest of the apartment. To take advantage of the great quantity of light in the awkward 30-by-22-foot rectangular space, he chose the palest blue to maximize the room's naturally luminous quality.

Placed on an antique durrie rug over handpainted floors, lacquered white dining table, right, *adds to the room's lacy feeling. Antique cages house parrots, canaries; abundant plants create a garden mood.*

Bruce Wolf

An Indoor Garden Fantasy

Plants, paint, and plenty of imagination make this room a paradise

Blue and white hold this dining room together. Eighteenth-century cobalt blue hurricane lamps, left, spark the white porcelain andirons; inset, a corner for conversation; above: banquette seating covered with handwoven white cotton; Persian blue plate rests on a white lacquered parchment serving tray from India.

Enter wit. Trompe l'oeil artist Robert Jackson was asked to decorate the planes of the room. For the walls he followed the French tradition of "treillage" or trelliswork. The blue and white Chinese vases on the walls are also painted. And the hearth and inside of the nonworking fireplace are painted to resemble beautiful antique tiles Mr. Moore discovered in Portugal. Handpainted upholstery for the dining-room chairs and for the pillows on the small banquette continue the feeling of the handworked space. Using a pattern of small blue squares as a focus, Mr. Jackson painted the floor to resemble handlaid brick.

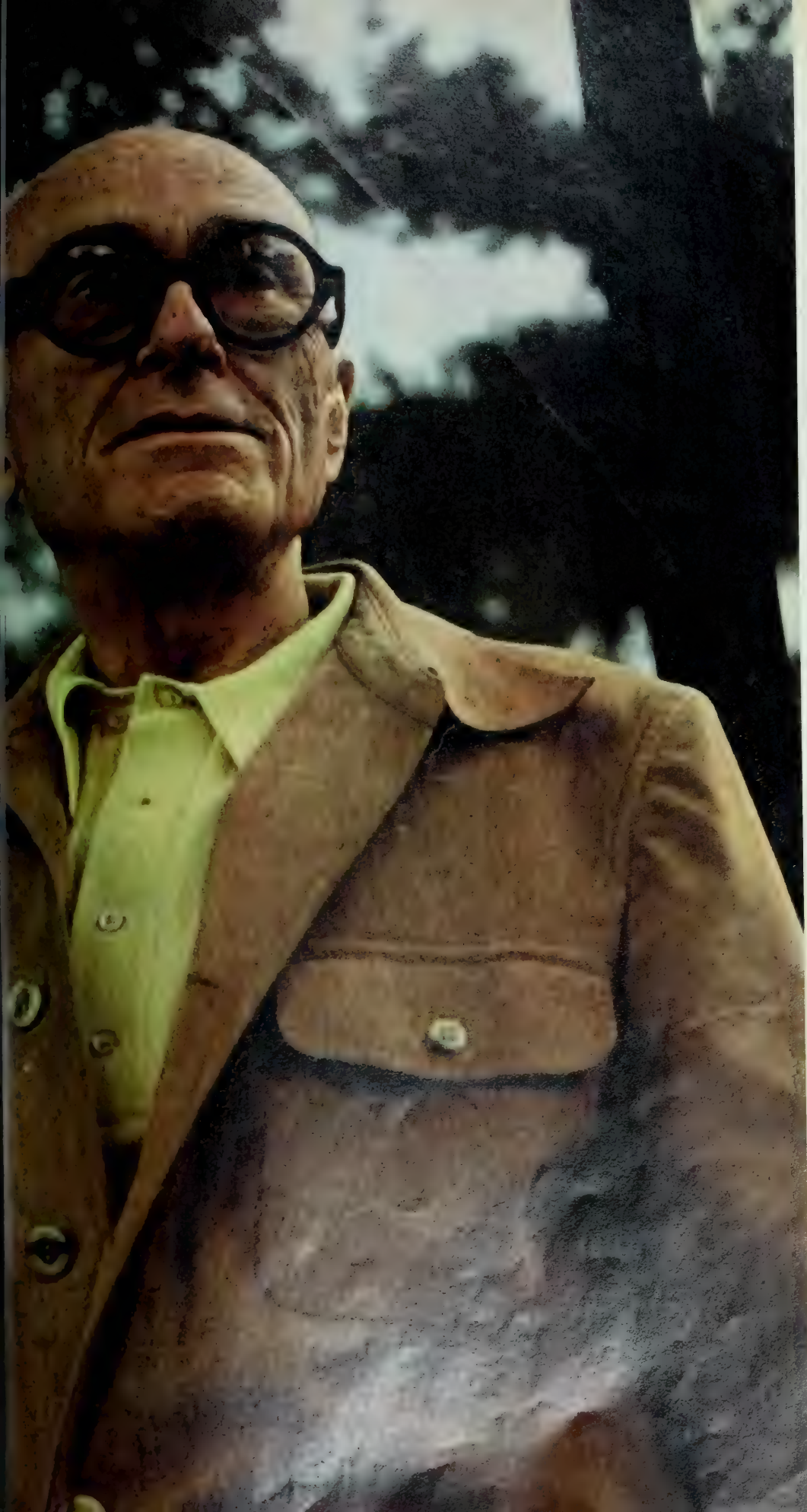
The banquette seating in one corner of the room squares off the rectangular shape. So after lunch or dinner people gravitate toward this smaller area.

"The idea of a totally painted room might seem too strong on first thought, says Mr. Moore, "but if you can find the elements of a dream-like fantasy, you can create a feeling of comfort and illusion. We went from brown wood floors and an English pedestal table with retinue of chairs to this airy, bright, delicate, *workable* room. That's some stretch." ■ *By Paula Rice Jackson. Editor: Kaaren Gray.*

PHILIP JOHNSON: PREDICTABLY UNPREDICTABLE

AT THE AGE OF 75, AMERICA'S MOST FAMOUS ARCHITECT IS STILL FULL OF SURPRISES

Johnson/Burgee's pediment-topped scheme for the new AT&T Building in New York is the most controversial architectural design in years.



By Pilar Viladas

Just like everything else these days, architecture is in a state of upheaval. The old rules no longer apply; terms like "Post-Modern" are flung about with great abandon, and you need a scorecard to keep track of the players. After 25 years of building under the influence of the International Style, we have rediscovered our architectural heritage, and everyone is arguing over how it fits into our technology-mad times.

In the center of this controversy is an architect who is both excited by these new developments and amused by the fact that, at the age of 75, he is causing a lot of the fuss all by himself. That figure is Philip Johnson, who is today considered both the dean and *enfant terrible* of American architects. At an age when many architects have disappeared from the scene, Johnson shows no sign of slowing down.

In 1978, he was awarded the prestigious Gold Medal by the American Institute of Architects, and in 1979 he won the first Pritzker International Prize for Architecture, a $100,000 award whose donors would like it to become the architectural equivalent of a Nobel Prize. Johnson is written about, read about, and talked about more than any other American architect since Frank Lloyd Wright. And even in an age when anything goes in that profession, Johnson confounds many of his colleagues with what seems to be an unending supply of startling new designs, and a staggering knowledge of architectural history.

There is one building, however, that may offer the most revealing comment on Johnson's personal view of architecture today, and that is the new study that he recently built for himself in New Canaan, Connecticut, within sight of his famous Glass House of 1949. The Glass House, one of the most influential designs of this century, inspired an entire generation of residential architecture. It is simply a

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Pilar Viladas is special-features editor at Interiors *magazine.*

Philip Johnson, *left*, stands reflected against the window wall of the famous Glass House, his weekend retreat in Connecticut.

Lloyd Ziff

PHILIP JOHNSON:
PREDICTABLY UNPREDICTABLE

glass and steel box set on a low podium that is "anchored" by the brick cylinder that contains the bathroom. Its Modernist "free plan" means that there are no other walls in the house (space is modulated by 6-foot-high storage units). It is elegant, transparent, and aloof from the surrounding landscape.

Completed last year, the new study is startlingly different from the Glass House. A simple composition of rectangular solid and conical tower, the study has an almost primitive quality, like a child's drawing of a house. Johnson cites 17th-century Scottish castles and Islamic architecture as his inspiration.

The white structure is set in an open field, without a path or approach of any kind, purposely isolated. Its char[illegible] and the [illegible] to

Miesian symmetry of the Glass House. Inside the study there is a fireplace in one corner, diagonally opposite the skylit tower under which is placed a large work table. The walls are lined with bookshelves, and the only "decoration" comes from the brightly colored carpet, a frankly cheap, Persian-looking design that Johnson describes as being in "obviously bad taste." But that is precisely its attraction: "It gives me patterns that I wouldn't otherwise have to look at. I like it." This use of a "cheapo" material with "Pop" intent is the one frankly "Post-Modern" device in a design that is otherwise timeless. It is also at odds with the cool perfection of the Glass House, which brings to mind Mies's dictum (which he got in turn from Goethe), "God is in the details." But the intimately scaled room with its zany carpet is exactly what Johnson wants right now. "There was no reason to build it, but I live there. It is absolutely marvelous."

And there is now a design for a house that Johnson wants to build for himself in Big Sur, California. It is a little Shingle [illegible] cottage, complete with gabled roof and, of course, [illegible] Johnson refers to it as [illegible] Revisited," a joking [illegible] the work of Ernest Coxhead, who built similar residences around San Francisco in the 1890s. Historical rehash? Not for Philip Johnson, who finds the cottage design "absolutely new. Besides, it works a lot better in its wooded surroundings than all those pink stucco buildings you see out there."

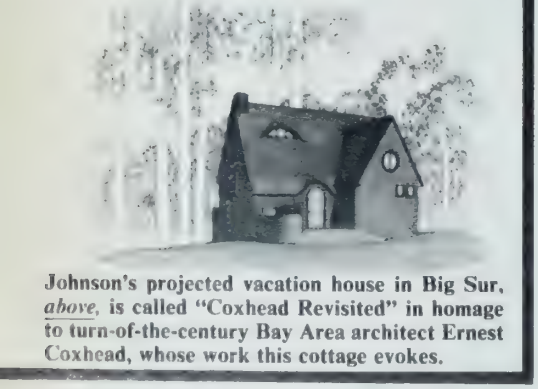
The cottage design and the New Canaan study can be seen as Johnson's personal commentary on architecture in the 1980s. Indeed, the only houses he builds nowadays are for himself; he was recently quoted as saying that he would not accept a residential commission for under two million dollars. But more important is the apparent evolution of Johnson's architectural theories. In the study and the cottage, he seems to be saying that he is just as tired as everyone else of living (and working) in see-through boxes.

In 1978, Johnson caused a major uproar when his and his partner John Burgee's design for the new AT&T headquarters in New York was unveiled. Shocked colleagues wondered how Johnson—the same man who with Mies van der Rohe had designed that supremely elegant ode to Modernism, the Seagram Building in New York—could come up with a tower that had an arcade for a base and a top that looked for all the world as if it had been stolen from some gigantic Chippendale highboy.

The AT&T Building is certainly one of the most hotly debated structures ever to be built in the U.S. The 37-story building, now under construction and scheduled for completion in 1982, will rise 645 feet above New York's Madison Avenue. Its base is a 131-foot-high pink granite arcade, with a 110-foot central arch framed with classical moldings, and six smaller arches, that lead into a hall 60 feet high—a forest of columns, open except for the glass-enclosed elevator banks that provide access to the corporate lobby five stories above. Johnson likens the grouping of the columns to that of the Temple of Karnak in Egypt, and points out that no one has ever built a structure whose first floor was 60 feet above ground.

The design for AT&T is based essentially on the traditional early-20th-century concept of skyscraper as a column, with a base, a shaft, and a capital. And in this case, it is the capital that is causing so much trouble—a broken pediment 30 feet tall. What sort of building is this for a modern American corporation? It is, argues Johnson, the perfect embodiment of corporate America, as well as an honest recognition of the classical skyscraper tradition pioneered by American architects such as Louis Sullivan and Raymond Hood. Only with the rise of the International Style, maintains Johnson, did we acquire a taste for the corporate image as defined by anonymous, unadorned shafts of steel and glass. His only regret about the design is that it cannot be seen as a whole from the street.

"I told the people at AT&T that they should buy the block in front of the building, so that you would have a plaza from which to look at it." Needless to say, New York real-estate prices make this a far-fetched suggestion, but Johnson can prove his point with ease simply by pointing to the Seagram Building. "The reason why that



Johnson's projected vacation house in Big Sur, *above*, is called "Coxhead Revisited" in homage to turn-of-the-century Bay Area architect Ernest Coxhead, whose work this cottage evokes.

STARTINGLY DIFFERENT FROM THE FAMOUS GLASS HOUSE IS JOHNSON'S NEW STUDY ON HIS CONNECTICUT ESTATE

New library, *opposite page*, is newest structure on Johnson's New Canaan estate, best known for the Glass House, *this page, top left*. Library has only one room and one window, bookshelves on three walls, and Parsons table with bentwood chairs under conical dome. Carpeting, loosely interpreting Oriental motifs, "is the kind you see in motel corridors," says Johnson.

Richard Payne

PHILIP JOHNSON: PREDICTABLY UNPREDICTABLE

building is so successful," explains Johnson, "is that Mies set it back so far from the street." But construction has only recently begun on the AT&T Building, and the finished product may generate yet another nationwide commotion.

For someone who began his career as a disciple of Mies (even before Johnson became an architect, he co-authored the landmark 1932 book *The International Style*, with Henry-Russell Hitchcock), Johnson and his ideas have undergone revision to take him to the point of designing buildings such as AT&T. Many people do not realize that Johnson's ideas on architecture have been evolving steadily over the past three decades.

During the early 1960s, when the Seagram Building was being cloned all across the country, Johnson was already predicting the death of the International Style, with its fixation on function and technology. And now that the time for a popular reconsideration of history has arrived, Johnson chuckles as we quote his now-famous admonition made to students at a Yale lecture over 25 years ago: "You cannot *not* know history." What we keep forgetting, reminds Johnson, is that tastes change all the time.

"When my father first saw the Seagram Building, he thought it was very ugly," Johnson explains. And when Johnson himself first moved to New York in the 1930s, a time when he was the self-appointed advance man for the International Style, he found the University Club, now considered one of McKim, Mead and White's best designs, "just awful."

Johnson/Burgee's most recently completed design gleefully sidesteps all these different arguments. From far away, the Garden Grove Community Church in Garden Grove, California, looks like just another reflective glass box. But when you get closer, the angles and facets of the star-shaped building reflect off one another, creating a visual prelude to the dazzling sight that awaits when you walk through the 90-foot-high entrance doors into an explosion of light and space that soars 128 feet high around an immense lacework of white steel pipes. Longer than a football field, the outer skin of the "Crystal Cathedral," as it is now known, is made entirely of glass —10,661 panes in all, 550 of which are thermostatically controlled and motorized to open and close according to the weather. A fountain runs down the center aisle to the salmon-colored marble chancel, which is backed by freestanding organ pipes.

The church, which seats 3,000 and cost $20 million, is the product of the unique relationship between Philip Johnson and his client, the Reverend Dr. Robert Schuller. Johnson gives full credit to Dr. Schuller for "the only fantasy building I have designed that will ever be built. It has nothing to do with problem-solving; it is an exercise in creating pure space."

Indeed, it was Dr. Schuller's idea to build the church entirely of glass. Johnson's initial design called for a masonry building topped by a glass ceiling. But Dr. Schuller insisted on all-glass. The only trouble, explained Johnson, was that the congregation would see through the glass walls to the parking lot beyond. This may have been a problem for some people, but not for the Reverend Dr. Robert Schuller, the man who organized the first drive-in church in the U.S. 25 years ago.

As for the finished product, Johnson calls it "as exciting as Chartres, because it combines intimacy and grandeur. It is a big space, but the 'squeezed points' of the star create spaces that seem smaller." As for the vast filigree of steel structural pipes, Johnson's "the more the merrier" attitude is explained by a quotation from Mies: "If a field is enough and has enough da in it, it is beautiful." When Crystal Cathedral was opene a group of Johnson's collea last year, he quoted arch Eric Mendelsohn to desc his feelings about the chu "Architects are remembere their one-room buildings. I h to be remembered by this c

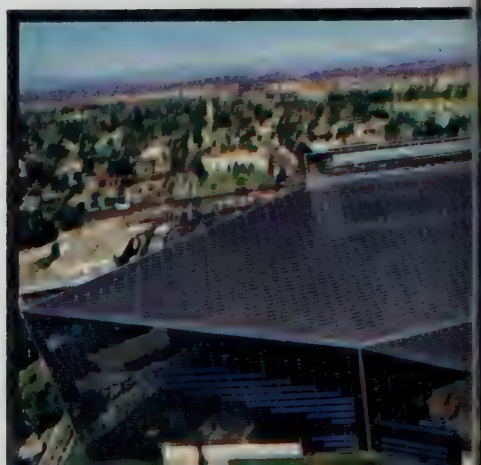
Johnson has mixed feel about the current architect atmosphere of laissez-fa "We're totally free now, b don't think that's good. We

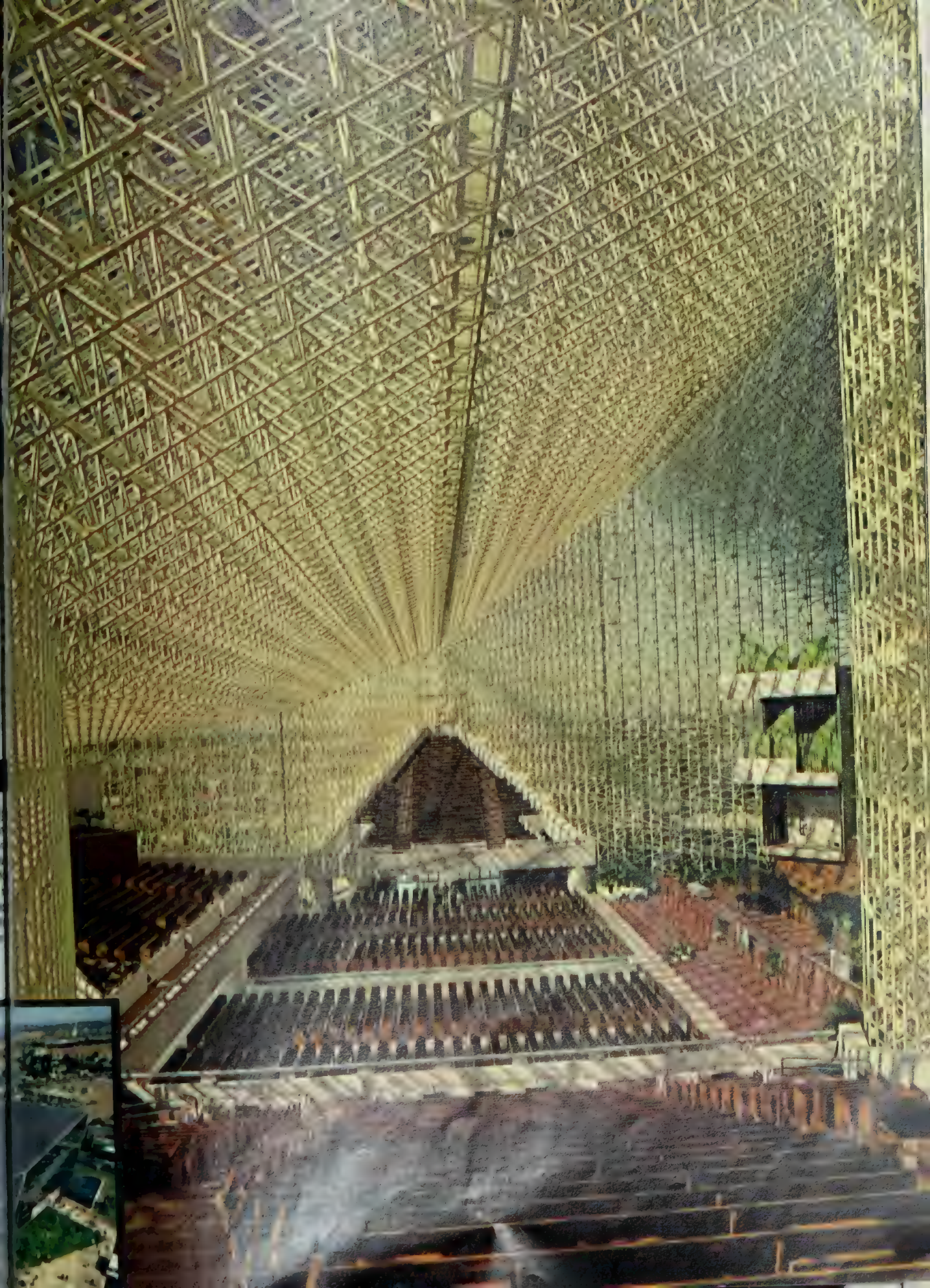
ALL GLASS AND STAR SHAPED, THE CRYSTAL CATHEDRAL SOARS AROUND AN IMMENSE LACEWOR OF WHITE STEEL PIPES

a tradition. We're too sca brained—we have to be t days. There is no unifying cipline anymore, but I h there will be one again so day." Obviously, Johnson t ample advantage of this exp mental atmosphere, and result, he's having more fun t ever. His secret? "Life be at 70, you know." One has feeling that Philip John knows something the rest o don't, so we'll just have stay tuned. ■

The Crystal Cathedral, *ri below, and left,* new sanctuar Garden Grove Commun Church in Southern Californi larger than Cathedral of N Dame in Paris. Able to h 3,000 worshipers, this reflec glass structure admits only 8 cent of heat and sunlight for ergy efficiency.

Tim Street-Porter





GREAT AMERICAN DESIGN CLASSICS

Handwoven Navajo rug, c. 192

American ingenuity. For over 200 years it has given us goods and services that satisfy our minds, our bodies, and our spirits. The inspiration may be home-grown or influenced by many mother countries, but results are always all-American. The list is endless and varied, from the silver bowls fashioned by Paul Revere to the Voyager 1 space craft.

Some of the classics shown here are old, some brand new. But all are natives, made-in-America, and available across the country. For details, see Shopping Information.

Bright red cotton bandana

Handmade Nantucket Lightship basket

Oak rocker with cane seat and back

Paul Warchol/LSIO

Do-it-yourself rolltop desk

Handmade maple Shaker basket

Trigger mug

Crayon-colored steel folding chairs

The Jeep

Tiffany Wisteria table lamp

Stanley Knap

How to Put You

Personal-touch landscaping and decorating give a typical suburban house new personality

By MARYBETH WESTON

"It wasn't our dream house, bu the schools were good, the neighbo hood was pretty, we needed runnin space for our three children, and th price was right. So we bought it. Th yard in 1969 was as bare as the fiel that leads to a lake behind us (th builders had subdivided a farm), bu the land had 'capabilities.' We settle in with furniture from our firs house—an older, more formal on that had no space for baseball, no su for flowers. Our budget allowed on major project a year, and the outsid had first priority. Bit by bit we land scaped, and in the dozen years w have lived here, trees we planted hav grown tall, and so have our children Then last year we looked around an saw it was time to refurbish *inside*."

AFTER

Above: 1960s house bought when the land was still treeless. *Left:* The block as it looks now. The owners planted white pines for privacy between their house and next-door neighbors, and a few deciduous trees for shade, fruit, and color. Flowers grow along a street fence and in the backyard.

Joshua Greene

Right: Grape arbor and deck with flowers fresh from th cutting garden, ready for making bouquets. New arbor, just outside the family room, provided shade for summ meals before two honey locusts grew tall.

Left: Living room in this typical builder's house took on a personal style with th addition of bookshelves with window seat, a wider cornice, coat of white paint, bold fabrics, ar new rug. More on decorating, next page

Frank Kolleogy

tamp on a Builder's House

When they redecorated, they went from earth tones to colors of sun and sky

Frank Kolleogy

Marina Schinz

PERSONAL STAMP/EXTERIOR

Cutting garden between a raspberry patch and home orchard (with a Belle of Georgia peach tree behind the recliners) is shaped something like a child's watercolor box. Over the years it has increased to ten 8-by-8-foot squares, outlined by weathered timbers—portable 46-pounders from Weyerhaeuser. A cross path, about midway, leads to a crabapple thicket and a hammock. The back six squares near the bench and hedge roses is called the Shakespeare garden. It contains plants mentioned in his plays—rue, rosemary-for-remembrance, high-ho-the-holly, columbine, even cabbages, leeks, and all the weeds one *must* have to be authentic—nettles,dock,knot-grass. Showy tulips, daylilies, zinnias, and other flowers not of his time, especially American field flowers, grow in four squares nearest the house, *top,* and in a 100-foot border, *left,* along a rail fence by the street. For more, see The Garden.

- **Carpentry: Grape arbor, steps, latticework, benches for deck. Shutters for sides and back.**
- **Stain: Cedar shingles stained light cocoa. Trim and shutters stained very pale gray to disguise aluminum storm windows.**
- **Switch-arounds: Foundation planting, flowers.**
- **Purchases: Trees, plants, seeds, bulbs.**

"To help us redecorate, we chose an interior designer whose work we had admired in *House & Garden*. And we found Gary Crain as easy to work with as his rooms are easy to like and live in. He quickly got acquainted with our family, our house, our needs, our quirks. 'We like blue and white,' we told him. 'We have a dog and a cat. We like shutters or plants instead of curtains at the windows. We like to read and listen to music. We enjoy giving small dinners and big picnics.'

"He also understood that we didn't want to sweep out all our familiar old furniture. In fact, he discovered chests, crocks, hutches, and an ottoman we weren't using effectively, and borrowed them from other rooms (even the garage) for the deep-country look we wanted in our quasi-farmhouse.

"New fabrics gave new life to pieces of furniture we were fond of and that would have been costly to replace. Paint did wonders, too. We used a lot of linen-white in a flat latex. The enamel on the kitchen shelves is a wonderful sort of Picasso Harlequin blue that Benjamin Moore calls just #8-63.

"In the living room we had added bookshelves (see page 208) when we first moved in, but we originally stained them dark brown—a mistake. The brown added a weight to that end of the room that was out of scale with the picture window and plants at the opposite end. That sunny window, with a view open to the field and sky, has always been my favorite place for writing and watching birds at the feeders outside. I especially like it now, with a canopy of oleander and calamondin orange and a marvelous fantasy finish on the table.

"A friend comb-painted the table. She first used cream enamel, let it dry, then added a layer of taupe acrylic. While the taupe was still wet, she crisscrossed it with a rubber squeegee notched to form a rubber comb, and removed lines of wet paint for a wickerwork effect. She also renewed a console and mirror in the

Paul Warchol/ESTO

hall with a wavy Early American pattern. Both were sealed with quick-drying polyurethane.

"Gary Crain's suggestion of a new cornice, white paint, and new slatting under the bookshelves and window seat (the slatting doesn't interfere with heat from fin radiators) put the entire 25-by-15-foot room in balance. A new rug he designed is a sturdy flat braid with a subtle texture, reversible for many years of hard use.

"Some of our furniture and its placement stayed much as it was before—an old box we use for firewood near the hearth, several pine end tables, and the Sheraton-style sofa against a wall. But a Far Eastern rattan table and an English bedding box replaced the leggy coffee tables. And generous updated 18-to-22-inch pillows replaced small ones. Better lamps—table, floor, pin-up, and hanging—banished dark corners here and throughout the house."

PERSONAL STAMP/LIVING ROOM Lively blues and bold patterns replace earth tones and a 1970s white shag rug, *right.* Interior designer Gary Crain gave the room better proportions by replacing the builder's narrow cornice with 2½-inch crown molding. For more seating near the hearth, he reunited a pair of chairs and added a new sofa from Century. All three pieces are covered in a pattern with a hand-loomed look, "Bridgewater" from Hinson. Striped wool rug from Rosecore. The 1870s pine chest, House of Parliament. Horse weather vane, baskets, John Rosselli Ltd.

- **Carpentry:** Crown molding around ceiling.
- **Paint:** White walls and woodwork. Comb-painted writing table.
- **Switch-arounds:** Chairs, end tables, plants.
- **Purchases:** Rug, fabrics, bigger love seat, chest/coffee table, horse weather vane, bowl baskets, lamps.

Left: Floor plan of this typical center-hall colonial shows access from front hall to living and dining rooms, and straight through to the family room and deck on the south. A side door from the front porch also leads to the kitchen. A rarely used door between dining and family room was walled off.

Personal Stamp
on a Builder's House

Inside, the difference is in the clearer color, bolder pattern, extra texture, practical stora

Paul Warchol/
FSIO

PERSONAL STAMP/DINING ROOM

Because the man of the house is famous among friends for his cooking, this is a much-used room. It seemed bigger after some carpentry and decorating. A rarely-used door to the family room was walled over, the walls were repainted, and a rug taken out. (Bare floors provide a better passageway to and from the kitchen and hall.) A wintery yellow had been the family's earlier attempt to bring a sunny color to this small north room, but warm maize does it better and is a foil for the dark Queen Anne reproductions. The chair seats were rewebbed, plumped up, and covered with a fabric in the same blue and white of the living room. Now the garden's blue delphiniums and yellow gloriosa daisies, black-eyed Susans, zinnias, and daylilies seem planned for this room. "Darby" fabric, Alan Campbell. Oakleaf quilt, Thos. K. Woodard; English pine dresser, Ann Morris.

- **Carpentry: Louvered doorway to family room walled off.**
- **Paint: Walls, maize yellow. Parsons sideboard dip-stripped for a lighter look.**
- **Switch-arounds: Paintings, rug to upstairs.**
- **Purchases: Chair fabric, some accessories.**

**PERSONAL STAMP/
FAMILY ROOM**

Painting dark paneling a light neutral taupe was an inspiration. Paneling over a door, whose louvers were moved to the laundry room, made space for new wall lamps, L-shaped sofa, and cricket table. An old chest brought up from the garage provided storage and feet-up ease. Substantial built-in corner shelves for the hi-fi components (Nakamichi) and rotating cassette holders organized the collection of classical music and minimized the size of the TV. Sofa from Century. Lamps, Koch & Lowy; table, Habersham; batik, Fabrications; checkerboard, Kelter-Malcé. Painting by Travers Green.

- **Carpentry: Door walled off. New shelves for TV/ tape corner.**
- **Paint: Taupe to cover woodgrained paneling.**
- **Switch-arounds: Rug, door, chest, ottoman.**
- **Purchases: Sofa, lamps, floor tiles, table.**

"In our family, the din
ing room and kitchen are a
much 'family rooms' as th
TV/music room. My husban
likes to cook, I tidy up, an
because chores are shared
impromptu entertaining i
easy—often, and all over th
house. In the dining area, th
table needed some work, s
we had its top refinished. Th
scratches on chair legs and
side table we smoothed ou
ourselves with a wiping stai
(Formby's).

"In the family room, th
new L-shaped modular sofa
just right for reading and li
tening. We love the tape co
lection's new shelves and fou
matching bookshelves at th
right of the glass doors (de
tails, Inside Story).

"The kitchen, always th
center for wok cooking, cool
ie baking, Scrabble game
and house-plant groomin
now has a touch of our hom
states of Ohio and Texas: th
nostalgic pine table, chair
and patchwork; the vin
squares that resemble co
adobe ones; and even the m
lasses jugs. The two ol
hutches that have held ever
thing from toys to rock r
cords to books now see
equally at home in the kitc
en, and are much improve
by new coats of paint.

"Now—with gradual wee
end landscaping outdoor
and a professional's ide
(and tact) indoors—we're s
for the next chapters in ou
family life. And just in tim
too. Late last summer ou
daughter had a gala garde
wedding in the backyard. Ar
even the house was ready-
with 'some things old, son
things new, some things bo
rowed, and lots of blue.'"

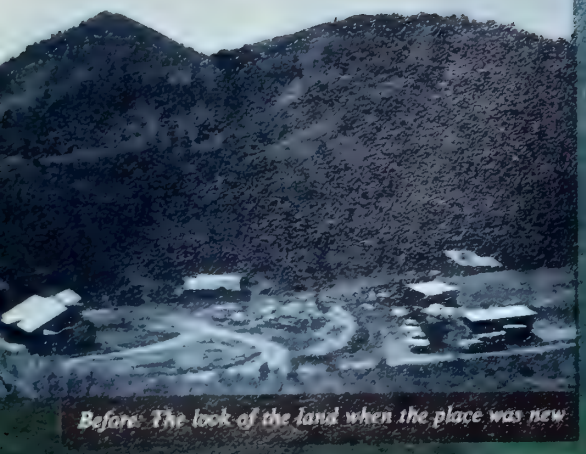
Editor: Margaret Kennedy.

- **Carpentry:** Butcherblock for work counter. Two cabinet doors, new hardware, and wooden knobs.
- **Paint:** Blue cabinets, hutches, window trim. Chairs dip-stripped of old paint.
- **Switch-arounds:** Pair of hutches reunited.
- **Purchases:** Vinyl floor tiles, refrigerator, oven, pine table, seat pads.

PERSONAL STAMP/ KITCHEN

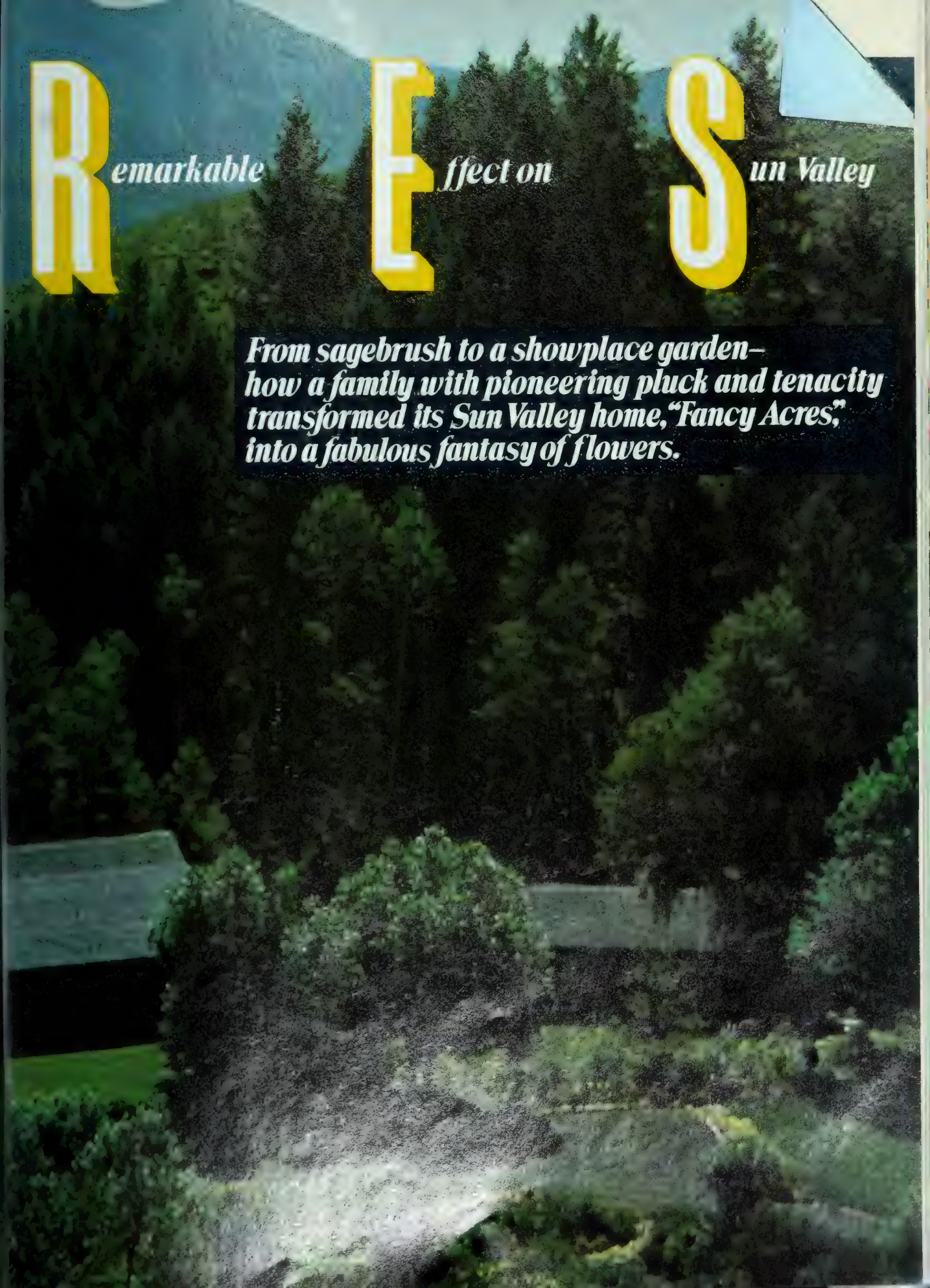
Sheet vinyl needed replacing, and the family-size oval table now seemed enormous, with children grown and away most of the time. So with fresh paint, 9-inch vinyl floor tiles, and a few appliance and decorative changes, the kitchen was renewed. A new pine table, round and only 48 inches across, is right for two or more, and it made space near the shuttered windows to reunite two hutches for added storage. The builder's brown cabinets and the hutches were painted a strong serene blue to tie in with the rest of the house. Wooden knobs replaced ornate cabinet pulls. Vinyl tiles, with the look of adobe, replaced the sheet vinyl. Dip-stripping layers of paint *off* the kitchen chairs made them mimic old-time farm chairs, white tie-on seat pads, in a fabric inspired by kitchen toweling, unified the mixed rush and leather seats. Pine table from La Ruche; "Terresque" tiles from Kentile; placemats from The Busy Thimble.

Frank Kolleogy



Before: The look of the land when the place was new

A family Compound

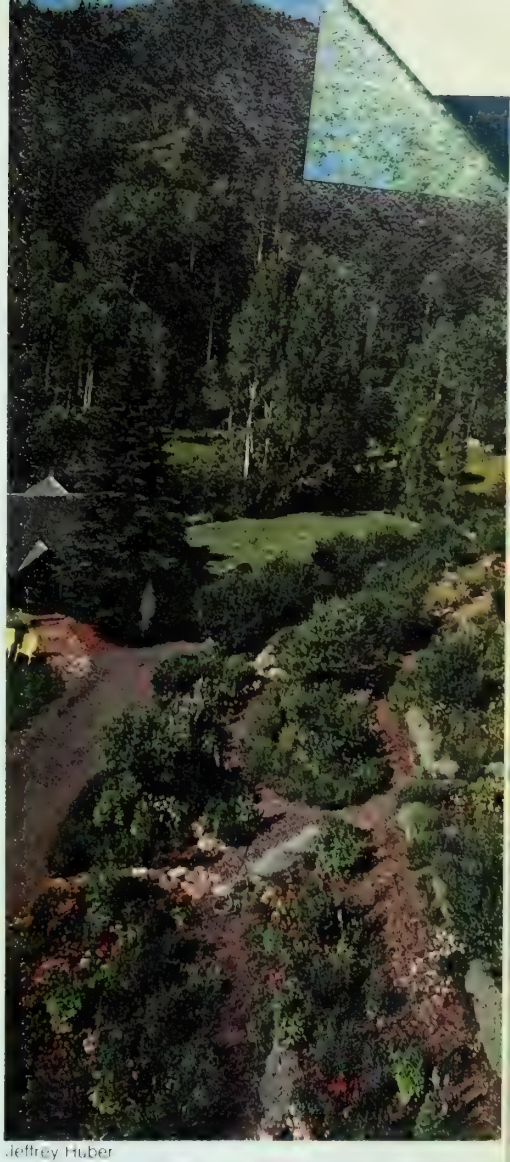


Remarkable Effect on Sun Valley

From sagebrush to a showplace garden– how a family with pioneering pluck and tenacity transformed its Sun Valley home, "Fancy Acres," into a fabulous fantasy of flowers.

Sun Valley Acres
Pioneer Legacy And Nurturin
PLAN

Take this garden Spectacular



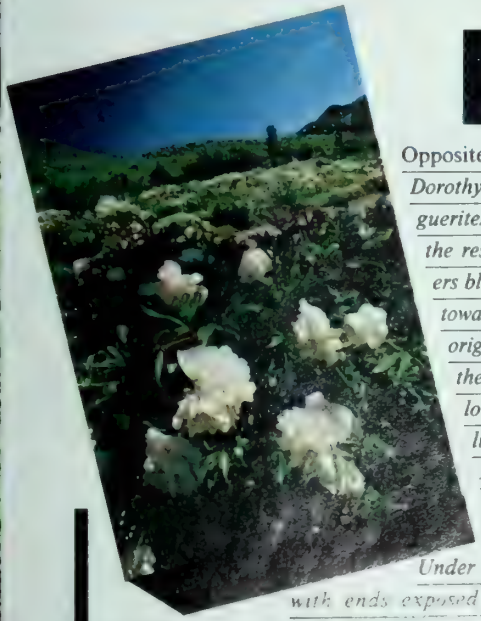
Jeffrey Huber

Fancy Acres is a remarkable garden in Idaho—a rambling, English sort of garden that began 30 years ago on rock-strewn slopes. "'Fancy' is a notion, a dream, but also a lady—and not any Wild West fancy-woman, you understand. Fancy was our grandmother," a descendant explains. Sharing an American dream, Fancy and George Snook along with their two daughters and their families moved west from Flint, Michigan, built log cabins, developed the land. What began as a summer place for fishing became a year-round family compound.

"There was nothing here but sagebrush," says Fancy's elder child and most ardent gardener, Dorothy Snook Perry. "Even the trees near the cabins were seedlings we carefully dug up on fishing trips and brought back here in our creels."

In summer the private road to the homes of the two sisters—the Clark Perrys and the David Brambles—and to the cabins for family and friends leads to five acres of flowers. Nearly all were grown from seeds and small plants chosen from mail-order catalogues, then multiplied by division, transplants, and seed saved in the old-time manner. Many of the flowers also self-sow. There are carpets of annual golden California poppies and blue bachelor's-buttons, and a profusion of biennial hollyhocks. Mostly, the flowers are common perservering perennials that have survived the high altitude (6,000 feet), below-zero winters, dry spells, grasshoppers, summer hailstorms, and a very short growing season. Frosts in this skiing area can come as late as June 28 and as early as August 22, and sometimes there are snow flurries on the Fourth of July. Even soil was a problem here. But westward ho-eing, weeding, watering, and humus from nearby woodlands made this garden grow.

In the foothills, a blanket of sweeping color



Elliott Erwitt

Opposite: *"Watch out for the daisies!" says Dorothy Perry, who considers these white marguerites much too bountiful for the good of the rest of the garden. They and other flowers bloom all summer. The rock steps stretch toward hills as barren as the garden was originally.* Left: *Lush white peonies suggest the deep snows that cover this area through long winters. Once planted, peonies can live 50 years and more.* Above right: *Like silvery rivulets, low-growing plants called snow-in-summer border beds and paths with gray foliage. Under the paths, garden hoses are buried deep with ends exposed so they can be easily attached to sprinklers and soakers in the growing season. Warm water is supplied by three nearby wells that the families dug when they first built their cabins.* Right: *Hollyhock spires sway along a drive connecting the compound's five buildings. Seeds of old-fashioned single hollyhocks are hard to find, but Mrs. Perry collects and re-scatters seed to keep these biennials going year after year.*

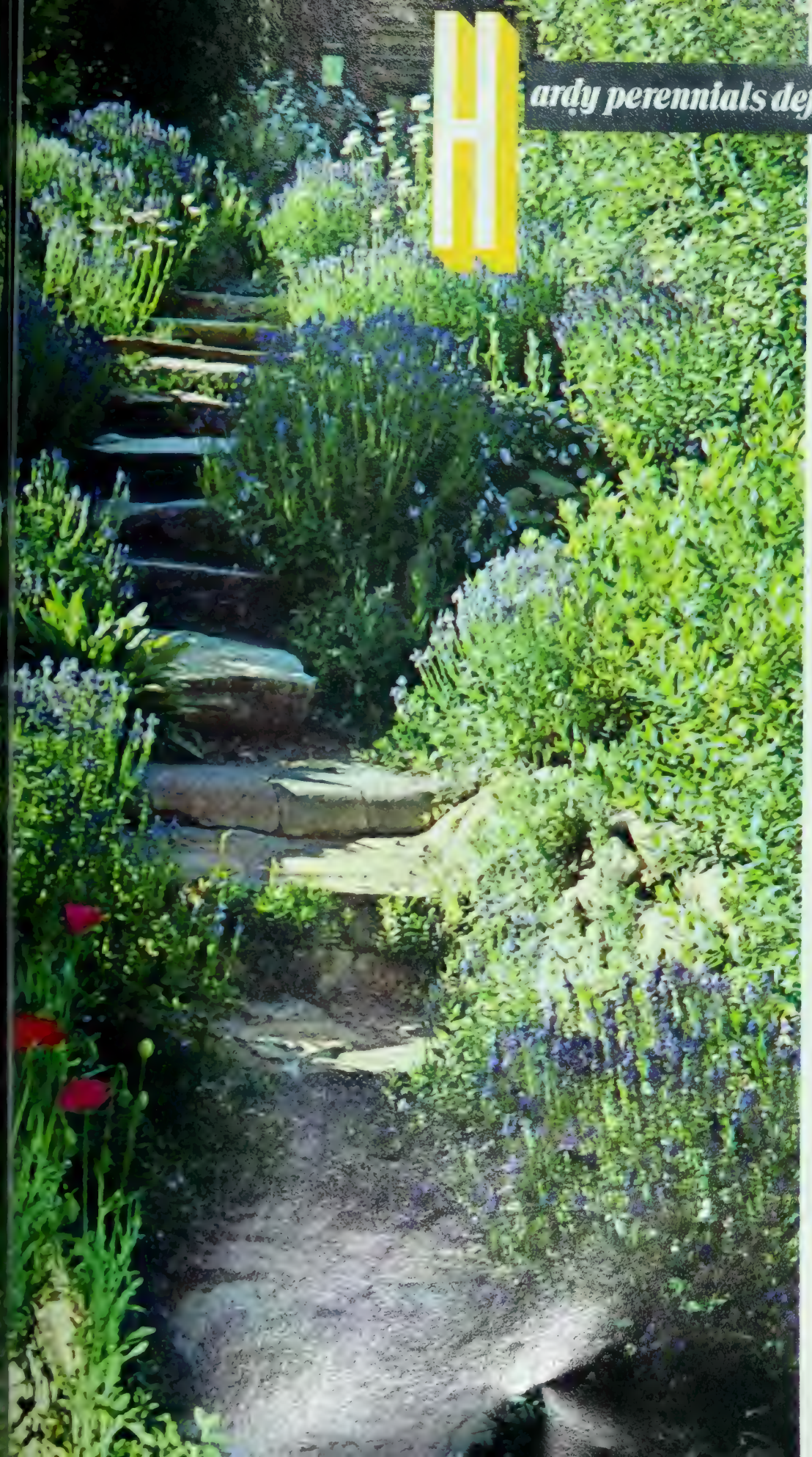
Sun Valley Acres

The garden has inspired other gardens for miles around, and "pretty near everyone in Sun Valley has some of our plants," says Dorothy Perry. All summer and fall she gathers seed to share, scatter, and save in airtight jars, "to sow again in spring, just in case." And when she divides and replants her perennials in spring or fall, she gives many away. Occasionally the families open the garden to tours and sell hand-lettered packets of seed to benefit the local hospital. When people ask how to garden the Fancy Acres way, Mrs. Perry advises "Don't plant seed too deeply. Scratch the ground and cover the seeds lightly with earth. We use all the cow manure we can get, but no commercial fertilizer or sprays."

The secret of this prolific garden, she claims, is the water. It is warm because thermal springs supply the wells. Others say the secret is courage and hard work—"You most often see Mrs. Perry on her hands and knees with a trowel, planting some little seedling," a friend remarks. "But," says Mrs. Perry, "the real credit goes to enthusiastic helpers." The families attract and hire young gardeners who share their respect for rugged individualism and rugged flowers. ■ *By Marybeth Weston. Editors: Babs Simpson and Eleanore Phillips.*

Jeffrey Huber

Right: *Steps to a porch climb past tuffets of veronica, bush honeysuckle, loosestrife, and poppies. The bottom stone is a tribute to the Perrys from two of their grandchildren, Clark and Beckie Biedebach.* Left top: *Quaking aspen, hollyhocks, delphinium, gaillardia, chamomile, and daylilies line a driveway.* Left above: *Among foothills of the Sawtooth range, flowers almost hide a low-slung porch.* Left: *A row of quaking aspen and tall flowers give privacy to two cabins.* Left bottom: *A transplanted yellow rose that grows wild all over Idaho. It is a descendant of a shrub rose brought to these mountains and*



Hardy perennials defy all the odds

Good choice for the sunny garden here and almost anywhere: Basket-of-gold *(Aurinia saxatilis)* 5 in.; Alkanet *(Anchusa azurea)* 3-5ft.; Pasqueflower *(Anemone Pulsatilla)*, 1 ft.; Golden marguerite *(Anthemis tinctoria)* 3 ft.; Wild Columbine *(Aquilegia canadensis)* 1–2 ft.; Sea pink *(Armeria maritima)* 6–12 in.; English daisy *(Bellis perennis)* 6 in.; Canterbury-bells *(Campanula Medium)* 1 ft.; Snow-in-summer *(Cerastium tomentosum)* 3–6 in.; Painted daisy *(Chrysanthemum coccineum)* 1–3 ft.; Shasta daisy *(Chrysanthemum x superbum)* 2–4 ft.; Feverfew *(Chrysanthemum Parthenium)* 3 ft.; White marguerite *(Chrysanthemum frutescens)* 3 ft.; Lily-of-the-valley *(Convallaria)* 8 in.; Delphinium *(Delphinium elatum)* 3–5 ft.; Sweet William *(Dianthus barbatus)* 2 ft.; Maiden pink *(Dianthus deltoides)* 4–15 in.; Grass pink *(Dianthus plumarius)* 1½ ft.; Bleeding-heart *(Dicentra spectabilis)* 2 ft.; Meadowsweet, Dropwort *(Filipendula vulgaris)* 3 ft.; Blanket flower *(Gaillardia)* 2–3 ft.; Avens *(Geum)* 2 ft.; Baby's-breath *(Gypsophila repens)* 18 in.; Cranesbill *(Geranium sanguineum)* 1½ ft.; Bearded Iris *(Iris x germanica)* 2½ ft.; Daylily *(Hemerocallis)* 3 ft.; Perennial flax *(Linum perenne)* 1½ ft.; Lupine *(Lupinus)* 1–4 ft.; Purple loosestrife *(Lythrum Salicaria)* 3 ft.; Bee balm *(Monarda didyma)* 3 ft.; Forget-me-not *(Myosotis scorpiodes)* 12–20 in.; Peony *(Paeonia lactiflora)* 3 ft.; Iceland poppy *(Papaver nudicaule)* 1 ft.; Oriental poppy *(Papaver orientale)* 2–4 ft.; Western poppy *(Papaver californicum)* 2 ft.; Beard-tongue *(Penstemon)* 3–4 ft.; Wild sweet William *(Phlox civaricata)* 1½ ft.; Perennial phlox *(Phlox paniculata)* 2–4 ft.; Moss phlox *(Phlox subulata)* 6 in.; Rue *(Ruta graveolens)* 3 ft.; Soapwort *(Saponaria Ocymoides)* 10 in.; Scabiosa *(Scabiosa caucasica)* 1½–2½ ft.; Globeflower *(Trollius europaeus)* 1–2 ft.; Speedwell *(Veronica officinalis)* 2½ ft.

BY MARGARET MCJUNKIN

Elliott Erwitt

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MEAL IN MINUTES

MENU FOR FOUR

Braised lemon-stuffed pork loin chops
Sautéed broccoli and cauliflower florets
Sliced oranges with Grand Marnier and grated semi-sweet chocolate
Chilled Gewürztraminer or Riesling

Combine the richness of pork with the tang of lemon and the silkiness of cream and you get New York cooking-school teacher Peter Kump's lemon-stuffed pork chops. Mr. Kump, who has experimented considerably with pork, has found that it can be one of the most succulent of meats when properly cooked. He has developed a low-heat cooking method which results in moist and juicy pork safe from trichinae (killed when the internal temperature remains at 141° for 10 minutes). If necessary, the chops may be cooked as much as 2 hours in advance and kept in the oven while the rest of the meal is being prepared.

Break or cut into florets 1 head of cauliflower and 1 bunch of broccoli. Blanch the cauliflower in boiling salted water 2 minutes. Add broccoli and cook 2 minutes longer. Refresh, drain, and chop coarsely. When almost ready to serve, sauté vegetables in butter in skillet 1–2 minutes. Serve immediately.

Finish the meal with orange wheels splashed with Grand Marnier and sprinkled with grated chocolate.

Braised lemon-stuffed pork chops

INGREDIENTS

1–2 tablespoons oil
4 pork loin chops, 1½–2 inches thick, with a pocket cut for stuffing
½ cup onions, chopped
1 tablespoon butter
Zest and juice of 1 lemon
½ cup plain bread crumbs
1 teaspoon thyme
1 tablespoon parsley, minced
1 egg (optional)
½ cup chicken stock
1 cup heavy cream

METHOD

☐ Heat the oil in a skillet, sear chops over medium-high heat about 2 minutes on each side. Remove from heat, set aside. Sauté onions in butter in a skillet until soft but not brown. Remove from heat, put into bowl with zest, bread crumbs, thyme, parsley. Mix well. Add egg, mix again. Stuff each chop with ¼ of mixture.

☐ Put stock, lemon juice, and chops in an ovenproof casserole. Bring to a simmer. Cover tightly, then immediately place in a preheated 325° oven. Turn heat down to 170°. Cook 30 minutes, or until internal temperature reaches 150°.

☐ Remove chops from casserole, keep warm. Add cream to casserole, reduce by half over medium-high heat. Juices should be thick and syrupy. Season to taste, serve

WINE & FOOD

HOUSE & GARDEN, FEBRUARY 1981

All it takes for the most delicious dishes ever is a little...

1.

Maryland lump crabmeat on Corn pancakes Green Goddess sauce Domaine Chandon Brut

Karen Radkai

To open a nine-course dinner party—each course just a few bites—an American twist on the French menu degustation. *Pat Lenz teamed fresh crab with tiny corn pancakes and a creamy, herb-packed sauce. To see the rest of the meal, turn to page 152. Shopping Information, page 176.*

... AMERICAN KNOW-HOW

The trick is in understanding the fundamentals — ingredients and cooking techniques. To inspire you, on the following pages we have: An interview with food authority James Beard; a food-tasting party; hints to cook with the basics, salt and pepper; 12 variations on the chocolate-chip cookie; getting more for your meat dollar; plus *the latest news in wines grown and produced across the country.*

ELEVEN NATURALS FOR GOOD EATING.

Crispy carrots with lots of good healthy fiber, a super-rich source of Vitamin A

Crunchy cauliflower has Vitamins B_1, B_2, and C.

Beefy tomatoes are loaded with Vitamin C

Elegant asparagus, rich in Vitamins A, B_1, and C.

Zesty radishes a root source of Vitamin C

Escarole, the lettuce that adds taste to a salad as well as Vitamins A and C

Snappin' fresh snow peas for B Vitamins, iron and other good things.

Zippy onions—don't cry. They've got Vitamin C.

Mazola® 100% Pure Corn Oil, the only leading brand made from corn. Mazola is cholesterol-free, and low in saturated fats. And no leading oil tastes lighter

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Cool cucumbers make salads crisp 'n crunchy—and they have Vitamin C to boot.

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WHAT'S TO COME IN AMERICAN CUISINE

A talk with noted food authority James Beard

"It's important to remember that American cooking is not pioneer cooking—it's an imaginative cuisine

When I say American Cuisine, I don't mean that everything had to come over with the Pilgrim Fathers or ome from the Indians. I mean the foods nd cooking techniques that have be- me part of our living habits, and have e same roots as other cuisines. What old-fashioned chicken and dumplings it another version of a chicken fricas- e? What is an oyster stew but another rsion of fish stews which abound ev- ywhere in every cuisine? We even have ir own regional versions of fish stews hich give our cuisine depth and inter- t—the New Orleans Court Bouillon, d versions of clam chowder from New ngland to the Northwest. I had one in little restaurant this year that was clam ice with just a touch of bacon flavoring id quite a few diced potatoes and ams. No milk or cream. The North- st version uses razor clams. Make the up by heating milk and butter together ith clam juice and dropping the clams at the very last second to heat rough. I always wanted it when I was owing up and especially when I was ck.

Frontier recipes are a variation in our ating pattern that have encountered a ider audience over the years. What roduced these recipes? Partly the pio- ek across the country when people ate great deal of game. Editors always say Oh, very few people eat game. That is- rybody eats it if they can get it.

People who are perpetual cooks, who are interested in good food, demand certain ingredients. They want the finest unsalted butter, top-quality meat and fish, good produce. Good produce is difficult to find. It may look good, but it may turn out to be pretty bad. It's pitiful to buy apples in most places because they've come from the gas chamber along with pears. But up in Oregon this summer we had Gravenstein apples that were allowed to go through their three natural stages from snappy and juicy to yellow and very soft.

Good produce depends on where you buy it and how it is grown. You *can* get top-quality vegetables at markets, but you've got to feel them with your hands and know how long they've been on the shelf. One of the troubles with produce dealers is that they over-buy, so the produce gets stale. Many people today do their shopping by telephone. They might say 'How are the zucchini today?' What else is the market man going to say? 'They're beautiful!' It is not enough to have a good relationship with the retailer as you might with the salesman at a great wineshop. You must go to the market or supermarket yourself and see what's available. The man who usually does the purchasing for the fruit-produce department may be fine, some of the produce may be good, but the grapes—which came last week from California—may be coming from somewhere else this week and not be as good. Plus it's *fun* to shop, to see the great array of fruits and vegetables. And knowing what is best that day might give you new ideas as to what to cook for dinner.

People must learn about ingredients—that an underdone chicken tastes good. That if a fish flakes, it may already be overcooked. Barbara Kafka and I give classes on taste and the results are fascinating. Students sniff and taste ingredients raw and then cooked by different methods. The new knowledge makes them more sensitive, better cooks. It's old-fashioned standards and rules for cooking that have caused some of the food dislikes in this country. If you cook a turkey to an internal temperature of 190 degrees, as the old rule went, you might as well open the window and throw it out! The old rule said to cook pork to an internal temperature of 185 degrees. Now it has been found that it becomes safe around 140 degrees.

So what is needed to improve our cuisine is education and wider exposure. Many people have never learned that Indian pudding is wonderful. Or that scrapple is good. People should know that the Pennsylvania Dutch way of treating a tomato is one of the most delicious things in the world. (Cut firm tomatoes into very thick slices. Then flour them and cook in butter. Sprinkle the top with brown sugar, turn the slices and put brown sugar on the other side, then cook until the sugar caramelizes. And you finish the dish by pouring heavy cream over them!) Even green tomatoes are versatile and the cooking of them is typically American. I have a friend who grows tomatoes in her garden, though in her climate they never ripen. But she has found lots of ways to use green ones. You can do the Pennsylvania Dutch tomato recipe with green ones. Or, my friend makes a perfectly delicious green tomato pie with raisins and sugar and what-not in it. It has a crunch and lovely flavor.

My theory has always been that what has made American Cuisine distinctive were the traditions and recipes brought to this country by ethnic groups. They learned to make their foods with American products. Sometimes there was an improvement and sometimes not. But changing the ingredients meant they

Continued on page 173

AN AMERICAN SAMPLER

2.

Bisque of Littleneck clams with curry and saffron
Hargrave New York Sauvignon Blanc

It could only happen here—East Coast littleneck clams star in a soup based on a classic French soup and sauce technique—velouté. In other regions fresh mussels would make a good substitute.

3.

Salt-cured smoked turkey
Cranberry and horseradish sauce
Wild-rice salad
Glenora New York Chardonnay

Indigenous ingredients: wild rice in a salad; turkey, steamed then lightly smoked (techniques borrowed from the Chinese); cranberries with cream and freshly grated horseradish as a tantalizing turkey sauce.

4.

Medallions of red snapper with [illegible]
Château Ste. Michelle Chardonnay

Another native: Red snapper is one of our most delicious fish, especially when given a treatment based on the best of French cooking—a quick poaching in stock plus grapefruit juice, and a rich cream sauce.

American Know-How

5.

Granité of Concord grape

6.

Breast of Long 'sland duck with Zinfandel sauce, poached Seckel pears Pumpkin purée Rutherford Hill Mead Ranch 'alifornia Zinfandel

To clear the palate between fish and meat, the simplest of sorbets—frozen, concentrated Concord grape juice mixed with lemon.

Zinfandel wine provides the American taste. Its spicy grapiness adds to the duck marinade, sauce, and the pear-poaching liquid! Pumpkin purée with freshly toasted pumpkin seeds adds a hearty, contrasting taste.

7.

Sharp Vermont Cheddar Red Bartlett pear Robert Mondavi Reserve California Cabernet Sauvignon

hin slices of sharp Cheddar from rmont for the cheese course, with a ed Bartlett pear and, ideally, sesame rackers, often called benne wafers in ld-fashioned recipes.

8.

Macadamia-nut roulade with lime curd, pineapple, and ginger-cream filling San Martin California Johannisberg Riesling

Americans who have adapted well to our way of life—macadamia nuts in the cake batter; pineapple, ginger, lime in the cream filling. Together they create an irresistible and original taste for a traditional French cake.

9.

Miniature brownies Pecan tartlettes Barbancourt 15-year-old Haitian rum

Instead of petits fours, pass a plate of miniature brownies given a dusting of confectioners sugar, and really tiny pecan tarts. Instead of brandy, try a well-aged rum in a classic snifter glass. *Recipes, page 160. Shopping Information, page 176.*

A fabulous food-tasting party

AN AMERICAN SAMPLER

Take one of the best desserts in the French repertoire—a marjolaine: layers of nutty meringue filled with chocolate, vanilla, and praline-flavored buttercreams. Translate American ingredients: Make the praline with pecans, flavor the buttercream with Bourbon and maple. Or for a main course, add herbs to ravioli dough and stuff with steamer clams. Pat Lenz likes to experiment with American flavors especially since she sold her restaurant on Long Island about two years ago. For the next five months she and her husband, Peter, took off in a camper in search of American food. First she cooked in the camper, kneading bread as Peter drove. Then she decided that the idea was to eat local foods. "We particularly liked Southwest-

The next step in American cooking—using haute cuisine techniques for creative experiments with indigenous foods

ern Tex-Mex cooking." They returned to the North Fork of Long Island and there planted a vineyard. They hope to have a first release, a gewürztraminer, in about two years. While the grapes grow, Mrs. Lenz is writing a cookbook with her cousin, Elizabeth Lefft, filling it with recipes (see previous page) combining cooking techniques from all over the world with American ingredients supported by other foods which may or may not be indigenous. The sauce for the fish in the dinner uses pink peppercorns which are imported (though the plant does grow here!), but the red snapper holds the starring role. In her book, her gumbo recipe takes a regional American recipe and translates it to her own locale with Long Island duck and lobster! "Too many people hear American and assume the food cannot be sophisticated. But there is no reason to leave behind techniques and ingredients learned, for example, in cooking classes. Instead, use that foundation to cook local foodstuffs more creatively."

American Know-How

COOKING IN BLACK AND WHITE

By Barbara Kafka

Getting down to basics—Salt and Pepper. Sea salt, kosher salt, or iodized salt? Black pepper, white pepper, or red pepper? It does make a difference!

Let your speech be always with grace, seasoned with salt.

EPISTLE OF ST. PAUL

For he can thoroughly enjoy the pepper when he pleases.

CARROLL, ALICE IN WONDERLAND

The oldest and most ubiquitous of seasonings, the reason for ancient trade routes, sources and signs of wealth—hence of tariffs and taxes—are salt and pepper. They are also the proverbial seasonings, signs of birth, friendship, and character. They are, in fact, so common and so relatively inexpensive today that we seldom stop to think about them, and the standard culinary usage is "salt and pepper to taste."

A little reflection and experimentation, however, will lead us to discover that by paying attention to salt and pepper we can vary our cooking and eating more simply than in any other way.

Salt is the only chemical—rather than growing thing—that we commonly use to season our foods. It is a memory and trace of our sea-salt origins. This heritage makes it the liturgical and proverbial ingredient (while pepper is the colloquial and temperamental ingredient). Salt is either extracted directly from sea water by sun evaporation or by evaporation caused by fire, or it is extracted from sea-abandoned salt deposits in the land. From the land it has been mined in blocks, coughed up by watery springs and—most common today—forced out in a stream by water pumped into the mineral deposits. Though all salt has a common source and chemical composition, it differs in taste according to its source, means of extraction, and mode of processing.

Lick your lips after a swim in the Mediterranean, and after Caribbean snorkeling; they will not taste the same. This is because there are different mineral trace elements in the waters. When salt was the primary means of preserv-

Salt sticks

INGREDIENTS

1 cup milk
1 tablespoon unsalted butter
2 teaspoons sugar
Approximately 2 tablespoons kosher salt
1 package dry yeast
1 cup bread flour
1 cup rye flour
2¼–2¼ cups all-purpose flour
1 egg white, lightly beaten with 1 tablespoon water

METHOD

☐ *Heat milk, ½ cup water, butter, sugar, and 1¾ teaspoons of salt in a saucepan. Stir until butter melts, sugar and salt dissolve. Remove from heat, pour into mixing bowl. Cool to lukewarm (110°).*

☐ *Combine yeast with ½ cup warm water in a small bowl; let stand 10 minutes or until foamy. Add to cooled milk mixture.*

☐ *Stir in the bread and rye flours and 2¼ cups all-purpose flour. Mix with an electric mixer at low speed 5 minutes, or by hand with a wooden spoon 10 minutes. Add up to ½ cup all-purpose flour, beating or kneading until dough is smooth and medium-stiff.*

☐ *Place dough in a buttered bowl. Turn the dough over in the bowl so that it is lightly coated with the butter. Cover with plastic wrap and let rise in a warm place until doubled in bulk, about 1–1½ hours.*

☐ *Punch dough down and turn out onto a lightly floured surface. Cut dough into 4 equal pieces. Cover 3 of the pieces with a towel and set aside. Roll out the fourth piece into a 10-inch circle. Cut it into 8 even wedges using a sharp knife. Sprinkle each wedge with some of the remaining salt. Roll up each wedge, beginning at the wide end, rolling toward the point, stretching and elongating the dough as you roll.*

☐ *Place the rolled bread sticks on a buttered or parchment-lined baking sheet. Continue to roll and shape remaining dough. Cover the rolled sticks with a towel and let rise in a warm place 45 minutes, or until doubled in bulk.*

☐ *Brush sticks with egg white beaten with 1 tablespoon water. Sprinkle the sticks with some of the remaining salt and bake 10 minutes in a preheated 400° oven. Reduce heat to 250° and bake 15–25 minutes longer, or until sticks are golden and crispy. Cool on a rack. Makes 32 salt sticks.*

ing, the sardines from separate areas were differentiated in quality by the local salt used in their preserving. The taste and texture of salt from the land will differ according to the surrounding soil or the water used in the pumping, and by the degree of purification. It will also change when other minerals are added: to make it flow freely or, as with iodine, for health. Also, if salt has been evaporated from sea water using fire as the source of heat, the taste will change. Perhaps the most notable examples of this are American hickory salt and the Chinese barbecue and black salts which have actually been roasted. The texture of the salt will also change your perception and use of it. Naturally formed crystals feel different on the tongue than salt that is flaked or ground. Coarsely formed salt will bulk larger in the spoon than finely ground salt, giving less salt taste for an equal volume.

Try it for yourself, as an inexpensive way to sharpen your culinary perceptions. Buy as many kinds of salt as you can find. Pour a little out. Taste them one by one. You will always perceive the salt taste on the top and sides of your tongue, not on the palate, tip of the tongue, or back of the mouth, although you may feel its *texture* in those places. Note the various taste sensations. Now, dissolve equal volumes of the salts in equal volumes of lukewarm water. They should taste very differently. When you cook and eat, these differences will be most apparent in relatively simple unseasoned foods such as boiled eggs or chicken broth. Over time you will see that different types of salts will change these foods, as well as breads, markedly. The taste of the salts will be less noticeable in dishes made complex by many seasonings. However, with increasing sensitivity, you will begin to notice differences even in these dishes.

Now you will begin to choose the salt for dishes *consciously* rather than by habit. This new habit of noticing salt will also carry over to the great salt seasonings of other cultures: the fermented fish sauces of Malaysia, Vietnam, and Thailand; the soys of China, Japan, and most of the Far East; the brines of many nations' pickles. These ingredients become yet other ways of adding salt to your food.

Pepper—and we are only talking of the pepper from peppercorns, not that from pepper pods—is a rather different and more complex seasoning. Almost all peppercorns come from the same plant—an evergreen tropical vine, *piper nigrum*—and differ in color according to their ripeness when picked and the way they are *(Continued on page 166)*

CRAZY FOR COOKIES

Start with an American classic: the Toll House chocolate-chip cookie recipe. Then choose your texture—crispy, cakey, or chewy. And then, choose your flavor—coconut to mint, oatmeal to mocha.

By Penelope Wartels

Little did Ruth Wakefield of the Toll House Restaurant in Massachusetts realize, when she first made Toll House Cookies, that she would set off a great furor among future generations of chocolate-chip-cookie lovers: "Who bakes the best?!" She sold the name and the recipe to the Nestlé Company, they invented their "semi-sweet chocolate morsels" for the cookie (Ruth Wakefield chopped her chocolate herself), and the controversy began. Crisp or chewy? Thick or thin? Pure chocolate chip or other flavor-enhancing ingredients? Some people are outraged by the addition of nuts, others demand the buttery richness nuts give. And so on. Here are a baker's dozen recipes and variations—different textures and flavors—and the one essential ingredient, the semi-sweet chocolate chip.

THE BASIC METHOD FOR ALL VARIATIONS IS THE SAME UNLESS NOTED:

☐ Combine the dry ingredients and set aside. Butter cookie sheets. Cream the butter, add the sugars, and cream well until fluffy. Beat in egg and vanilla. Add flour mixture and stir until well blended. Stir in chocolate chips and flavorings. Drop by teaspoonfuls (use 2 spoons to make it easier) 1½–2 inches apart onto buttered cookie sheets, and bake in a 375° oven for 10–12 minutes, until lightly browned. Cool on a rack, and store in airtight tins. Makes 5–6 dozen.

INGREDIENTS FOR THREE TEXTURES OF THE CHOCOLATE-CHIP COOKIE

1) The Basic Chocolate-Chip Cookie

INGREDIENTS

1 cup plus 2 tablespoons all-purpose flour
½ teaspoon baking soda
½ teaspoon salt
½ cup (¼ pound) butter, preferably unsalted
5 tablespoons granulated sugar
5 tablespoons dark brown sugar, packed
1 egg
½ teaspoon vanilla extract
6-ounce package (1 cup) semi-sweet chocolate bits

Follow the Basic Method. These make solid, crisp cookies.

2) A Cake-y Chocolate-Chip Cookie

Add to the ingredients of The Basic Chocolate-Chip Cookie ½ teaspoon baking powder (sift with other dry ingredients) and 1 egg (2 eggs total). Bake in a 350° oven for 12–14 minutes. Makes a softer cookie with a cake-like texture.

3) A Crisp and Chewy Chocolate-Chip Cookie

☐ *Add 2–3 tablespoons cold water to the dough with the vanilla, following the Basic Method. Space 2 inches apart on cookie sheets.*

CHOOSE THE TEXTURE YOU PREFER, THEN VARY THE FLAVORINGS:

For Nut Lovers

☐ *I think Chocolate-Chip Cookies are naked without nuts. Add ½ cup chopped walnuts or pecans to the dough with the chocolate chips.*

Coconut Chocolate-Chip Cookies

☐ *Coconut adds lovely flavor and a rich moistness to these cookies. Add ¾ cup freshly grated coconut to the ingredients of any of the 3 basic recipes, beating it into the dough with the chocolate chips. Fresh coconut is best, but packaged unsweetened grated coconut is the next best, available in health-food stores. If using sweetened coconut, cut white and brown sugars down to 4 tablespoons each.*

Mocha Chocolate-Chip Cookies

☐ *Coffee adds a rich bittersweet flavor to these cookies. Cream 2 teaspoons powdered instant coffee with the butter and sugars.*

Mint Chocolate-Chip Cookies

☐ *For the chocolate/mint lovers of the world. Use all granulated sugar, omit vanilla, and add ¾ teaspoon mint extract to the batter with the egg. Bake in a 350° oven for 12 minutes.*

Additional recipes, page 168.

American Know-How

Getting More for Your Meat Dollars

10 *lb. chuck*

+ 3 *sharp knives*

= 20 *servings*

Michael Halsband

The chuck, one of five "primal cuts" in the be forequarter, is one of the most versatile, ec nomical cuts of meat. With a few deft mane vers of a boning knife, you can transform a 10-pou pot roast (purchase for $25 and up) into Chinese-sty pepper steak, beef scalloppine, or fondue cubes. He Evan Lobel, the fifth generation in a family of talent butchers and cooks, shows you how. The whole c eration takes about an hour. *(Continued on page 1*

by Liza Wick

1

Trim the chuck of all outer fat—it has plenty of interior marbling. Use a 7-inch boning knife to cut out small top section, part of the "chicken steak."

2

First, feel with your fingers for the line of the blade bone, then run your knife right under the meat and along the bone, parallel to it, scooping out the section of meat gently—no need to pull or tug.

3

Trim away fat, and "skin" section of the [illegible] Slip [illegible] sharp edge of [illegible] with [illegible] ger. [illegible] nd, [illegible] towards [illegible] detach [illegible]

4

This section can be left as a small London broil. If very thick, cut into two thinner pieces, as shown here. Grill 4–5 minutes per side under preheated broiler—no basting necessary.

5

Using a very sharp 14-inch knife, Evan slices strips for Chinese-style pepper steak from this section as well. Carve against the grain.

6

Stir-fry the strips, enough here for two people, i n skillet or wok with oil, garlic, scallions, snow peas, oyster sauce.

ft: Evan Lobel, of w York's prime cher shop, Lobel thers, with lloppine, fondue at, stroganoff slices, per steak, cubes for w and chopped at, and bones for ck. If your market s not have large s of meat ready- kaged, ask the cher for a 10-pound ce of center-cut ick. As chuck is mally fatty, choice ade will be fine. ok for firm, bright l meat—exterior fat ould be white or am-colored. Chuck eminently suitable slow-cooking, so u can simply tie tire piece once ound with twine, own in hot fat, then ise with vegetables stock or wine about ee hours. The pot st will serve 10–12.

7

You don't need to splurge on tenderloin for fondue meat! Evan cuts remaining portion of this first section into 3 strips, ½–¾-inch thick, then (below) into cubes.

8

This amount of fondue meat is ample for two. If you prefer, though, simply slice the strips for more pepper steak. Fondue from chuck will be very tasty—cook in bubbling broth or oil. Serve with hot green sauce, béarnaise sauce, spicy horseradish mayonnaise.

9

The yield: fondue, pepper steak, or London broil from first section of chuck—enough for 3–4 meals for two.

10

Before dividing the second section, you must remove the large blade bone, which now rests on top. Slide the small knife closely underneath and carefully cut along the bone. Lift bone off and save for stock.

11

If there is a chunk on the end that detaches easily, use it for chopped meat (it's a little too tender for stew), or slice to add to pepper steak.

12

13

"Scoop" out the large second section just as you did the first, dividing it from the bottom piece at the natural seam of fat and membrane.

14

Trim off exterior fat and "skin" the piece if necessary. If you like, use this entire section for a very flavorful stew. Cut meat into 2-inch chunks, or even a bit smaller.

15

Alternately, slice half the section for beef stroganoff—cut pieces a bit thicker than ¼ inch, then into strips slightly wider than those for pepper steak.

16

Evan divides the rest of the section into minute steaks. Use the large knife to slice four ¼-inch-thick steaks. Pan fry them as they are or turn them into scalloppine.

17

Place steaks on waxed paper or plastic wrap. Cover with another sheet, pound with the flat side of a cleaver or back of a skillet. The steaks aren't tough, so don't pound hard!

18

The second section yields scalloppine, stroganoff meat, and a little extra for chopped meat.

19

Third section: Used for stew or chopped meat, almost interchangeably. If there is a small, compact piece of meat on the end, slice or cube it to add to stroganoff or fondue meat.

20

Use boning knife as a feeler to remove the section from backbone. Leave any scrappy meat attached to bone to add flavor to stock.

21

The meat on this final section tends to fall apart into chunks naturally, so don't worry about dividing it too precisely. Once finished, wrap the meat in meal-sized packages. Use polyethylene-coated freezer paper, press out all air, close package tightly, tape, and label. Store in freezer up to 6 months.

SWEET AMERICANS

By B. J. Cutler

Because some of the finest white wines are quite dry, such as Meursault from Burgundy and Chardonnay from California, many consumers associate dryness (actually the lack of sugar in wine) with high quality. They overlook the fact that some splendid wines, for example the golden nectars from Sauternes and the Rhine, are extremely sweet.

Sweet wines are more compatible with food than most people imagine. Fifty years ago the French, who know a bit about cuisine, served their unctuous Sauternes with grilled meats and fish. They may be a bit much for today's tastes, but we could emulate the French practice of sipping very sweet wines with rich pâtés, like foie gras, and with blue-veined cheeses and ripe fruit. And even if dessert is not served, there is no more civilized way of ending a meal than with a glass of fine dessert wine.

Spectacular new dessert wines are the perfect finishing touch for a truly memorable meal

The United States has made swift advances in the last decade, making interesting wines that range from slightly sweet to luscious. Most of the progress has been made on the West Coast, where vintners should soon be able to challenge their European colleagues who benefit from centuries of tradition.

The progress has come none too soon, for white wine, now widely offered as an apéritif and at cocktail parties, can be a mixed blessing. If the wine is both dry and good, it makes a sensible before-dinner beverage. But many imported jug wines are not dry but thin and acidic, and a couple of glasses of such stuff is no favor to an empty stomach. Fortunately, domestic wines with a touch of sweetness [illegible] And they are available in all price classes.

The large producers often place the name Rhine on their inexpensive semi-sweet blends of several grape varieties to distinguish them from their Chablis wines, which usually are drier. Almadén offers a Californian Mountain Rhine ($4.30 for 1.5 liters [illegible] patterned on Germany's popular Liebfraumilch. This jug-style wine is pale, with a shy bouquet and a soft, sweet flavor. Gallo has two entries, Mountain Rhine, which is slightly sweet, and Mountain Rhine Garten, which is sweeter (each $2.75 for a regular bottle and also available in jugs). Both are pale, fruity, clean, and good value for the price. Paul Masson Rhine ($2.99) is pale gold in color and less sweet than most wines in its class. It comes in a reusable glass carafe that is fine for serving wines at table from larger bottles. In its Chateau La Salle ($3.90) Christian Brothers has chosen to make an original wine, fruity, perfumed, and good with dessert. All the above wines are best served very well chilled.

When one turns to varietal bottlings, the Chenin Blanc grape, from the Loire Valley in France, is shifty as a halfback. It can yield a bone-dry wine, a golden dessert wine, or anything in between. Willow Creek's 1978 California Chenin Blanc ($3.40) is low in alcohol, only 10.5 percent, clean, fruity and semi-sweet. A versatile bargain, it can be served at cocktail time, luncheon, and with chicken dishes and desserts. San Martin 1978 California Chenin Blanc ($3.45) is a pale, slightly sweet example that will work as an apéritif and with cold fish dishes. At $3.29 a bottle, Bel Arbres Vineyards' 1977 Napa Chenin Blanc is easy to serve after dinner with a mint or cookie. Wente Brothers Blanc de Blancs ($3.79) is pale and fruity with an agreeably sweet flavor; use it for apéritif and dessert. Mirassou's 1978 Monterey Chenin Blanc ($3.99) is a bit more golden than most and is best at the end of a meal.

For a bit more money, four Chenin Blancs are outstanding. Parducci's 1978 vintage from Mendocino County grapes ($4.79) is stylish and delicious in the semi-sweet class. Chateau Ste. Michelle's 1978 Chenin Blanc ($6.29) shows that the grape thrives as far north as Washington State and is full, soft, and sweet. Robert Mondavi is known for his Chenin Blanc, and his Napa Valley 1978 ($6.70) is most successful: pale, fruity, semi-sweet, and equal to a fine German wine. Grand Cru Vineyards labels its 1977 Chenin Blanc "Slightly Sweet" ($6.75). This refined low-alcohol wine is good with food and appealing enough to serve by itself.

The distinguished Johannisberg Riesling grape yields two distinct types of wine here: if vinified dry, a fine table wine, and if late-picked, a dessert wine. When the growers are lucky, the *botrytis cinerea* mold (known as "noble rot" in France) will attack the grapeskins, concentrating the sugar and flavor and vastly improving the wine's quality. These wines cannot be cheap but they are beginning to compete with German auslese, spätlese, and beerenauslese wines, and are worth their cost.

Tualatin Vineyards in Oregon has made a 1978 White Riesling (another name for the Johannisberg) from grapes grown in Washington's nearby Yakima Valley. At $6.19 a bottle, it is a soft, clean, versatile semi-sweet wine that can go from apéritif time through dessert. San Martin Winery's 1977 Soft Johannisberg Riesling ($6.09) is low in alcohol in the German style, golden, rich, and sweet: a sipping wine. Chateau Ste. Michelle 1978 Washington State Johannisberg Riesling ($7.25) is fruity and lively, with a good balance between its sugar and acid. A success.

Robert Mondavi's 1978 Napa Valley Johannisberg Riesling ($7.15) benefitted from botrytis and is subtle, semi-sweet, well made, and could have come from the Rhineland. Felton-Empire's 1979 late-picked Sonoma White Riesling ($9.50) has only 8.5 percent alcohol but shows class, a full fruity bouquet, and a fine sweet flavor. Almadén's Charles Lefranc 1976 late golden San Benito County Johannisberg Riesling ($8) is a dark colored, full, rich sweet dessert wine with a long aftertaste. And Buena Vista's 1978 late harvest 1978 Mendocino Johannisberg Riesling ($6.50) is pale gold, with botrytis in the bouquet and sweet and lively in flavor. For dessert and sipping by itself.

With a surplus of red wine grapes in California, some vineyards have been using them for white wine by quickly separating the juice and skins after crushing. *(Continued on page 160)*

Bacardi coladas.

Icy, creamy, easy.

Mmmm! Banana Colada
Blend ½ ripe banana, 1 oz. cream of coconut, 1½ oz. Bacardi light or dark rum and ½ cup ice cubes. Serve garnished with a banana wedge.

Oooh! Strawberry Colada
Blend 6 whole fresh or frozen strawberries, 1 oz. cream of coconut, 1½ oz. Bacardi light or dark rum and ½ cup ice cubes. Serve garnished with whole berries.

Ahhh! Piña Colada
Blend or shake 2 oz. unsweetened pineapple juice and 1 oz. cream of coconut (or use prepared mix) with 1½ oz. Bacardi light or dark rum and ½ cup ice cubes. Serve garnished with a pineapple spear.

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Good spirits

continued from page 158

Sutter Home 1979 California White Zinfandel ($4.69) offers the palest pink color, a fresh bouquet, and a delicious sweetish taste. Because of its unusual color it makes an interesting apéritif. But it has the body to accompany soufflés, quiches, egg dishes, and chicken and tuna salads. In 1977 Grand Cru Vineyards made its "Slightly Sweet" Alexander Valley Pinot Noir-Blanc from grapes usually used to produce red Burgundy-style wines. In French this wine is called "oeil de perdrix" because its pale pink color resembles a partridge's eye. Fruity and with good body, this $7.15 bottle can take you from apéritif through roast chicken.

Gewürztraminer, the "spicy traminer" grape from Alsace and Germany, is usually vinified dry in California in the French manner. Dry Creek Vineyard harvested late in 1978 after the grapes were mildly attacked by botrytis. The result ($8.95) is a pale gold, intriguing wine that combines the spicy flavor of the Gewürztraminer with the sweetness of botrytis grapes. Another unusual bottle: though Chardonnay is almost always dry, Alexander Valley Vineyards' 1977 late-harvest Chardonnay ($10.95) is a sweet wine with considerable breed and can compete with German auslese.

The Muscat grape grows in almost every country where wine is made, and few people are neutral about it. Its distinctive flavor—some say melony, some say citrusy, and some say "ugh"—causes you to love it or leave it. Robert Mondavi's 1976 Napa Valley Moscato d'Oro ($6.95) should make many Muscat converts. Its fruity-floral bouquet and original not-too-sweet flavor make it an interesting wine with dessert or to be sipped by itself. Sutter Home 1979 California Muscat Amabile ($4.19) is straw-colored, quite sweet, and has a strong Muscat flavor and a hint of honey. Perfect as an apéritif or with cookies.

Buena Vista has taken the Sauvignon Blanc, one of the grapes used in true Sauternes, picked it late and produced its 1977 Mendocino Sauvignon Blanc ($4.99). The result: a golden, sweet wine with the grape's characteristic grassiness

Parducci's 1978 Mendocino

from the sel-

dry, so naturally California's inven

sweet red

($4.95 for a

wine made from Zinfandel

late

Valley

late-harvest Zinfandel ($7.99 for a half bottle) is similarly successful, a rich, natural wine so powerful that it recalls a strong port.

Both are close to 16 percent in alcohol, about as high as you can get without fortifying a wine. Fortunately they are expensive, so one isn't tempted to consume too much. ■

American sampler

continued from page 153

Maryland crabmeat with green goddess sauce and corn pancakes

INGREDIENTS FOR CORN PANCAKES

2 cups fresh or frozen corn kernels, cooked
¼ cup heavy cream
2 eggs
¼ cup flour
½ teaspoon baking powder
½ teaspoon sugar
½ teaspoon salt
¼ teaspoon white pepper
Pinch cayenne (ground red pepper)
Pinch nutmeg
2 tablespoons unsalted butter

INGREDIENTS FOR GREEN GODDESS SAUCE AND FINAL ASSEMBLY

2 egg yolks
1 teaspoon shallot, finely minced
½ teaspoon Dijon mustard
2 tablespoons fresh lemon juice
¾ cup olive oil
½ teaspoon salt
Dash cayenne
3 tablespoons heavy cream
2 tablespoons Italian parsley, finely chopped
1 tablespoon fresh tarragon, finely chopped (if fresh tarragon is not available, substitute tarragon leaves preserved in vinegar; do not use dried tarragon)
2 tablespoons chives, minced
5 anchovy fillets, finely diced
12 warm corn pancakes
1 pound fresh Maryland or Florida backfin lump crabmeat, picked over to remove cartilage
Lime wedges to garnish

METHOD FOR CORN PANCAKES

☐ Place all ingredients except butter in blender or bowl of food processor and process 10 seconds using steel blade. Make sure no lumps of flour remain. Remove to medium bowl or pitcher and refrigerate at least 1 hour. May be prepared up to 1 day in advance.

Melt butter in small skillet over medium heat. Drop batter into skillet with a tablespoon to form 2-inch rounds and cook until edges begin to brown. Turn and cook briefly on other side. Remove to a plate and keep warm. Repeat with the remaining batter. Makes 12–14 pancakes.

METHOD FOR GREEN GODDESS SAUCE AND FINAL ASSEMBLY

☐ Put egg yolks, shallot, mustard, and lemon juice in food processor with steel blade and mix until blended.

☐ *Slowly add olive oil* through feed tube, a few drops at a time, until a thick mayonnaise forms. Season with salt and cayenne. May be prepared up to 2 days in advance.

☐ Add heavy cream, parsley, tarragon, chives, and anchovies and process 10–20 seconds, or until well mixed. Correct seasonings.

☐ Serve 2 warm corn pancakes per person, each topped with three lumps of crabmeat. Garnish with lime wedges, pass green goddess sauce separately. Serves 6.

Bisque of littleneck clams with curry and saffron

INGREDIENTS

1 tablespoon curry powder
2 tablespoons leek, diced (white part only)
2 tablespoons fennel, diced (if unavailable, substitute fresh celery)
1 cup clam juice
12–18 littleneck clams, well scrubbed
½ teaspoon saffron threads
½ teaspoon fresh herbs (such as thyme, oregano, marjoram, or Italian parsley)
2 cups fish velouté (see recipe)
2 egg yolks
½ cup heavy cream
3 tablespoons tomato, peeled, seeded, and diced
Salt
White pepper
Cayenne

METHOD

☐ Toast curry powder on a square of aluminum foil in preheated 325° oven 8–10 minutes. Set aside.

☐ Blanch leek, fennel in boiling water in a small saucepan 2 minutes. Refresh under cold running water, pat dry, set aside.

☐ Bring 1 cup clam juice to a boil in a heavy saucepan. Add clams, cover. Remove from heat, set aside until clams open. Remove clams (in their shells) to a bowl, set aside until ready to serve.

☐ Add toasted curry powder, saffron threads, herbs and fish velouté to clam juice remaining in saucepan. Stir over medium heat until simmering. Continue to simmer 10–15 minutes.

☐ Mix egg yolks and heavy cream together in a bowl. Slowly whisk a few tablespoons of hot clam juice mixture into egg yolk-cream mixture. Then slowly whisk egg yolk mixture into soup. Do not boil or soup will curdle.

☐ Add tomato, reserved leek and fennel to soup. Stir over low heat 2 minutes. Season to taste with salt, white pepper, and cayenne.

☐ Place 2–3 clams in their shells in each of six warm soup bowls. Ladle soup over clams and serve immediately. Serves 6.

Continued on page 162

Twenty open-ended propositions.

There's an opening at the end of each Parliament Lights cigarette.

Our famous recessed filter. It keeps your lips from touching the tar that builds up on the tip.

And that, we propose, is quite an advantage over flush filter cigarettes.

Agree? Good.

In the end, we knew you'd be open-minded.

Only Parliament Lights has the famous recessed filter.

Soft Pack,

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health

continued from page 160

Fish fumet

INGREDIENTS

3–4 pounds fish heads (gills removed) and bones of non-oily, mild flavored fish, such as bass, flounder, tilefish, etc.
2 carrots, peeled and sliced
1 onion, quartered
2 cloves garlic, unpeeled and lightly crushed
1 branch celery
1 leek, including green top, washed and halved lengthwise
4–5 sprigs Italian parsley
Bouquet of herbs (thyme, bay leaf, oregano, fennel, and marjoram)
1 cup dry white wine
Salt
White pepper

METHOD

☐ Wash fish heads and bones under cold running water until water runs clear. Place in large heavy pot and cover with water at least 3 inches above bones. Bring to a simmer and skim. Add remaining ingredients except salt and pepper and simmer, partially covered, 30–40 minutes.
☐ Strain through cheesecloth into a heavy-bottomed nonaluminum saucepan and reduce until 4 cups liquid remain. Season with salt and white pepper to taste. Refrigerate until ready to use. Makes 4 cups; 3 cups for use in fish velouté, 1 cup for use in medallions of red snapper.

Fish velouté

INGREDIENTS

3 cups fish fumet (see recipe)
3 tablespoons unsalted butter
4 tablespoons flour

METHOD

☐ Bring 3 cups fish fumet to a simmer in a large heavy pot over medium heat. Melt butter in a heavy-bottomed saucepan and add flour all at once. Whisk until blended and free of lumps. Lower heat and cook, stirring with a wooden spoon, 2–3 minutes. Do not allow to color. Remove from heat and add hot fish fumet. Whisk until well blended.
☐ Return pot to stove and cook over low heat, stirring, until mixture comes to a boil and thickens. Lower heat and simmer 20–30 minutes. Skim. Refrigerate until ready to use. Makes 4 cups; 2 cups for use in bisque or [illegible] and 1 cup for use in medallions of red snapper.

Salt-cured turkey

INGREDIENTS

2 tablespoons Szechuan peppercorns
6 tablespoons kosher salt
2 tablespoons brown sugar
1 small turkey (about 7 pounds), washed and dried

METHOD

☐ Toast peppercorns 5 minutes in a small skillet over low heat. Cool, place in a small bowl with salt, brown sugar. Place turkey in a glass, stainless steel, or enamel pan. Rub peppercorn mixture all over bird, inside and out, cover with plastic wrap. Refrigerate 1 week, turning once a day.
☐ Remove turkey from pan and rinse quickly under cold water, pat dry, and truss. Place on large plate.
☐ Pour water to a depth of 4 inches into a steamer large enough to hold the turkey and the plate. Bring to a boil and insert the steaming rack. Place the turkey and the plate on the rack. If you do not have a steamer, place the turkey and plate on a support such as 2 tin cans (tops and bottoms removed) within a large kettle or pot. It is important that the steamer rack is high enough to keep the turkey from coming into contact with the water. Cover tightly, steam 40–50 minutes or to 165° on a meat thermometer, making sure that there is always enough water in the pot to generate lots of steam. Turn off heat, leave covered 15 minutes. Remove turkey from steamer, cool and refrigerate. When ready to serve, slice thinly and serve with wild-rice salad and cranberry horseradish whipped cream. Serves 10–12 as an appetizer.
Note: If desired, the turkey may be smoked over hickory 2–3 hours after steaming. Or, for a brown color, roast in a hot oven after steaming until brown, basting occasionally. This results in a browner, but drier bird.

Cranberry horseradish whipped cream

INGREDIENTS

½ cup fresh cranberries
1 tablespoon sugar
3 tablespoons orange juice
1 cup heavy cream
½ teaspoon dry mustard
½ teaspoon salt
1 teaspoon Japanese wasabi powder (optional)
2 tablespoons horseradish, freshly grated (if fresh horseradish is not available, prepared may be substituted making sure to remove as much liquid as possible by squeezing between a double thickness of paper toweling)

METHOD

☐ Bring 3 cups water to a boil in a medium saucepan. Add cranberries and blanch 1 minute. Drain and reserve.
☐ Boil sugar and orange juice together in a skillet over medium heat until syrupy. Add cranberries and cook, tossing, until coated and glazed. Reserve.
☐ Whip heavy cream with mustard, salt and wasabi powder in medium bowl until peaks form. Fold in horseradish and cranberries. Serve immediately. Serves 6.

Wild rice salad

INGREDIENTS FOR VINAIGRETTE

½ teaspoon shallot, finely minced
1 teaspoon powdered beef bouillon
½ teaspoon Dijon mustard
3 tablespoons sherry wine vinegar
6 tablespoons olive oil
Freshly ground black pepper

INGREDIENTS FOR SALAD

½ cup carrot, diced
¼ cup celery, diced
3 cups wild rice
¼ cup red onion, diced
2 tablespoons Italian parsley, finely chopped

METHOD FOR VINAIGRETTE

☐ Combine shallot, beef bouillon, mustard, and vinegar in a small bowl. Whisk until blended. Slowly whisk in olive oil and season to taste with pepper. Set aside.

METHOD FOR SALAD AND ASSEMBLY

☐ Bring 3 cups water to a boil in a medium saucepan. Add carrot and celery and blanch 3–4 minutes. Refresh under cold running water. Drain, pat dry, and reserve.
☐ Bring 6 cups water to a boil in a large pot. Slowly add wild rice. Cover and lower heat to maintain a low boil. Cook 30–40 minutes or until done. Drain.
☐ Combine blanched carrots and celery in large bowl with red onion and vinaigrette and toss. Add wild rice and parsley and toss gently. Correct seasonings. Serve at room temperature. Serves 6.

Medallions of red snapper with pink grapefruit

INGREDIENTS

Zest, flesh, and juice of 2 small pink grapefruit (or enough to yield 18 sections and ½ cup juice)
2 stalks celery, peeled, and julienned into 2-inch sticks
2½ pounds fillet of red snapper
4 tablespoons unsalted butter, softened
Salt
White pepper
Cayenne
1 cup fish fumet (see recipe)
1 cup fish velouté (see recipe)
2 tablespoons tomato, peeled, seeded, and diced
1 tablespoon pink peppercorns
2 egg yolks
¾ cup heavy cream

METHOD

☐ Remove grapefruit zest with a vegetable peeler in long, wide strips. Cut strips with a knife into very fine julienne. Blanch in medium saucepan 2–3 minutes. Refresh under cold water, pat dry, and set aside.
☐ Remove remaining white pith with a knife and discard. Section the grapefruit and discard seeds. Reserve 18 sections in a warm oven. Squeeze remaining pulp into a small bowl to yield ½ cup juice and set aside. Blanch the celery in a medium saucepan 2 minutes. Refresh under cold water and pat dry. Reserve in a warm oven with the grapefruit sections.

☐ Cut snapper into 18 slices approximately 2 inches wide, 3 inches long, and ¼ inch thick. Lightly coat the bottom and sides of a shallow skillet just large enough to hold the snapper fillets in 1 layer with ½ tablespoon of the butter. Use another ½ tablespoon butter to coat 1 side of a piece of wax paper large enough to cover the skillet. Place the fillets in the skillet side by side. Season with salt, pepper, and cayenne to taste. Add fish fumet and grapefruit juice. Cover with wax paper, buttered side down, and bring to a simmer. Poach fillets over low heat until they are just cooked, about 3–4 minutes.

☐ Carefully pour off fish-cooking juices into a heavy-bottomed saucepan. Leave fillets in pan covered with wax paper and reserve in warm oven.

☐ Reduce the cooking juices over medium heat until ½ cup remains. Add fish velouté and bring to a simmer, stirring with a wooden spoon. Lower heat, add tomato and peppercorns and cook 2–3 minutes longer. Set aside.

☐ Whisk egg yolks with cream in a small bowl. Slowly add 2–3 tablespoons hot fish sauce to egg-cream mixture. Then slowly whisk egg-cream mixture into fish sauce. Do not boil or sauce will curdle. Slowly whisk remaining butter into the sauce.

☐ Spoon 3 tablespoons of the sauce in the center of each of six warm plates, forming a circle with the sauce. Place three slices of red snapper on top of the sauce, alternating slices of the fish with the julienned celery. Garnish each plate with three sections of the grapefruit and a small amount of grapefruit zest. Serve immediately. Serves 6.

Breast of duck with Zinfandel and pears

INGREDIENTS FOR DUCK BREASTS AND STOCK

3 5½-pound Long Island or Muscovy ducklings
¼ cup olive oil
1½ teaspoons sugar
1 cup carrots, finely chopped
1½ cups onion, finely chopped
2 tablespoons shallot, finely chopped
4 cloves garlic, peeled and crushed with back of a spoon or knife
4 cups water
Bouquet garni made with parsley, thyme, and bay leaf
1½ cups tomatoes, peeled, seeded, and chopped
1 teaspoon salt
Freshly ground pepper

INGREDIENTS FOR MARINADE

1 tablespoon shallots, finely minced
1 large clove garlic, peeled, and crushed with the back of spoon or knife
¼ teaspoon thyme
¼ teaspoon whole black peppercorns
1 bay leaf
Few sprigs fresh parsley
½ cup Zinfandel wine

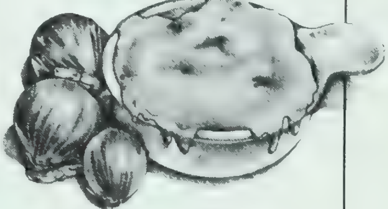
Continued on next page

Cornelius

for Corning

You know that thick, rich onion soup you can only get in a French restaurant? Well, now you can get it at home *(chez vous!)*—complete with a luscious, golden cheese crust. And here's a special touch: just before serving, you cut a hole in the crust and pour a port-wine mixture through it. To cook and serve, you'll want to grab some Grab-It™ bowls—those handy, individual Corning Ware® dishes that go right from the broiler to the table.

The Upper Crust.



6 T. butter
6 large Spanish yellow onions, sliced
2 qts. beef stock or 6 10¼-oz. cans of beef broth
Salt and pepper to taste
Butter or peanut oil
6 slices of French bread, approximately ½″ thick
½ lb. Gruyere or Swiss cheese, grated
6 egg yolks, lightly beaten
6 oz. port wine

Melt butter in large saucepan. Cook onions over lowest heat until limp but not brown. Add beef stock; salt and pepper. Simmer 15 min. over medium heat. Puree hot soup in batches in a blender or processor.

Heat butter or oil in skillet; brown bread on both sides. Combine egg yolks and port in bowl; reserve.

Place one slice of bread in each of 6 Grab-It bowls; pour in soup, sprinkle cheese over. Place under preheated broiler for one minute or until cheese is melted and slightly brown. Cut crust of cheese with a tablespoon and pour in ¼ cup of egg mixture. Serves 6-8.

Look before you cook.

If you've ever wondered whether you can put your Pyrex® ovenware under the broiler (the answer is "no") or your Corelle® dishes in the oven (the answer is "yes"), here's a handy chart that tells all. You'll be happy to see there are more "do's" than "don't's." So *do* enjoy our products!

	CONVENTIONAL OVEN	TOP OF STOVE	MICROWAVE	BROWNING UNIT IN MICROWAVE	BROILER OR TOASTER OVEN	FREEZER
CORNING WARE cookware	Yes*	Yes	Yes	Yes	Yes	Yes
CORELLE dinnerware	Yes	No	Yes	No	No	Yes
CORNING WARE microwave browning dish or grill	No	No	Yes	Yes	No	No
PYREX ovenware or covers (clear, tinted and decorated)	Yes	No*	Yes	No	No	Yes

DO NOT USE IN MICROWAVE: ware or accessories with metal parts; Corelle Expressions™ closed-handle cup, creamer or sugar dish.
*Except double boiler, teapot or percolator.

At your service, Cornelius

CORNING

continued from preceding page

INGREDIENTS FOR PEARS

6 Seckel pears, peeled and cored (or 3 large pears, peeled, cored, and sliced into 2-inch wedges)
1½ cups Zinfandel wine

INGREDIENTS FOR SAUCE AND FINAL ASSEMBLY

3 cups duck stock
3 teaspoons arrowroot
2 tablespoons Zinfandel wine
Pinch cayenne
Salt, freshly ground pepper
Olive oil or clarified butter
2 tablespoons butter, softened

METHOD FOR DUCK BREASTS AND STOCK

☐ Remove wings from duck breast at ball and socket joint using a sharp knife leaving the maximum amount of meat on the breast. Reserve wings, neck, and gizzards for stock. Remove legs and thighs in one piece. Reserve for another use. Remove and discard any excess fat from carcass.

☐ To separate breasts from carcass, locate breastbone ridge with finger. Cut along this ridge through fat layer only. Hold knife flat against ridge and by scraping gently downward, remove meat from carcass in one piece, one breast at a time, being careful to work around wishbone. Reserve carcass for use in soup or stock.

☐ Working with one breast at a time, place skin-side down on work surface and separate meat in one piece from fat and skin. Repeat with other breast. Remove tendons and trim any visible membranes or cartilage. Repeat with the other ducks until you have six breasts. Set aside.

☐ Chop neck, gizzards, and wings into 1-inch pieces using a cleaver or sharp heavy knife. Sauté the pieces in hot olive oil in a large skillet over high heat until golden brown, stirring occasionally to prevent burning. Sprinkle with sugar and continue stirring over flame 2–3 minutes.

☐ Pour off all but 1 tablespoon of fat. Add carrots, onions, shallot, and garlic to duck in skillet and cook over medium heat, stirring occasionally, until onions are soft and golden. Remove from skillet and place in large stock pot.

☐ Over low heat deglaze skillet with water, [illegible] ging to sides [illegible] k pot with [illegible] ered 2–3 hours.

☐ S[illegible] 15 m[illegible] Skim off [illegible] refrigerating

METHOD FOR [illegible]

☐ [illegible]

[illegible]

METHOD FOR PEARS

☐ Place pears in a small nonaluminum saucepan and add the Zinfandel. Cover and bring to a boil. Lower heat and simmer until pears are tender when pierced with a fork (timing will depend on the ripeness of the pears). Remove from heat, and transfer pears to a small bowl until ready to use. Transfer the pear-poaching liquid to a medium saucepan.

METHOD FOR SAUCE AND FINAL ASSEMBLY

☐ Strain duck stock into pear-poaching liquid. Bring to a boil and reduce by half, to 3 cups, about 35–45 minutes. Skim if necessary.

☐ Whisk together arrowroot and Zinfandel in small bowl. Slowly add to the stock-wine reduction over low heat while whisking continuously until sauce thickens. Season with cayenne and salt and pepper to taste Set aside.

☐ Remove breasts from marinade and pat dry. Reserve marinade. Pour enough olive oil or clarified butter into a heavy pan, large enough to hold breasts in one layer, to coat bottom of pan. Place over medium high heat. Add duck breasts to pan one at a time waiting 30 seconds between additions to ensure searing of meat. (Excess moisture from duck breasts added all at once would stew meat instead of searing it.) Sauté each breast until medium rare, about 2 minutes on each side. Remove to serving platter and keep warm.

☐ Pour off grease from pan. Strain marinade into pan and deglaze over high heat, scraping brown bits from sides and bottom. Reduce over high heat until just a film or glaze remains. Add pears, sauce, and 2 tablespoons softened butter. Correct seasonings and heat through.

☐ Slice duck breasts against the grain, into thin slices. Place in a fan shape on warm plate and garnish the duck breasts with pears. Surround them with small amount of sauce and pass the remaining sauce separately. Serves 6.

Pumpkin purée

INGREDIENTS

6 tablespoons unsalted butter
½ cup leek, diced, white part only
½ cup onion, finely diced
1 small pumpkin (or 3 cups canned)
2 tablespoons pumpkin seeds with shells on
Salt
¼ cup heavy cream
¼ teaspoon freshly grated nutmeg
White pepper
Cayenne

METHOD

☐ [illegible]elt 4 tablespoons of the butter in small [illegible] Add leek and onion and cook until [illegible]ot brown. Set aside.

☐ [illegible] [illegible]ut from pumpkin with a small [illegible]ard. Cut pumpkin meat into [illegible] 2 tablespoons for toasting. Steam the

☐ In dry skillet toast reserved pump[illegible]n seeds until light brown. Salt and reserv[illegible]

☐ Purée leek-onion mixture 20 seconds[illegible]n food processor with steel blade. Ad[illegible] pumpkin meat and process 10–15 seco[illegible]s until mixture is puréed. Remove to a he[illegible]y saucepan.

☐ Cook pumpkin purée over low heat [illegible]til thick, approximately 15 minutes, stir[illegible]g from time to time with a wooden spo[illegible]n. Add heavy cream, remaining 2 tab[illegible]-spoons butter, nutmeg, salt, white pep[illegible]r, and cayenne to taste. Serve hot, garnis[illegible]d with toasted pumpkin seeds. Serves 6.

Granité of Concord grapes

INGREDIENTS

12 ounces frozen concentrated Concc[illegible] grape juice
4 tablespoons lemon juice
Concord or other dark grapes for garn[illegible] (optional)

METHOD

☐ Partially defrost grape juice in a s[illegible]all bowl and add lemon juice. Place in sha[illegible] tray and freeze until barely frozen.

☐ Remove from freezer and beat with [illegible]x-er rapidly to break up ice crystals.

☐ Chill six small stemmed glasses. Pl[illegible]ce equal amounts of granité in each glass [illegible]nd garnish with tiny bunches of grapes if de-sired. Serves 6.

Macadamia-nut roulade with lime curd and pineapple-ginger cream

INGREDIENTS FOR MACADAMIA-NU[illegible] ROULADE

4 eggs, separated
1 cup sugar
1 level teaspoon baking powder
¼ teaspoon vanilla
3½ ounces macadamia nuts, coarse[illegible] ground

INGREDIENTS FOR LIME CURD

3 heaping tablespoons lime zest, gra[illegible] (4–5 limes)
4 egg yolks
4 tablespoons unsalted butter
½ cup sugar
½ cup lime juice (3–4 limes)

INGREDIENTS FOR PINEAPPLE-GIN[illegible]R CREAM

1 very ripe pineapple (or 15¼ ounce[illegible] canned)
1 teaspoon gelatin
2 tablespoons rum
2 cups heavy cream
2 tablespoons confectioners sugar, s[illegible]
2 tablespoons crystallized ginger, chopped

METHOD FOR MACADAMIA-NUT ROULADE

☐ Brush a jelly-roll pan (15½ by 10[illegible] 1 inch) with melted butter. Line th[illegible] with wax paper and brush with melte[illegible]ter. Dust with flour and shake off exc[illegible]

"The Bread Spread" puts the extra *OH!* in the California Avocado.

The cool, mellow temptation of the California Avocado. Plus the little extra *zip* that comes with the touch of Miracle Whip salad dressing from Kraft. And suddenly, the Santa Barbara sandwich is in the making. Serve it at your next gathering, and you'll be in for lots of "oh's"—not to mention several "mm's"!

Santa Barbara Sandwiches

Rye bread slices
MIRACLE WHIP Salad Dressing
KRAFT Monterey Jack Cheese Slices
Alfalfa sprouts or finely shredded lettuce
Tomato slices
Crisply cooked bacon slices
California avocado slices, peeled
Monterey Mustard Sauce

For each sandwich, spread one slice of bread with salad dressing; top with cheese, half-alfalfa sprouts, tomato, bacon and avocado slices. Serve with

Monterey Mustard Sauce

1 cup MIRACLE WHIP Salad Dressing
¼ cup green onion slices
2 tablespoons KRAFT Pure Prepared Mustard
¼ cup fine salad dressing (plant onions and mustard, mix well. Chill.) Makes

KRAFT

Live Food from California

American sampler

continued from page 164

☐ Beat egg yolks in a large bowl until thick. Slowly add sugar and beat until thick and pale yellow in color. Beat in baking powder and vanilla. Add macadamia nuts in small amounts and combine thoroughly.
☐ Beat egg whites in a separate bowl until stiff. Add a few tablespoons of beaten egg whites to nut batter to lighten. Add rest of egg whites to nut batter and fold until whites are completely incorporated.
☐ Pour into prepared pan spreading batter evenly with a spatula. Bake in a preheated 350° oven 18–20 minutes. Remove from oven and set on a rack. *Immediately* cover top of roulade with a damp kitchen towel and allow to cool, at least 1 hour.

METHOD FOR LIME CURD
☐ Combine all ingredients in a heavy enamel-lined pan and cook over low heat, stirring occasionally until mixture is thick and coats the back of a wooden spoon. Do not allow to boil (take on and off heat if necessary) or eggs will curdle.
☐ Put into a nonaluminum container and cool with plastic wrap placed *directly* on surface of lime curd to keep skin from forming. Refrigerate until ready to use. May be made one day ahead.

METHOD FOR PINEAPPLE-GINGER CREAM AND FINAL ASSEMBLY
☐ Dice enough pineapple finely to make 1 cup. Set aside. Sprinkle gelatin over rum in top section of double boiler and let it soften. Dissolve over simmering water. Remove from heat and cool briefly.
☐ Whip heavy cream in medium bowl until it begins to thicken. Add gelatin mixture and confectioners sugar and continue beating until thick. Fold in pineapple and crystallized ginger and combine thoroughly. Refrigerate until ready to use. May be made one day in advance.
☐ To assemble, carefully remove towel from cake and sprinkle with confectioners sugar. Cover cake with a triple thickness of wax paper and invert. Remove pan and wax-paper lining. Trim rough edges of cake.
☐ Spread cake first with lime curd and then with pineapple-ginger cream. Using the triple thickness of wax paper as a guide, lift the cake and roll it up the long way, like a jelly roll, into a log. (Do not roll up the wax paper into the cake.) Use the wax paper to lift the roulade onto a serving board or platter. Remove the paper and refrigerate [illegible] in the refrigerator. Serve [illegible]

Miniature brownies

INGREDIENTS
2 ounces unsweetened chocolate
4 tablespoons unsalted butter
2 eggs
1 cup sugar
½ teaspoon vanilla
⅓ cup flour
Pinch salt
1 tablespoon powdered instant espresso coffee
½ cup coarsely chopped walnuts
Confectioners sugar (optional)

METHOD
☐ Melt chocolate and butter in a small saucepan. Remove from heat and cool slightly.
☐ Beat eggs and sugar in a medium bowl until fluffy. Add vanilla and chocolate mixture and combine thoroughly. Add flour, salt, espresso, and walnuts and mix well until just combined.
☐ Pour into a greased and floured 9-inch square pan and bake in a preheated 325° oven 25–30 minutes. Cool before cutting into bars. Cut 5 times across and 5 times down to yield 25 miniature brownies. Cut thin strips of wax paper and lay across brownies. Sprinkle tops with confectioners sugar. Lift off strips to leave pattern.

Pecan tartlets

INGREDIENTS FOR PASTRY
1 cup instant flour
Pinch salt
8 tablespoons unsalted butter, cut into pieces
2 tablespoons unsalted butter, melted

INGREDIENTS FOR FILLING
½ cup sugar
½ cup dark corn syrup
2 large eggs
4 tablespoons unsweetened butter, softened
½ teaspoon vanilla
Pinch salt
½ cup coarsely chopped pecans

METHOD
☐ Combine flour, salt, and butter in food processor with steel blade with on/off turns until it resembles cornmeal. Add ⅓ cup water through feed tube with machine running and process until a mass forms on blade. Remove from machine, wrap in wax paper and chill 2–3 hours.
☐ Roll out dough on lightly floured board to a 9-by-12-inch rectangle. Brush with melted butter; fold over one-third crosswise and brush with butter. Fold the other one-third on top (like folding a letter). Wrap in wax paper and chill about 1 hour.
☐ Roll out dough to a thickness of ⅛ inch. Cut with cookie cutter into circles to fit into 24 miniature tartlet or muffin tins. Press dough into bottom and sides of tins. Chill 1 hour.

METHOD FOR FILLING
☐ Cook sugar and corn syrup in a small saucepan over medium heat until sugar dissolves. Beat eggs in a medium bowl and gradually pour in corn syrup mixture, beating constantly. Add butter, vanilla, salt, and [illegible]s and combine thoroughly. Pour mixture into unbaked pastry and bake in a pre[illegible] 350° oven 30–35 minutes or until [illegible]. Remove from oven and cool slightly. Serve warm. Makes 24 tartlets. ■

Black and white cooking

continued from page 154

treated, dried, and perhaps cured after that. They also differ sharply from each other even within one color group. This is determined by the soil in which the plant grows, and climatic conditions (although peppercorns only grow successfully in the limited climates of the tropics). The soil and growing seasons show first; after that the processing. Pepper is much like wine in this way. Peppercorns historically have been named either for their place of growth or for the port of embarkation from which this valuable spice made its way around the world.

Irrespective of region there are certain quality standards for peppercorns that hold true. To be of first quality, peppercorns should be large and heavy. They should be without blemish and should not smell musty. Aside from texture, what gives us pleasure in a peppercorn—as in a coffee bean—is its essential oils. The fresher it is and the more recently ground, the more intense will be its taste. Therefore buy only in small quantities and store in the dark. Pepper's taste will also vary according to the way the pepper has been dried: in ovens, in sun heat, on the ground, suspended in baskets, over fire (and then the kind of fire) or over an aromatic boiling liquid.

When they grow, pepper berries have a gooey coating. Black peppercorns are half-ripened berries dried with the gooey coating on. White peppercorns are fully-ripened berries stripped of their gooey coating either by hand or in running water, then dried. There are a number of red peppercorns which are fully-ripened berries dried with their goo on, commonly sold ground as cayenne or ground red pepper. (These are not pink peppercorns which come from another plant altogether and are not true peppercorns.) There are green peppercorns which are half-ripe like the black peppercorns; but they are stripped of their goo and either packed in brine to retain freshness and softness, or freeze-dried for a similar and less-salty effect.

The complexity goes on since pepper's taste in food will vary by how long it has been cooked, whether the peppercorns have been cooked whole or ground, and in what medium—water, say, or fat—they have been cooked. Therefore, to learn to taste and appreciate the variousness of pepper takes much experimenting. Again, buy as many kinds as you can find, not just malabar and tellicherry and so forth, but also one kind from several different packagers. Put the peppercorns out on white paper; look at them; smell them whole. Then with a heavy pan or knife, crush a few of each kind of peppercorn. Do *not* use a peppermill, or the aromatic oils left by one peppercorn in the mill will contaminate the next. (In my kitch-

en I have separate mills for different varieties of pepper.) Now smell the cracked pepper. In as many pots as the number of peppers you want to compare, bring one cup of water to a boil. Put in equal amounts of cracked pepper. Let the peppers and water cook together for 10 minutes at a simmer. Remove half the liquid from each pan to labeled containers, leaving the peppers behind. Compare the tastes of these infusions hot, then cool, and taste again cold. In the meantime, let the rest of the water and the peppercorns continue to cook for an hour. Strain and add enough water to each sample so you have ½ cup liquid. Taste the long-cooked infusions hot and cold against each other and against the short-cooked infusions. You will find the differences startling.

Next, take one kind of peppercorn and cook it whole for 10 minutes in simmering water. Taste it against the other infusions of the same peppercorn. Cook the same peppercorn whole for an hour; compare again. Then melt some butter in two saucepans. To one add one kind of whole peppercorn, and to the other, the same peppercorn cracked. Cook for equal amounts of time, tasting periodically. Also, infuse ground and whole peppercorns in heated corn oil for both short and long times; compare with the water infusions. Again, you will be amazed by the differences. Finally, butter some bread and sprinkle some freshly cracked peppers on each bite. Compare the taste.

I find that, irrespective of pepper variety, all peppers become acrid and musty if cooked too long; that all peppers give up their flavors happily in waters and broths, and hoard them meagerly in fats; that very little flavor for the amount of pepper is released when the peppercorn is cooked whole; and that pepper scorches and becomes acrid very easily (beware burnt peppercorns on grilled steaks). You may have other reactions too, but at least you can now choose your variety of pepper carefully; add it to cooking foods at an intentional moment and vary the quantities according to the cooking medium.

Enough of the research; on to the recipes. I hope they will be the basis of experimentation. Do note the use of salt and pepper in sweet as well as spicy foods. Salt tends to balance sweetness, peppers to accentuate it.

Chicken baked in salt

INGREDIENTS

1 2½–3 pound chicken
Approximately 8–10 cups kosher salt

METHOD

☐ Rinse the chicken inside and out and pat dry. Pour about 2–3 cups salt, or enough to form a 1½-inch-thick base, in a deep baking dish just large enough to hold the chicken snugly. Place the chicken over the salt, breast side down. Do not press the chicken into the salt.

☐ Slowly pour more salt over and around the bird so that it is completely covered. Then pour a thick layer over the top.

☐ Place in a preheated 350° oven and bake 1½–1¾ hours. Remove from the oven, brush off the excess salt, and turn the chicken out of the pan so the breast is on top. Crack the salt crust and then carve. Serves 4.

Baked striped bass on sea salt with black pepper

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INGREDIENTS

1 3½-pound striped bass
Coarsely cracked black peppercorns
½ cup plus 1 tablespoon virgin olive oil
10–12 cups (about 2 pounds) coarse sea salt
½ cup fresh dill, very finely chopped
½ cup parsley, very finely chopped
Juice of 1 lemon

Continued on next page

Black and white cooking

continued from preceding page

METHOD

☐ Place the fish on its side and measure the thickest part. Figure your baking time at 10 minutes per inch. Clean the fish, cutting out the gills and wings but leaving the scales intact.

☐ Spread the pepper out on a sheet of wax paper. Brush the fish with the 1 tablespoon olive oil and lay the fish on its side on the pepper. Press the fish down so the pepper adheres to the fish on that side only.

☐ Line an ovenproof platter, just large enough to hold the fish, with the salt. Place the fish pepper-side-up over the salt. Pat the salt around the fish to coat to the backbone. Do not put any salt over the pepper-coated side.

☐ Place in a preheated 350° oven and bake for the appropriate time. Just before the fish is done, make the herb sauce by whisking together the dill, parsley, remaining olive oil, lemon juice, and salt to taste in a small bowl.

☐ To serve, starting at the head, roll back the skin. Then, gently lift off pieces of fish. When you have served the top side, remove the bone and begin serving the second side, leaving bottom skin on the platter. Serve with the herb sauce. Serves 3–4.

Devil's Kisses

(adapted from a recipe in The Anti-Steak, *a French cookbook, and reprinted in* Food in Vogue *by Maxime de la Falaise)*

INGREDIENTS

1 quart vegetable oil
3 large egg whites
2 tablespoons Parmesan cheese, freshly grated
⅛ teaspoon ground red pepper (cayenne)
⅛ teaspoon freshly ground black pepper

METHOD

☐ Heat the oil in a 2-quart saucepan until very hot but not smoking (375°). Meanwhile, beat the egg whites in a bowl until stiff peaks form. Fold in the cheese and the red and black peppers.

☐ *Immediately* begin dropping the batter by ½ teaspoons into the hot oil. Brown the balls on both sides. Remove with a slotted spoon and drain on paper towels. Continue cooking balls in this way until all the batter is used up. Serve hot as an hors d'oeuvre. Makes about 30 balls.

Note: The batter must be cooked as soon as it is mixed or the egg whites will begin to deflate.

Pepper Cookies

INGREDIENTS

¾ cup unsalted butter
½ cup sugar
3 large egg whites
Pinch salt
¾ cup all-purpose flour
1 tablespoon green peppercorns, drained, patted dry, and roughly chopped.
¼ teaspoon lemon zest, finely grated

METHOD

☐ Beat the butter in a bowl until light and fluffy. Gradually beat in the sugar. Beat the egg whites with the salt in a separate bowl until foamy. Add to the butter and beat just until blended. Fold in the flour, then the pepper and lemon zest.

☐ Drop the mixture by scant teaspoonfuls onto ungreased baking sheets, leaving at least 2 inches between the cookies. Bake in a preheated 350° oven 5 to 10 minutes, or until the edges are lightly browned. Cool on a rack. Makes about 48 cookies.

Variations: Substitute 1½ teaspoons freshly ground black pepper for the green peppercorns.

Poached pears in red wine and pepper

INGREDIENTS

6 pears
Juice of 1 lemon
1 quart dry red wine
¾ cup sugar
2 strips lemon zest
½ teaspoon black peppercorns, smacked with the broad side of a knife
2 whole cloves

METHOD

☐ Peel the pears, leaving the stems on. Core them through the bottom, leaving the stem and about ¾ inch of the pear on the top intact. Place the pears in a bowl of water with the juice of ½ the lemon. Set aside.

☐ Put the wine, 1 cup water, sugar, lemon zest, pepper, and cloves in a 4-quart stainless steel or enamel pan. Bring to a boil and simmer 5 minutes. Add the pears and cook until tender when pierced with a wooden pick or skewer. Timing will depend on the ripeness of the pears. As the pears cook, turn or bob them so that they color and cook evenly.

☐ Remove pears to a plate to cool. Reduce the poaching liquid over high heat to ¾ cup. Stir in 1½ teaspoons juice from remaining half lemon. Pour the reduced poaching liquid over the pears. Serves 6. ■

Crazy for cookies

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Peanut-Butter Chocolate-Chip Cookies

☐ Children and adults both love the addition of their favorite sandwich ingredient to their favorite cookie. Use the Crisp and Chewy Basic Recipe, omitting white sugar and using ½ cup dark brown sugar, packed, and add ½ cup peanut butter (smooth or chunky) to the dough after the butter and sugar have been creamed together. Flatten cookies slightly with a fork after they have been dropped onto cookie sheet.

Honey Chocolate-Chip Cookies

☐ Substitute ¾ cup honey for the sugars. Best used with The Basic Chocolate-Chip Cookie, the honey gives a delicate sweetness and texture.

Double Chocolate-Chip Cookies

☐ For the most dedicated chocolate lovers, substitute 3 tablespoons strained unsweetened cocoa powder for 3 tablespoons flour. My son Wyatt's favorite!

Crispy-Crunchy Chocolate-Chip Cookies

☐ To make cookies with a very light, crisp texture, add 2 cups Rice Krispies to *The Basic Chocolate-Chip Cookie*, with the chocolate chips.

And three special recipes:

Whole-Wheat Chocolate-Chip Cookies

Pronounced "interesting" and "okay" by my sons Wyatt and Edward.

INGREDIENTS

¾ cup whole-wheat flour
½ teaspoon baking soda
½ teaspoon salt
½ cup (¼ pound) butter, preferably unsalted
¼ cup granulated sugar
¼ cup dark brown sugar
3–4 tablespoons wheat germ (amount of wheat germ depends on how strong a wheat-germ flavor you like)
1 egg
½ teaspoon vanilla extract
1 tablespoon water
6-ounce package (1 cup) semi-sweet chocolate chips

METHOD

☐ Sift together whole-wheat flour, baking soda, and salt; set aside. Cream butter, then add sugars and wheat germ and beat until fluffy. Beat in egg, vanilla, and water. Add flour mixture and blend well, then stir in chocolate chips. Drop by teaspoonfuls onto buttered cookie sheets, and bake in a 375° oven for 10–12 minutes.

Chocolate-Chip Lace Cookies

These are crackling thin and crisp—to me, the best!

INGREDIENTS

¼ pound unsalted butter, at room temperature
½ cup sugar (granulated)
¼ teaspoon vanilla
½ cup flour
¼ teaspoon salt
⅓ cup mini *chocolate chips*
⅓ cup finely chopped pecans

Continued on page 173

JEWELRY BY ESTHER GALLANT

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By DuPré Cochran. Editor: Barbara Portsch.

the Kitchen

The disappearing vent

Now you see it, now you don't. When you push a button on Thermador/Waste King's new Cook 'N' Vent cooktop, the unique hoodless exhaust system at the rear of the cooktop rises 7 inches above countertop to whisper away grease, odors, and steam from simmering pots--disappears to store in cabinet below, leaving valuable up-front storage space for pots and pans. The $2^{15}/_{16}$-inch-deep cooktop also leaves plenty of drawer space below. To clean, filters from vent lift out, are dishwasher safe. Interior wipes clean. Cooktop lifts for easy access to drip pans without removing elements. Available in almond, avocado, coffee, wheat, and white. At kitchen dealers.

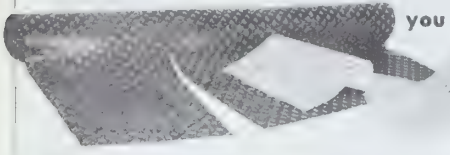
Double-deck cooking

Cook a whole meal at one time in your microwave. The terra-cotta-colored cooking rack ($20) from Republic Molding's new Micro-Ette cookware lets you stack individual dishes above and below. (Timing instructions included with rack for multi-dish cooking.)

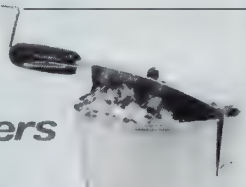
A reversible baking platter sits on the rack—is flat on one side for baking, flips for roasting or serving on the trivet side. A clear 3-quart dome lid ($10) locks in moisture, doubles as a baking/serving dish used under the rack. Small covered dishes ($6.49 each) and baking server ($5.49) add to cooking versatility above and below deck. At Tru-Value Hardware stores.

Quick, no-snip shelf liners

Add a cheerful touch to cabinet storage—custom-fit shelves and drawers with Clopay's Zip n' Fit shelf liners. So simple, you needn't cut or tack. Just roll out on surface and tear along the gridded sheet. Optional adhesive backing keeps it in place. Solid white, yellow, orange, brown, and many patterns. 1 by 8 feet, $1.97; 2 by 6 feet, $2.87. At drugstores.



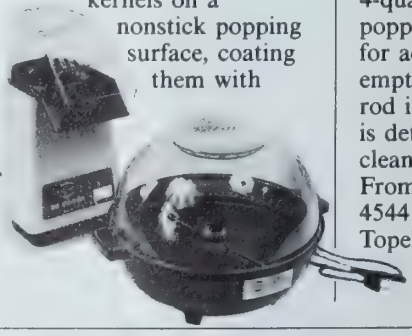
A-MAIZE-ing poppers



Popcorn is a modern low-calorie source of roughage (without butter). Here are three ways to do it better:

For the health-conscious, the electric Poppery from West Bend uses hot air instead of oil to pop corn. It pops in a chamber and shoots through the clear plastic chute. $57.

A long rod in the electric Stir Crazy, from West Bend, continuously stirs kernels on a nonstick popping surface, coating them with heat-retaining oil.



Pop up to 6 quarts of corn under the yellow plastic dome—then flip for serving. (Butter melts over popping corn through vent in lid.) $55.

For the adventuresome, Brinkman's hand-cranked 4-quart aluminum stovetop popper has a double flap lid for adding ingredients or emptying corn. A stirring rod inside rotates corn. Lid is detachable for easy cleaning. $26.45 ppd. From Brinkman, 4544 Wanamaker Road, Topeka, Kans. 66610.

Easy kneading

Are you kneading needlessly? This electric dough [illegible] will save you time and energy. It prepares up to [illegible] pounds of pasta at one time. Mix [illegible] in the 4-quart plastic bowl, cover, and turn on. Under a see-through plast[illegible] stainless steel dough hook kneads the dough more thoroughly than a standard mixer [illegible] and easy to handle, it [illegible] sturdy. It won't walk across the counter, and is safe enough to leave unattended. Lid, bowl, and hook are dishwasher safe. $82 ppd. By the Sharon Metal Stamping Corp., 1457 Bassett Ave., Bronx, N.Y. 10461.

The small fry

It's easy to whip up meals for students on the run and small feasts for one in Toastmaster's 36-ounce Handi-Pan. The electric skillet has a Silver-Stone lining for nonstick cooking, and a detachable handle so you can pop the pan in the dishwasher when you're through. Full temperature range and see-through glass cover add to cooking convenience. $29.50. At department stores.

Perk – it's specially formulated to keep a good thing glowing! Perk beauty freshener is specially formulated to freshen the look of your no-wax floor as it gently cleans. On no-wax floors, detergents can leave a dulling film. And water alone won't really clean. But Perk is specially formulated to gently clean as it brings out the highlights you paid all that money for in the first place! If you love the beauty and convenience of your no-wax floor, get new Perk, and keep a good thing glowing.

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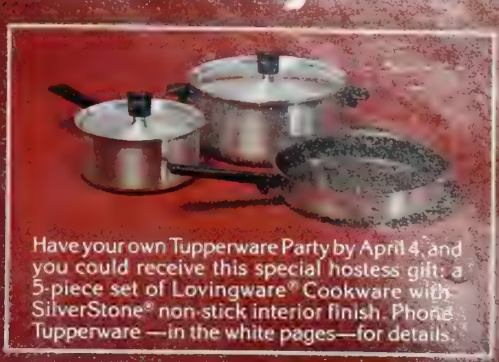

Have your own Tupperware Party by April 4, and you could receive this special hostess gift: a 5-piece set of Lovingware® Cookware with SilverStone® non-stick interior finish. Phone Tupperware —in the white pages—for details.

Tupperware®

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Crazy for cookies

ontinued from page 168

IETHOD

] Cream together butter and sugar until uffy. Blend in vanilla, then flour and salt. tir in chocolate chips and pecans.

] Drop by half-teaspoons, at least 2 inch- s apart, onto foil-lined cookie sheets. ake in a 350° oven 5–7 minutes, until ghtly browned. Remove from oven and let tand about 30 seconds before *carefully* emoving from baking sheet to a rack to ool. Makes 5–6 dozen.

lote: 1 egg may be added: This makes a lightly less lacy cookie. To keep batter oft between baking batches, add a drop f milk or cream.

Crisp Oatmeal Chocolate-Chip Cookies

These are the all-time favorites of those discriminating cookie testers, Wyatt and Edward.

NGREDIENTS

1½ cups sifted flour
teaspoon baking soda
teaspoon salt
cup (½ pound) butter, preferably unsalted
cup dark brown sugar
¼ cup granulated sugar
eggs
teaspoon vanilla extract
cups quick-cooking oats (the 5-minute kind, not the instant)
6-ounce package (1 cup) semi-sweet chocolate bits (increase to 1½ cups if desired)

METHOD

] Sift together flour, baking soda, and alt; set aside. Cream butter, add sugars, nd cream until fluffy. Beat in eggs and anilla.

] Add flour mixture and blend well, then tir in oats and chocolate chips. Drop by easpoonfuls onto buttered cookie sheets nd bake in a 350° oven 12–14 minutes. Makes about 5 dozen.

Note: For a thinner, even crisper cookie, dd 2–4 tablespoons cold water with the ggs and vanilla. ■

American cuisine

continued from page 151

were creating something new.

We should face the fact that our whole conception of eating has changed. The desire for simple meals is everywhere—three courses, or perhaps just two. I don't think everybody sits down to a *pièce montée* every day. And very few people keep brown sauce, demi-glace, and veal stock on hand all the time. We are enjoying a period of eating the food one wants and not having to put on pretensions. We are exploring, trying to create new values about food. Plus we are all, in one way or another, doing some sort of diet.

Also, with both adults in a family working, there is not the leisure time for complicated cooking. It doesn't mean that you have to give up quality. You must differentiate between fast food and quick cooking. Anyone can cook well—exceptionally well—in a short time if they want to. It's a matter of careful planning. I have a pattern I use when I want to cook quickly—I always cook fish or chicken, which can both be done quickly, well, and with enormous variety, as can fruit or vegetables. If corn is in season I might strip some from the ears and cook it with just cream and butter. Or if it is corn that I picked out of my garden, I'll serve it on the cob as an hors d'oeuvre. A meal of a very substantial soup can also be in the mood of simple fare—though it may or may not be quick-cooking and still depends on top-quality ingredients. If you must have something a little special to finish a meal, you can always whip up a batch of cookies in a few minutes.

Simple food does not have to mean plain, and I have always fought the prejudices that limit appreciation of our cooking. When my book *American Cooking* (Little Brown; hardback, $14.95, paperbound, $9.95) first came out in 1972, it was a little ahead of its time. But I feel exactly the same way about our cuisine now as I did then. No one can ignore that we are developing an imaginative and exciting cooking tradition. ■

Your meat dollars

continued from page 156

For inspiration in the kitchen, consult *The Lobel Brothers' Meat Cookbook* by Leon and Stanley Lobel, just published by Cornerstone Library. Tracing meat cookery through the ages and world cultures, the book offers recipes from Beef Eggplant (a Jewish dish) and Bavarian pickled beef to classic British beef and mushroom pie and Leon Lobel's own creation, Soupy beef stew, an all-American meal with a twist—oxtails! Once you've sliced, slivered, and cubed the chuck, the possibilities are limitless. Spread scalloppine with savory stuffings of vegetables, mushrooms, cheese, dried fruits and nuts; roll up, tie, sauté in butter, then simmer in stock until tender. Use fondue cubes for a beef curry or marinate for shish kebabs. Try a Thai-style hot salad—slivers of grilled beef tossed with curly lettuce, cherry tomatoes, scallions, and a sliced red onion. Add any hot meat juices to a fish sauce-based dressing or piquante vinaigrette. ■

Palermo

continued from page 78

ated by Arab, Byzantine, and Norman craftsmen to honor a common God. Another famous Palermo landmark is nearby: the church of Saint John of the Hermits, San Giovanni degli Eremiti, a church that started as a mosque in 1132 and has five rather touching little red domes on its flat roof. Nearby, down the hill from the Palace, is the large mass of Palermo Cathedral, started by the Normans in 1185. It took centuries to complete and is now an ornate mixture of styles reflecting the lords of Palermo. What redeems it are the exquisite details of some of the parts. The vast interior contains the red marble, baldachined tombs of the Norman and Swabian rulers who had made Palermo a European center of art and culture in the Middle Ages. Don't miss them.

Another extraordinary sight: the exuberant early-18th-century Jesuit church of Casa Professa, near the Via Maqueda. Every inch of the enormous interior is covered with multicolored marbles and stuccos, showing scrolls, flowers, leaves, animals, figures of saints and delighted martyrs soaring to heaven. Near an altar stands a basket in which the faithful drop appeals to Saint Francis Xavier. One such message had fallen to the floor. It read: "Saint Francis, I beg for work for my brothers. I beg for a cheap room because I am so poor. And I beg that just for once, I may meet my love alone."

There are no gaily painted Sicilian mule carts in Palermo (and for that matter, hardly any in Sicily today), but there is the open-air food market, Vucceria Granne, off the Via Roma in the center of town. The market, spreading over a maze of little streets, is a surrealist tableau of exuberantly colored vegetables, fruits, glistening fish, sides of beef, baby rabbits in their furs, a world of salami, olives, and cheese, all in enormous piles. Two smells hover over the market—first the scent of roses and carnations sold by insistent old women, then the aroma of vegetables simmering in oil, sold as a ready-to-eat take-home dish.

Among the many Palermo restaurants, I recommend the sophistication of two Michelin-starred establishments in the fashionable modern part of the city. One is the Charleston, 30 Piazzale Ungheria, and the other Gourmand's, 37 Viale della Libertà. At both, dinner for two, with wine, comes to around $40–$50. Typical Sicilian food in a typically picturesque restaurant (rather than the sublimated versions of the Charleston and Gourmand's) is to be found at the Al Fico d'India-da Pedro, Via Emerico Amari 64, for about $25–$30, always with wine—and Sicilian wine is excellent, thanks to new production methods.

And contrary to what one may think,

Continued on next page

Palermo

continued from preceding page
Sicilian food, even the more robust pasta dishes, is easy on the garlic. Be sure to eat fish when in Sicily because it is the best, the freshest you'll ever eat, really straight from the water into the pan. A superior fish restaurant is Spanò, on the waterfront more than a mile south of the harbor. The grilled swordfish with a lemony sauce, the fresh tuna with tomatoes and peas, and the stuffed sardines were exceptional in a city that excels at fish cookery. Dinner for three, with two bottles of wine, was around $30. (The restaurant will get you a cab when you want to leave.)

The sweets of Sicily are another surprise for their variety, shape, color, and utter deliciousness. Creamy cassates, feathery cannoli, almond, hazelnut or pistachio tortes, cream baskets, nougats, and cookies too numerous to list, and the best ice cream in Europe are willpower breakers par excellence. Try them, or at least one or two, at the Cafe Mazzara in Via Generale Magliocco, where the author of *The Leopard* wrote much of his book on one of the place's marble-topped tables. The "Frutta Martorana" is another Palermo specialty. It consists of almond paste shaped into all kinds of fruits and then painted with vivid naturalistic colors. I find the Frutta Martorana too sweet to enjoy, but I brought back a selection to use as a centerpiece. It's stunning to look at and only requires frequent dusting.

Unlike Milan, Florence, or Rome, Palermo is not a shopping town since the local *grandes elegantes* only buy their clothes in the cities mentioned above. But Ferragamo has a boutique in Palermo, and there are some interesting boutiques around the Piazza Castelnuovo and Ruggero Settimo or in the streets off the airy Viale della Liberta, the chic street in town, with the famed Café Caflish for ices. Souvenir shops abound, with the usual scale models of peasant carts with mock naïve paintings, and puppets of knights and their ladies which children love. The puppets are part of Sicilian folklore, and before movies and TV, the puppet theatre was the island's main entertainment. Don't miss an evening at the "Opera dei Pupi," with Roland and Fair Angelica battling the wicked Saracens. It's an unforgettable and nostalgic sight. If you are a collector of true and genuine folk art, you can find these puppets in the antiquarian shops. They'll cost from $50 into the hundreds, since some are museum caliber. You might also investigate Sicilian embroideries. In a store at 13 Via Emerico Amari, near the harbor, I bought a lacy, hand-embroidered tablecloth for eight, with napkins, for about $120. For friends, I bought doilies, costing between $10 and $25.

We spent the last day of our Palermo stay visiting the Norman Cathedral of Monreale five miles out of Palermo on the mountainside. The striking dark golden color of stone worked into a fretwork of Moorish arabesques, and the Cathedral's apses and towers are impressive enough. The vast interior transports you into a dream world of mosaics where 130 pictures covering 6,000 square yards represent in glowing colors the events before the birth of Christ, His life and the Acts of the Apostles.

If you are in Palermo during the opera season, be sure to see a performance; the Palermo opera is one of Italy's best. The town is not one for night capers; the hotel portiere will tell which discotheque happens to be going. A last word: Beware of pickpockets. Leave most of your money in the hotel safe along with your passport, and hold on to your pocketbook. The best months to visit are January to May, which coincides with Palermo's opera season.

How to get there

Alitalia flies nonstop from New York to Rome and offers nonstop flights between Rome and Palermo. In addition to their regular "Economy" fare, Alitalia offers a "Budget" fare (buy your ticket 21 days in advance, and Alitalia lets you know 10 days later which day in a given week you'll fly); a "Mid-Week" fare (fly there and back on a Tuesday, Wednesday, or Thursday); plus an "APEX" fare (buy your ticket 21 days in advance). ■

Barbados

continued from page 72
coral. So many of the bigger houses are built of this wonderful Cornish-cream-colored stone that looks as soft and crumbly as meringue—a spectacular contrast to the rich dark leaves of the palm, manchineel, and mahogany trees that grow in abundance everywhere. Look out for sweet black-faced monkeys looking down at you from the branches. The island has an intriguing past, and Ronald Tree, an American-born Englishman who devoted much of his life to Barbados, has written an excellent little book called *A History of Barbados* (Granada Publishing)—recommended reading for visitors.

Places to visit

Most of the plantation houses are simple in design, since the owners came to Barbados to *make* their fortune and then returned to London to *flaunt* it!

Farley Hill National Park, the ruin of one of the island's finest mansions, dating from 1818, is situated high on a hill overlooking the ocean, with a lovely tree-filled park.

St. Nicholas Abbey, built in about 1650, was recently restored by its owners, the Cave family, with a mixture of 18th- and 19th-century furniture. The house boasts a staircase done in Chinese Chippendale style. This house was only recently opened to the public for the first time.

Codrington College, a former theological school near St. John's Church in the parish of St. John, is another fine building surrounded by frangipani overlooking the ocean.

Bridegetown: The capital of the island, it teems with crowds of local shoppers. Much new building has overtaken its former charm, but the harbor, where Nelson once landed, is worth looking at.

The Barbados Museum outside Bridgetown is a beautiful building used formerly as a military prison (lucky prisoners). The museum has exhibits of coral, china and glass from the plantocracy, Amerindian pottery, and two rooms furnished with typical plantation furniture. Also a roomful of West Indian prints donated by Sir Edward Cunard.

Speightstown: A small town with its 18th-century guns still facing West to repel attacks from the French islands, it has a lovely church with 18th-century windows, and an eccentric fish market (the island's local specialty, flying fish, is delicious).

The Andromeda Gardens, near Morgan Lewis beach on the Bathsheba coast: Laid out beautifully on a hill that slopes down to the ocean, the garden displays thousands of plants, all numbered and named.

Welchman Hall Gully, East of Holetown: a spectacular natural ravine planted with every kind of tropical plant (many by Ronald Tree). You are given a list to identify the thousands of palms, the wonderful West Indian spices such as clove, nutmeg, wild ginger, plus the flowers, and orchids (which grow everywhere).

Where to stay

The Sandy Lane Hotel, in St. James, is one of the favorites for visitors, designed in coral by architect Happy Ward, with a golf course opposite.

The Crane Beach Hotel, on the other side of the island, is in a particularly beautiful high location overlooking the ocean, and the breezes there may suit those who prefer a cooler climate. **The Tamarind Cove, Settlers' Beach,** and **Coral Reef Club** are other pretty hotels near Holetown.

How to get there

B.W.I.A. has daily nonstop flights from New York to Barbados. ■

You and your car

continued from page 70
el A, 1935 Auburn boat-tailed Speedster, and 1952 MGTD. Others are a 1927 Stutz Speedster and 1954 Porsche Speedster. Prices range from $10,000 for the Porsche Speedster up to $50,000 for a 1935 Auburn.

Neoclassics and replicars are surprisingly practical. They're as reliable as any other new car (most even carry 12-month/12,000 mile new-car warranties). The fiberglass and aluminum bodies can't rust, and the depreciation on most models is very mild. Many new-car dealers handle neoclassics or replicars (a spectacular way to dress up their showrooms), or you can contact the manufacturers directly:

California Custom Coach, 1285 East Colorado Blvd., Pasadena, Calif. 91106
Clenet Coachworks, 495 South Fairview Ave., Santa Barbara, Calif. 93017
Daytona Automotive Fiberglass, 819 Carswell Ave., Holly Hill, Fla. 32017
Excalibur Automotive, 1735 South 106th St., Milwaukee, Wisc. 53214
Automobili Intermeccanica, 2421 South Susan St., Santa Ana, Calif. 92704
Sceptre Motor Cars, 7242 Hollister Ave., Goleta, Calif. 93017
Southeastern Replicars, 611 Commerce Drive, Largo, Fla. 33540
Total Performance, 406 South Orchard St., Wallingford, Conn. 06492 ■

Plants around house

continued from page 34

Among the more traditional single hybrids, the red and white candy-caned 'Viva,' the dark-veined 'Blue Lace,' and the red-centered white 'Velvet Picotee' are just a few of the remarkable new varieties turning the plain petunia into a superflower. Surface-sow the seeds, and grow petunias to your heart's delight in only a few months.

For textures as well as color, try Salpiglossis, aptly named the giant velvet flower. Its blooms are so soft and rich you feel like petting them as you pass by. The reds with their splash of yellow veining are so vibrant they seem almost on fire when the sun shines. They make excellent long-lasting cut flowers for table centerpieces, if you'd rather show off your green thumb in a vase than in a pot. The seeds can take over a month to germinate, so don't be discouraged by a slow start. The results will more than make up for the time it takes.

Then there are sunflowers. These can be approached from two viewpoints as pot plants. First, there are the small-to-medium sunflowers, such as the white daisylike 'Italian.' With multibranched stems growing to 4 feet high, this profuse bloomer is often used in arrangements. The dwarf 'Sungold' is less than a foot and a half in height and has chrysanthemum-like flowers but the traditional heart-shaped sunflower leaves. Sungolds make a striking display in groups of three and four.

The second approach to growing sunflowers indoors has perhaps more to do with humor than with horticulture. It consists of growing a full-sized sunflower in a pot—one standing on the floor, needless to say. The Giganteus variety, or 'Russian Mammoth,' will reach up to 10 feet, putting it right through the ceiling of many a modern house—in actuality, it will sense its limits and will stop growing before then. Even so, a full-sized sunflower in your window is something. Not for everyone, I grant, but still a lot of fun for someone who doesn't mind being overshadowed by a plant. ■

Rediscovering america

continued from page 115

as flat. A map of the Americas was the perfect solution."

The perception of the shape as a map is further heightened by the pattern of the paper and fabric, which from a distance has a visual texture similar to that of a topographic chart. The illusion, however, reads only from a one-point perspective. That point is fixed by the lens of the camera. Any deviation from that position and the composition falls apart. The shapes then read not as continents but merely as abstract shapes. The photograph, then, fixes the piece both in place and in time.

As with much of the art of the past two decades, it is difficult to define *New World* in terms of such previously standard designations as "painting," "sculpture," "room," or "collage." In a way, *New World* is a bit of all four, and more. Working with an intentionally familiar set of interior design elements, Alexis Smith set out to question our predictable responses to expected things. And she wanted to do it in a place where that challenge would be most unexpected—in the pages of a decorating magazine. For while *New World* was indeed a real room (it has since been dismantled), it was designed and realized for the express purpose of providing a photograph for publication. Here it is the photo, rather than the room itself or the things that went into its making, that is the real art object.

In recent years this kind of art has come to be called "conceptual." It might also be termed "idea" art, because the concepts behind such works as this have been as important (often *more* important) than the artifacts themselves. Conceptual art is a clear departure from most art since the Renaissance, which has largely served a narrative purpose: to tell a story, to instruct, to inspire devotion. During the 19th century a major change took place. Art for its own sake—painting without any specific intent except to be artful and to give pleasure—began to emerge. The culmination, some think, of this movement away from specifically stated meaning came with Abstract Expressionist painting, which shook the art world when it burst upon the scene in the years just after World War II.

In the '60s, the Pop Artists sought to reintroduce precise references into their art by appropriating well-known images (Campbell's soup or Ballantine's ale cans and the like) that gave Pop Art pre-supplied "content." Although often humorous in nature, their work had some very important things to say about the nature of art. And the influence of Pop Art is still felt in the avant-garde of art today.

"In terms of their visual aspect, art and design are very close," observes Alexis Smith. "But in terms of their intent they are worlds apart. The key difference is that design establishes fashion, but art challenges fashion. The thing I'm most concerned with," adds the artist, "aside from the content of art, is its situational aspect. I'm excited by using all the opportunities and places that are not standardly used for art—windows, playing cards, photographs for magazines."

The multiple layers of meaning that Alexis Smith always tries to give her work are present in *New World*, perhaps most apparently in her selection of furniture and accessories. "I chose the furniture for three reasons. First, because it's like the doll furniture I had when I was a child. Second, because those designs are so familiar that they read abstractly to most people as 'furniture.' And third, they are furniture designs that originated in England and then were brought to America, when the New World was still 'the New World.' " The various accessories are used plausibly in the room, but they were also placed in relation to the specific regions of the map that relate to the objects in question. For example, the antique ship model sails for the land of the Pilgrim Fathers, while the deer head surveys the coast of the Pacific Northwest. A bowl of tropical fruit floats off the coast of Florida, a cactus grows nearby Baja California, an Indian rug hugs the coast of South America. There's even a bit of hot pink brocade that peeks out of a corner of the pillow near the cosmopolitan, luxury-loving port of New Orleans.

"The accessories are not unusual in terms of contemporary middle-class American taste," says the artist. "But I moved them around in terms of their geographical meaning. In a way it reminds me of one of those dumb maps school kids make to show the major products of an area. I wanted the objects to add a kind of weird tension to the photo, but at the same time to be historically correct."

To further signify that what she has done is a work of art—as though it really could be doubted—Alexis Smith purposely kept the left-hand edge of the room roughly unpainted, emphasizing the painterly brushstroke between the blue of the "oceans" and the neutral, cream-colored background of the studio walls. That unfinished quality, the artist feels, is also consistent with the sense of incompleteness that the New World still possesses. There is a healthy component of humor in this piece, too, and it is not

Continued on next page

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continued from preceding page

unintentional. Many artists traditionally have shied away from the open expression of humor in their work, perhaps feeling (and fearing) that if something is funny then it cannot also be serious. Here Alexis Smith manages simultaneously to tease the eye and instruct the mind. The extreme seriousness with which art is too often approached these days is also commented upon here: Imagine sitting on the sofa (in Tegucigalpa), having a drink with a friend ensconced in a wing chair (in the hills of Venezuela). It's not exactly like being adrift on *The Raft of the Medusa.*

New World is one part of a five-part work-in-progress that Alexis Smith has entitled *USA.* The four other parts include a group of 11 paper wall collages in a life-size painted installation on view at the Holly Solomon Gallery in New York until January 24; a performance—a "theatrical collage," in Alexis Smith's term—loosely based on the life of Isadora Duncan and called *Stardust,* recently produced at LACE in Los Angeles; a piece in a forthcoming show (at the Otis Parsons Gallery in Los Angeles) entitled *Porgy and Bess,* which will include a large painted installation and a wall-collage diptych; and a deck of playing cards—a "patriotic souvenir," in the artist's words—using quotes by Walt Whitman.

"*USA* is about American taste," explains Alexis Smith, "and all five parts deal with American dreams and aspirations." What she has done here corresponds directly with what was once written by one of America's greatest and most authentic literary figures, Henry David Thoreau:

"I see beyond the range of sight
New earths and skies and seas around . . ."

In *New World* Alexis Smith likewise has tried to "see beyond the range of sight," and to enrich what we can see with the aid of what we can imagine. "Many lay people think that art is the exercise of skill," she notes. "It's not. Skill is cheap. Drawing is really just hand/eye coordination, and anyone with a moderate amount of talent can learn that. Art is really the balance between one's thought and one's skill—between one's eye, and one's hand, and *one's mind.* That's what's really difficult. And that's what makes it art." As a pendant thought to *New World,* Alexis Smith offers these lines by our sublime poet Walt Whitman as a summary of her intentions in creating this provocative work of art:

"After all not to create only, or found only,
But to bring perhaps from afar what is already founded,
To give it new identity, average, limitless, free . . .
These also are the lessons of our New World." ■

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

■ Looking good/feeling fit

p. 66

Springmaid room: 5 king-size "Swiss Manor" sheets, 1 queen-size "Primrose" sheet. Both of Kodel polyester/cotton. By Springmaid. For instructions, send $1 to Springmaid Decorating, 415 Madison Ave., NYC 10017. **Cosmetics:** From Boyd Chemists, NYC 10021. **Flowers:** From Mädderlake, NYC 10021. **Rag rug:** At The Gazebo, NYC 10021. **Set-A-Way Travel Hairsetter:** By Clairol, NYC 10022.

■ Comfort in the north

p. 100–103

Pine cabinets: Custom-designed. Stained to blend with existing cabinets. By Cedarburg's Master Builders, Cedarburg WI 53012. **Refrigerator/freezer:** With custom front panels made to match cabinets. By Sub-Zero Freezer Company, Madison WI 53711. **Freestanding 4-burner gas range:** With combination convection/microwave oven. In "copper" color. **Dishwasher.** Both by Caloric, Topton PA 19562. **Gardens:** Designed by Walter Schiller of Milwaukee County Park Systems, Wauwatosa WI 53213.

■ Rediscovering america

p. 114

"New World Perceptual Illusion Room": By Alexis Smith. Represented in NYC by Holly Solomon Gallery, NYC 10012. **Camelback sofa:** 84 x 31 x 34"h. With single seat cushion, cherry stretcher base. **Cherry butler's tray table:** 31½ x 22½ x 17"h (closed); 42 x 33 x 17"h (open). Both by Harden Furniture, McConnellsville NY 13401. **Wing chairs:** With loose seat cushion, wood stretcher base. At Macy's, NYC 1000l. All upholstered in **"Ducal" fabric:** Of cotton canvas. 45" wide. In "shell." From Norbar Fabric Co.*, Deer Park NY 11729. **"Perigot" wallpaper:** In "bittersweet-sage." 27" wide, 12½" vertical repeat. About $38 per yd. By F. Schumacher & Co.*, NYC 10022. **Mounted white fallow deer head:** At Schoepher Studio, NYC 10036. **Antique model sailing ship:** At Nelson's Folly, NYC 10021. **Serape:** Of handwoven wool. In red and brown. $160. At Tianguis Folk Art, NYC 10023. **Antique spode porcelain footed compote:** With floral design. At John Rosselli Ltd., NYC 10021. **Euphorbia cactus:** From Renny, NYC 10021.

■ American design classics

p. 134–135

"Ganado" Navajo rug: Of homespun wool from Navajo flocks. Handspun, handcarded, hand-dyed. In natural base color with vegetal-dyed red design. C. 1925. $900. At Eleanor Tulman-Hancock North American Indian Art, NYC 10025. By appointment only. **Scarf/bandana:** Of cotton. About $1. At F.W. Woolworth, NYC 10017. **Lightship basket:** Of cane, oak, and mahogany with brass fixtures. 12 x 18". Handmade by Susan and Karl Ottison. $607.50 ppd. from Cobble Court Ivory Carvings, Nantucket MA 02554. **Authentic Kennedy rocker:** Of ranch oak fin-

with seat and back of handwoven cane. ected hardwood, about $107; with clear n, about $100. At Jensen-Lewis, NYC 011. **Jeep:** At Park AMC Jeep, Bloomfield 07003. **Academy chairs:** Folding steel in- utional chairs. 15½ x 16½ x 28"h. In 9 ted-on enamel colors: Red, yellow, blue, en, pink, purple, white, black, brown. out $12 each. By Amtrade. At Crate & rrel, Chicago IL 60610; The Pottery Barn, C 10011. **Blue agate trigger-handled mug:** oz. About $4. By Bennington Potters. At e Pottery Barn, NYC 10011. **Maple aker box:** With handle and copper tacks. x 7 x 2⅜"h. $26.50 ppd. Check or money ler to Hancock Shaker Community, P.O. x 898, Pittsfield MA 01202. **"Do-It-Your- f" Banker's Rolltop Desk:** Turn-of-the- ntury rolltop desk kit with pigeonholes that ept current paper sizes, file drawer that commodates suspension file frame, pull-out iting surface. Triple-guide drawers de- ned for smooth operation. Materials of se- t white oak solids and veneers, with rdwood trim, brass fittings. Modularized sembly. Does not require sophisticated ols. Finishing kits available separately; in tural, golden oak, or walnut. Phone advi- rs will answer questions or solve problems customer might have. $995 plus shipping om Heath Craft Woodworks, Heath Com- ny, Benton Harbor MI 49022. For free il- strated color catalogue describing entire llection, write the Heath Co., Dept 440- 5, Benton Harbor MI 49022.

Builder's house

136–141

iving room (p. 136–139)

olony House "By-the-Inch" sofa: 75 x 35½ 34½"h. By Century Furniture Co., Hickory IC 28601. Upholstering in **"Bridgewater" abric** (also on armchairs and pillows): Of otton. 48" wide, 4¼" repeat. In "longworth lue." About $24 per yd. **"Hampton Cloth" abric** (on sofa): Of cotton/linen. 54" wide. n "slate blue." About $21 per yd. **"Hampton loth" fabric** (on pillows): Of linen/cotton. 6" wide. In "white." About $17 per yd. Above fabrics by Hinson & Co.*, NYC 0022. **English pine bedding box:** 24 x 37 x 7"h. C. 1870. At House of Parliament An- ques, NYC 10014. **Canadian goose decoy:** f wood. 29 x 12 x 9"h. **19th-c. painting:** 43 35"h. **Red Oriental trunk:** 27½ x 16 x 15"h. **Basket bowl** (on bedding box): 17 x 7"h. **Horse weather vane:** 31 x 18"h. **Round bas- et** (on wall): 24 x 8"h. **Black tole bowl:** 12 3"h. **American "hogscraper" tole candle- ticks:** 7 x 4½"h. **English porcelain open ork dish:** In green and white. 10 x 8"h. Both the above on lamp table.) All at John osselli Ltd., NYC 10021. **Triangle quilt:** In ed and blue. At Thos. K. Woodward, NYC 0021. **White pottery lamps:** With white lin- n shades. 29"h. At Kawahara Lite & Shade, NYC 10021. **Braided wool rug:** 9 x 18'. Cus- om designed by Gary Crain for Rosecore Carpet Co.*, NYC 10022. **Interior latex flat aint** (on walls): "Linen White," Regal Wall- atin. By Benjamin Moore & Co., Montvale NJ 07645.

Dining room (p. 140)

English pine hutch: In two pieces. Top, 79 11 x 44"h; bottom, 77 x 21 x 33½"h. With hree drawers. At Ann Morris, NYC 10022. **Quilt:** With blue oak-leaf pattern and swag order. At Thos K. Woodward, NYC 10021. **Collection of blue and white planters. Crocks. Yellow bird. Brass candlesticks.** All t John Rosselli Ltd., NYC 10021. Chair eats upholstered in **"Darby" fabric:** Of cot- ton/linen. 48" wide, 8" repeat. In "blues on off-white." About $26 per yd. By Alan Campbell*, NYC 10022. **Interior latex flat paint** (on walls): "Maize." By Pittsburgh Paints, Pittsburgh PA 15222.

Family Room (p. 140)

Left-facing loveseat: 58 x 36 x 33"h. **Corner section:** 36 x 36 x 33"h. **Armless chairs:** 36 x 26 x 33"h. All Colony House by Century Furniture Co., Hickory NC 28601. Upholstered in **"Clifton" fabric:** Of cotton/linen. 48" wide. In "brown/tan." About $23 per yd. By Alan Campbell*, NYC 10022. **Cricket table:** With honey finish. 30 x 25"h. About $190. By Habersham Plantation Corp. At L. Ions Country Store, Bartonsville PA 18321. **Wall hanging:** Orange/gold and red checkerboard. About $275. At Kelter-Malcé, NYC 10014. **"Triangles" quilt:** In blue and green. At Thos K. Woodard, NYC 10021. **Large oval covered basket:** 36 x 25 x 23"h. **Spoade's Italian cup and saucer:** 5 x 6". In blue and white. **1920s blue boat:** 18½ x 4 x 6½"h. **Yellow crock:** 6 x 8"h. **Lacy open work basket:** 24 x 17"h. All at John Rosselli Ltd., NYC 10021. **Polished chrome pin-up lamps:** With linen shades. About $106. From Koch & Lowy*, NYC 10022. **"Terresque" solid vinyl tiles:** 9 x 9". In "terra cotta." Also in "adobe," "almond," "desert red," and "tan." Heavy gauge. By Kentile Floors, Brooklyn NY 11215. **Indonesian multi-floral batik fabric** (on foot stool and pillows): Of cotton. 40" wide. About $16 per yd. At Fabrications, NYC 10022, and Boston MA; for information write Fabrications, 110 Gould St., Needham MA 02194. **FM Tuner. Discrete Three Head Cassette Deck. Preamplifier. Two Head Cassette Deck.** All by Nakamichi USA Corp., Santa Monica CA 90401

Kitchen

(p. 141, top)

Round pine table: With stretcher base. 48 x 31"h. About $450. At La Ruche, Boston MA 02116. **Soft straw basket. English green tin hatbox:** 19th c. **Red-brown English carrying case. Blue and white cachepot. Blue spattered dog. Primitive blue-billed duck decoy. Blue and white canister. Molasses and beige jug:** With cork top. **Navy and cream striped covered jar and cheese preserver. Large blue spattered cat.** All at John Rosselli Ltd., NYC 10021. **Yellow painted box:** With bird and horse stencil. About $125. At Kelter-Malcé, NYC 10014. **Patchwork placemats:** Of cotton. With matching napkins. Set of four, about $20. At The Busy Thimble, Hopedale MA 01747. **Hanging lamp:** 16" diam. In white, red, brown, and yellow. 150w. About $52. At George Kovacs Lighting, NYC 10018.

(p. 141, bottom)

Large molasses and beige jars. Oval basket: With handle. 22 x 9"h. Both at John Rosselli Ltd., NYC 10021. **"Terresque" solid vinyl tiles:** 9 x 9". In "terra cotta." Also in "adobe," "almond," "desert red," and "tan." Heavy gauge. By Kentile Floors, Brooklyn NY 11215. **Interior latex satin finish enamel** (on cabinets, hutches, trim on window): "Custom Color 8-63," Regal Aquaglo. By Benjamin Moore & Co., Montvale NJ 07645. **"Elite" side-by-side refrigerator:** 33 x 66"h. By Frigidaire, Dayton OH 45442. **Broiler ovens** (2): With continuous cleaning. Automatic delayed start and stop cooking (in upper

Continued on page 207

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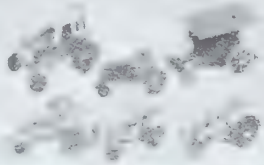

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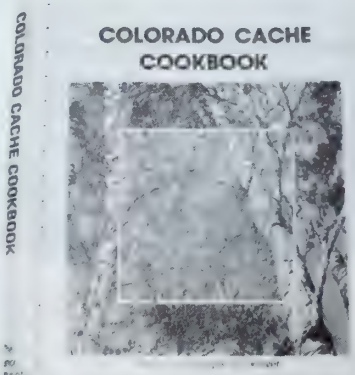

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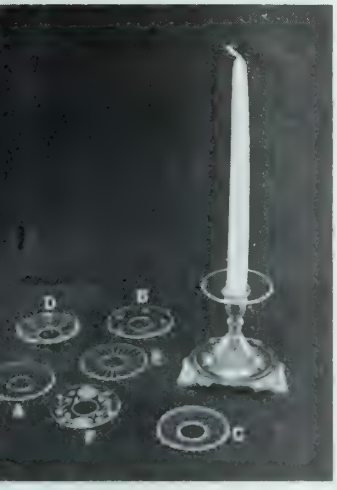

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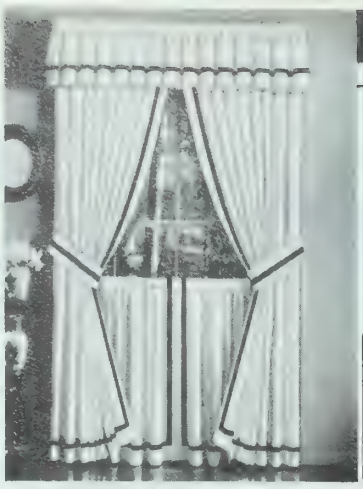

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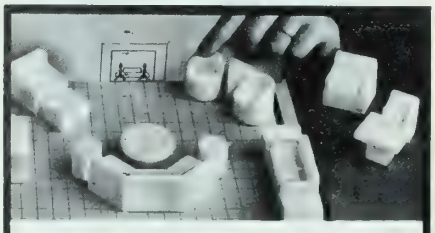

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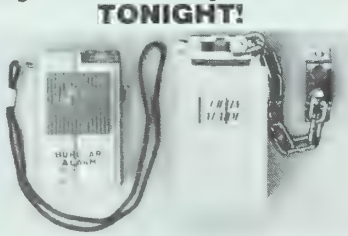

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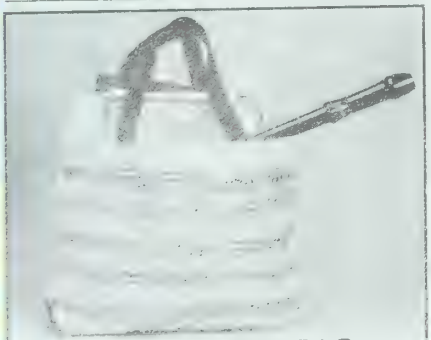

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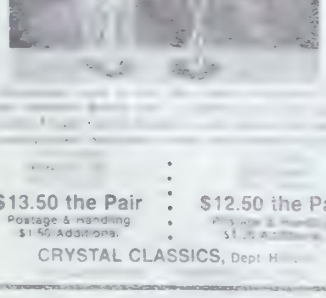

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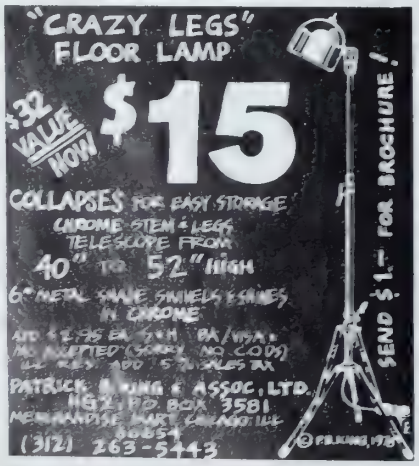

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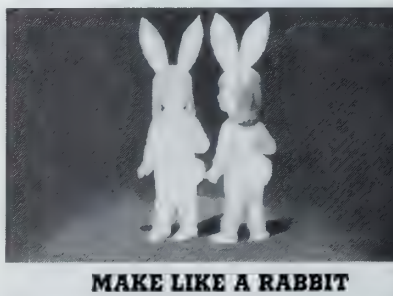

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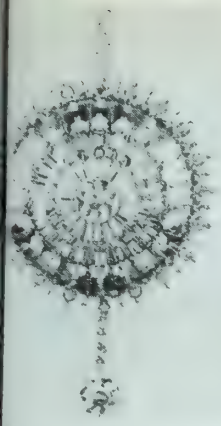

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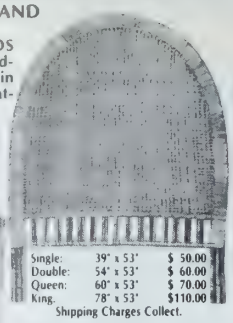

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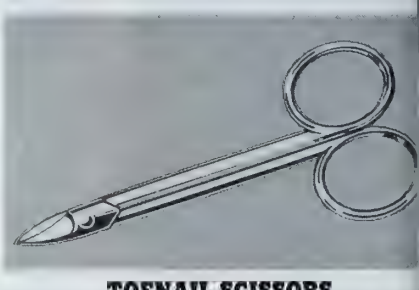

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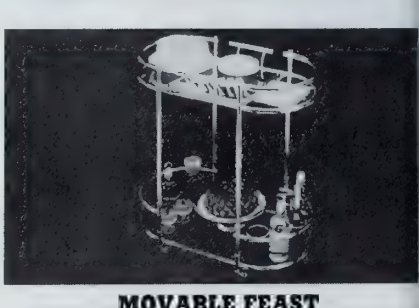

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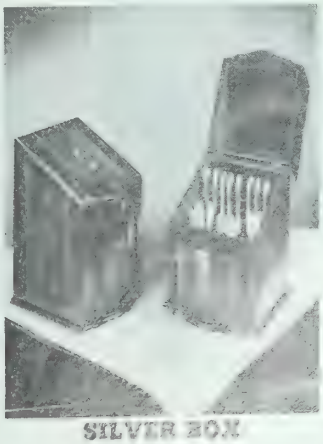

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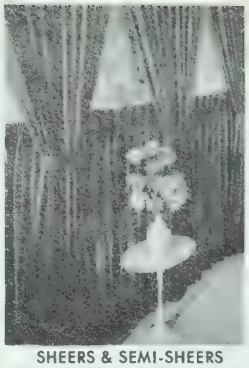

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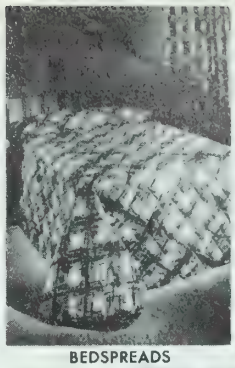

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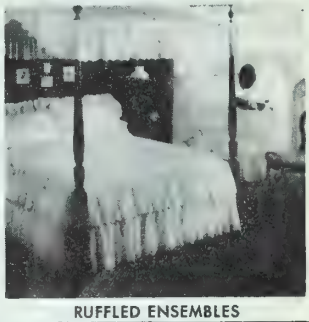
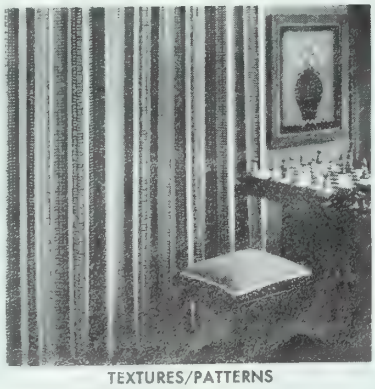


RUFFLED ENSEMBLES



TEXTURES/PATTERNS

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until MAR. 31st	until APR. 15th	until APR. 30th
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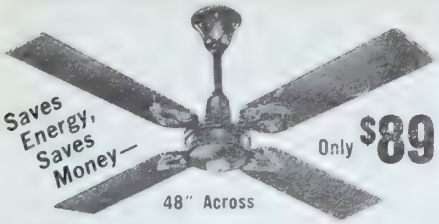
ELECTRIC CEILING FAN



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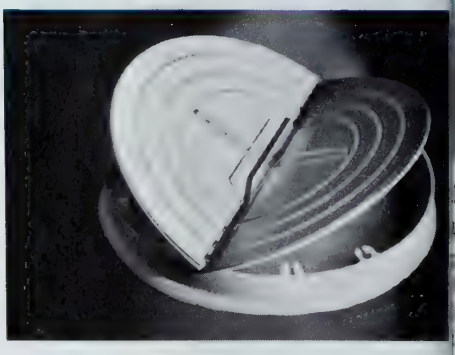

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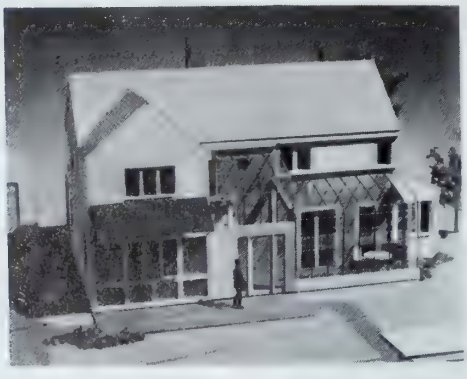

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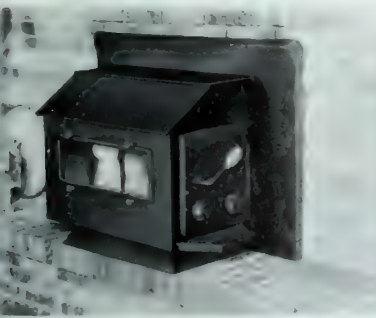

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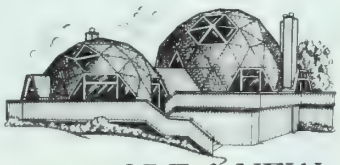

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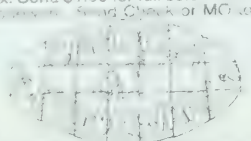

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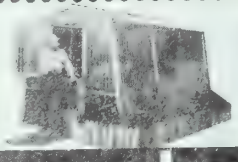

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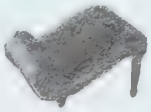

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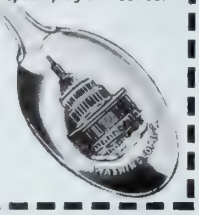

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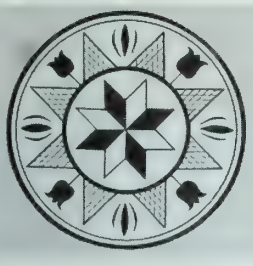

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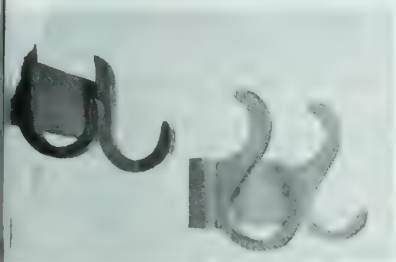

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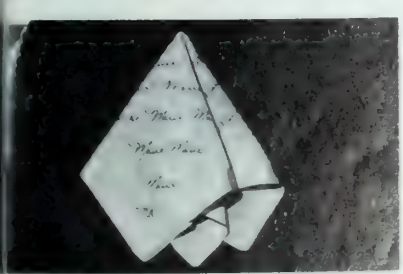

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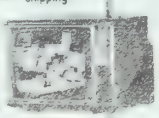

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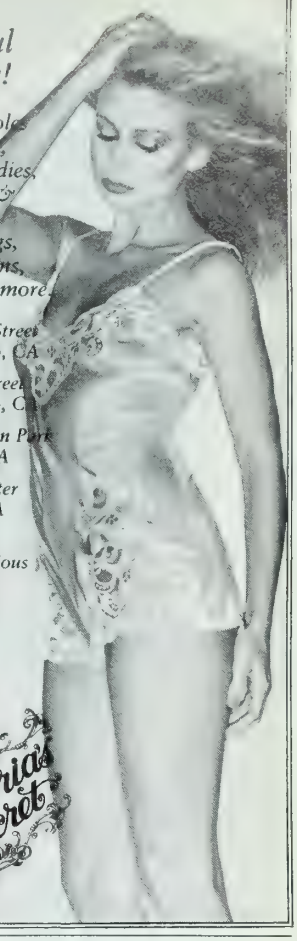

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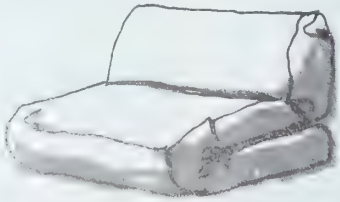

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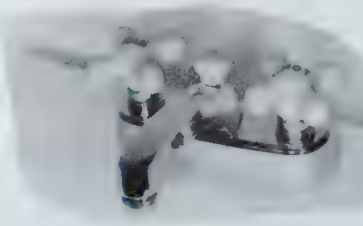

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White Limoges porcelain knobs, polished brass faucet set, pop-up drain. Min. 1" hole; 4¾" faucet center to spigot. $133.30 ppd. Catalogue $2 (refundable). Renovator's Supply, HG2, 100 Northfield Rd., Millers Falls, MA 01349.

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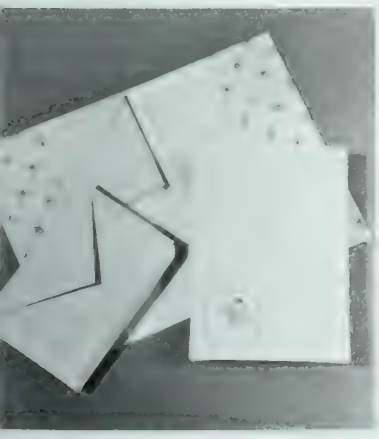

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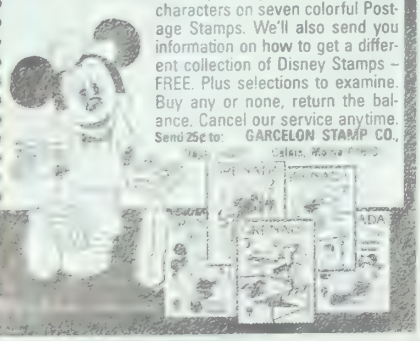

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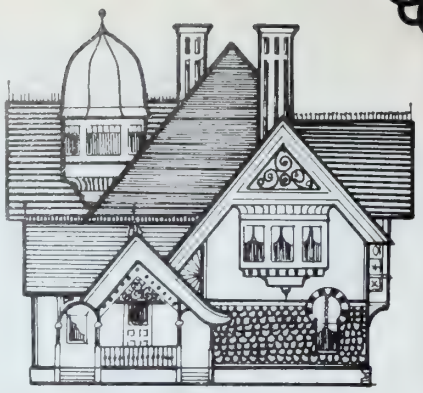

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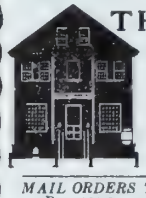

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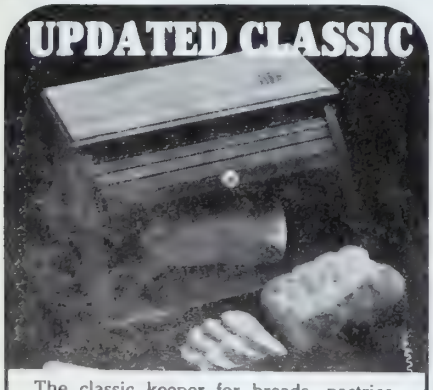

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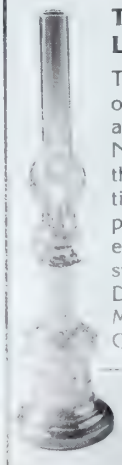

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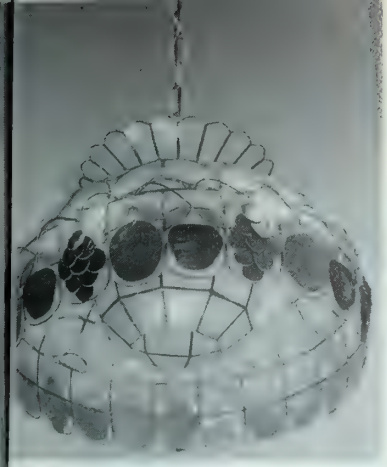

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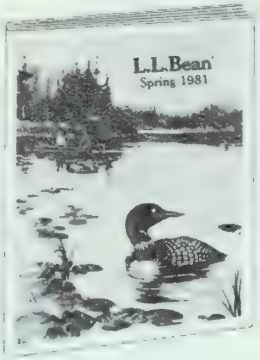

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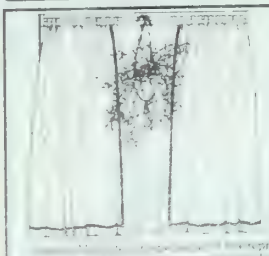

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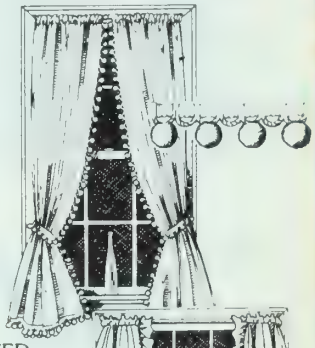

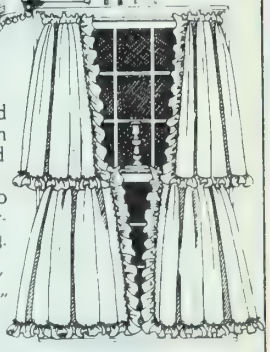

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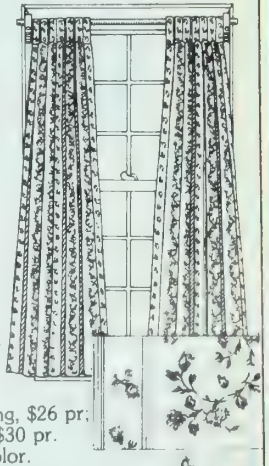

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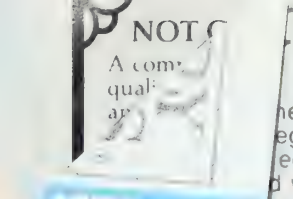

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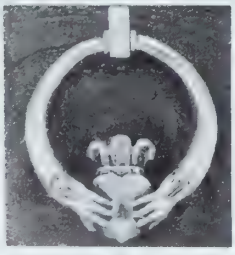

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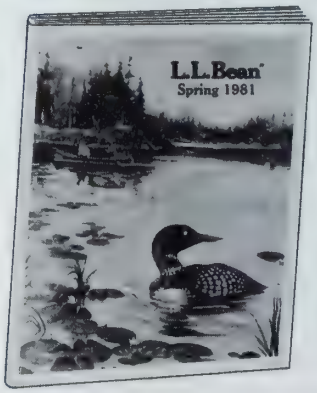

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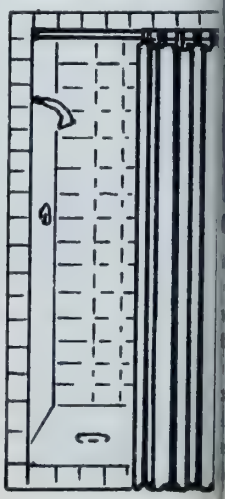

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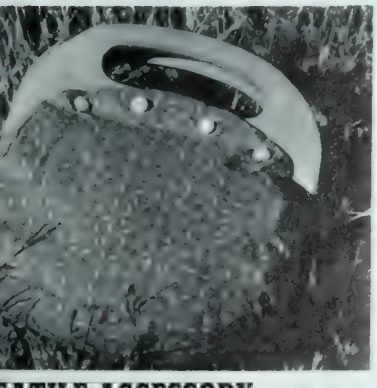

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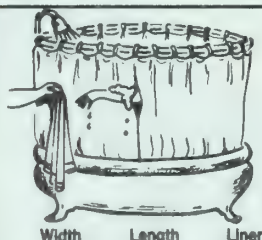

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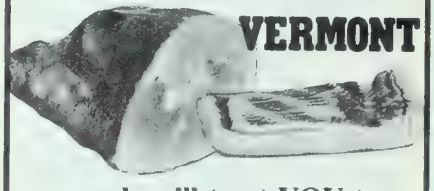

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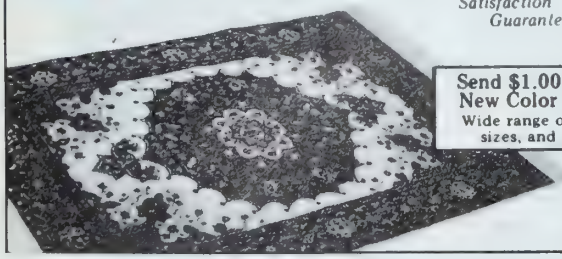

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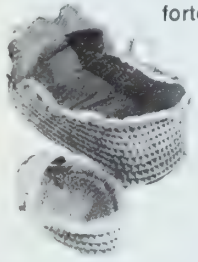

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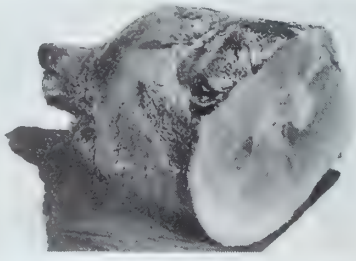

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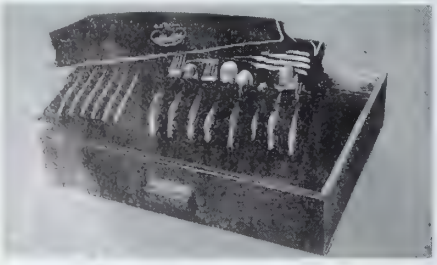

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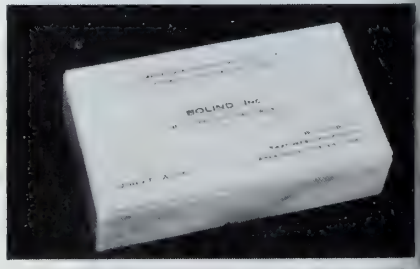

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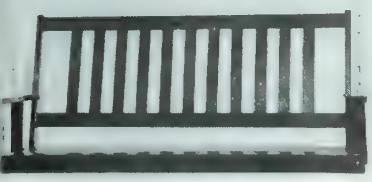

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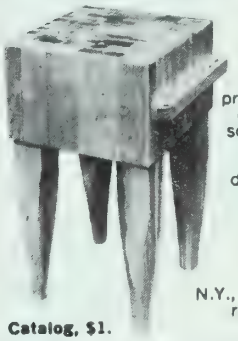

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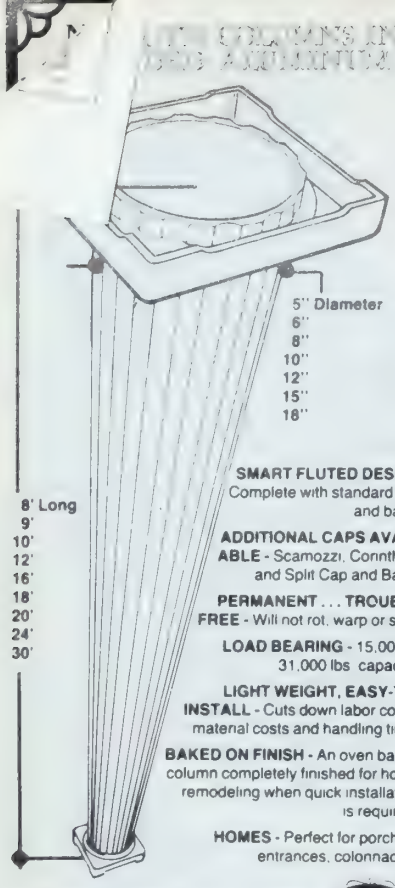

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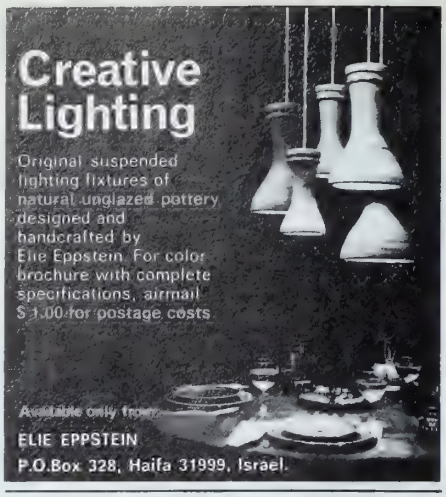

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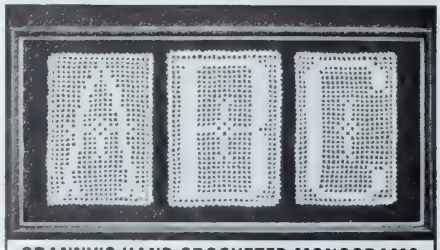

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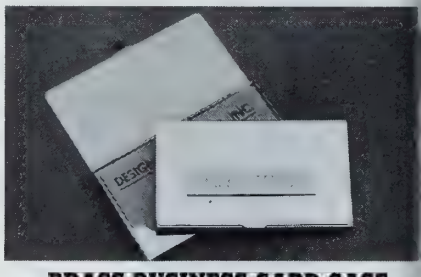

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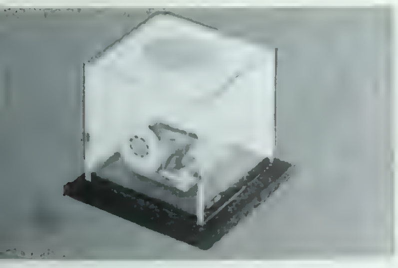

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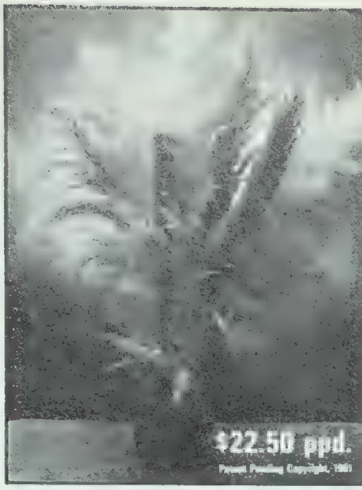

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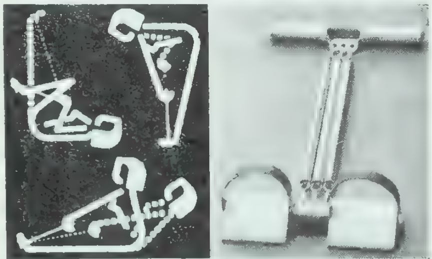

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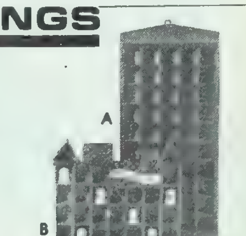

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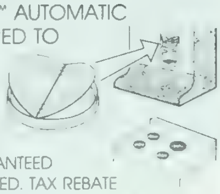

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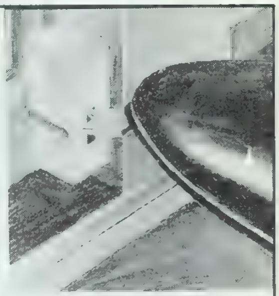

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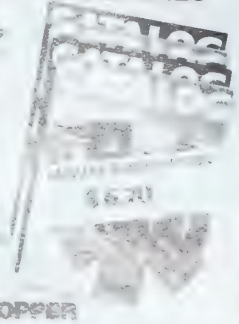

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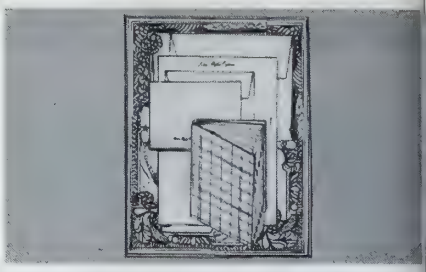

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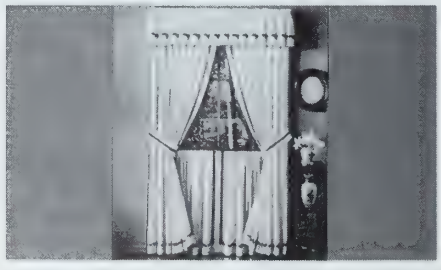

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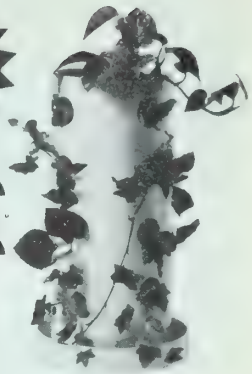

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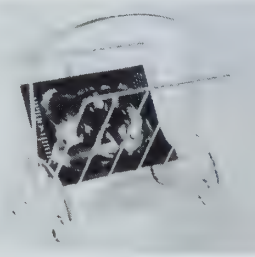

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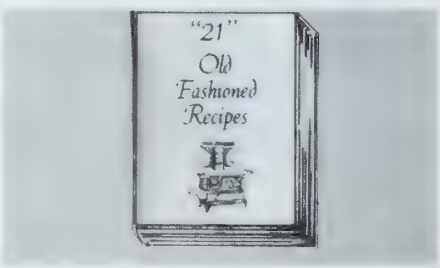

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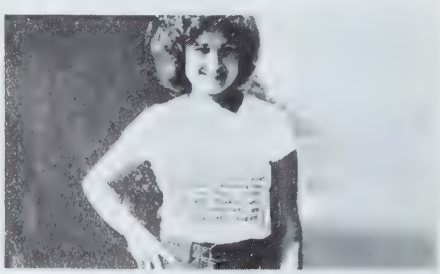

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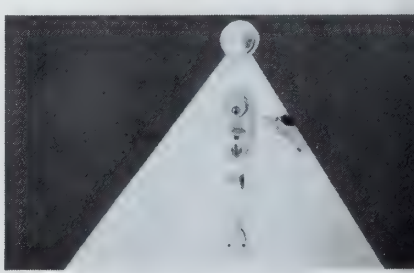

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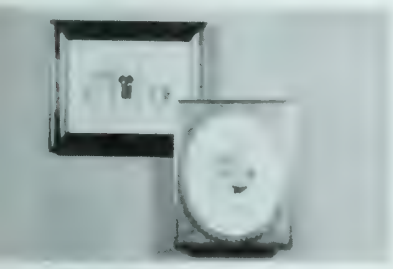

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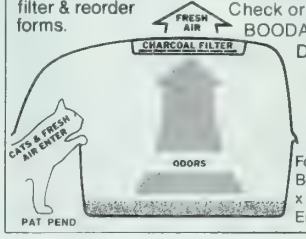

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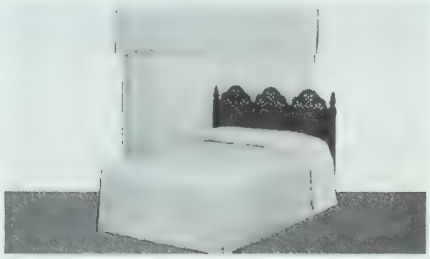

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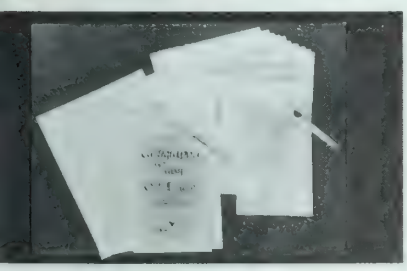

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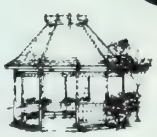

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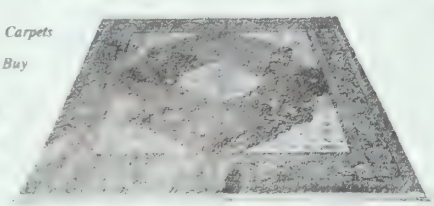

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THE GARDEN

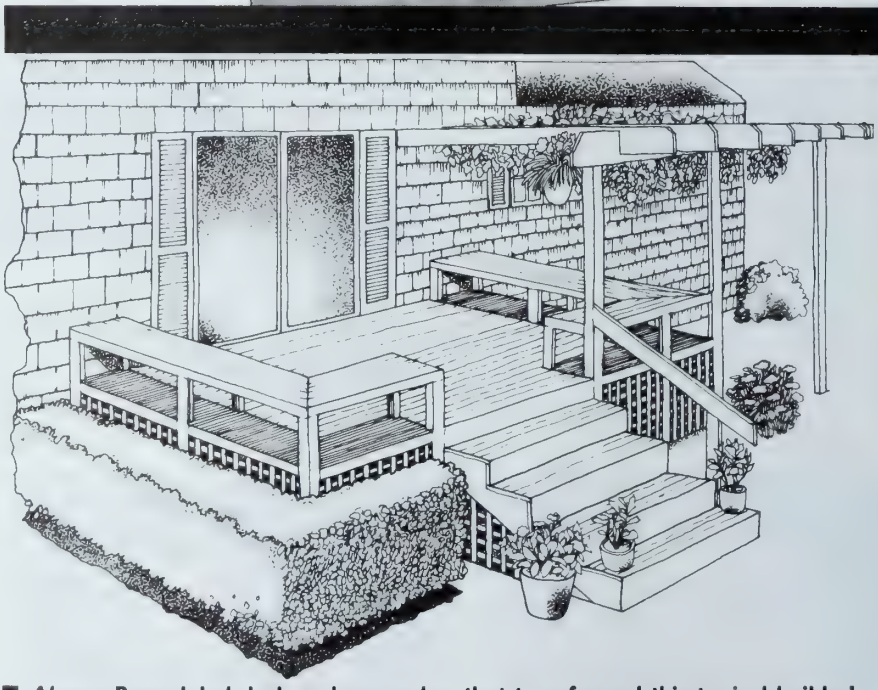
BY MARYBETH WESTO

Personal Stamp continued from page 141

Landscaping from the ground up

Right: **Front of house in 1969, before Westons added pines at sides, climbing roses, perennials, herbs along the street.**

Above: **House 1 years later, with trees, color for shingles and shutters.**



■ ***Above:*** **Remodeled deck and new arbor that transformed this typical builder's house,** ***below.*** **Grapevines and honey locusts provide lacy shade for dining.**

High Hopes and High Weeds was my pet name for our house when we moved in 12 years ago. We had a view and a path through a grassy field to a lake beyond, but no shade, no privacy, no pleasant place for outdoor meals, no beds for flowers—in short, no choice but to get busy making this yard a garden.

Trees were our first goal. We put in a miniature orchard of several dwarf fruit trees, and chose soft-textured white pines for natural-looking, staggered boundaries. We rejected the rigid shark's-teeth rows of fir and spruce and tall, short-lived poplars that so many suburban nurseries suggest.

Next we started a compost pile. Our supply of leaves was pretty mingy at first, but we wanted it that way: We'd had golden niagaras of leaves to rake off the lawn at our previous house. I spaded the first of a series of small gardens (sometimes by the light of the moon) and used a rented Roto Tiller to churn in truckloads of humusy leaves, gotten free from the highway department.

After a year we turned our attention to the woefully ugly deck jutting out from the family room like a huge bird feeder, perched on exposed pipe legs. Access to the backyard was by narrow steps at one side. We pondered, then had the steps taken off and wide ones built opposite the glass doors for a more logical and graceful approach to the lawn. We concealed the posts with lattice panels, much like those around Victorian porches, and changed the slanting railing to low benches that double as a parapet and seating. Ten years ago this project cost about $1,000.

The grape arbor was added the following year to shade the picnic table end of the deck. Its gale-defying posts are 4-by-4s anchored in cement below the frost line—we live an hour north of Manhattan—and its 2-by-4 rafters rest on a 2-by-6 crosspiece. Now the arbor is covered with Akebia quinata, a dainty, almost evergreen vine, as well as Concord grapes. Fragrant honeysuckle and Viburnum Carlesii grow nearby.

Another year we masked an exposed concrete wall where [illegible] to the double garage under the ho[illegible]. We covered the concrete with furring strips and rough-hewn outdoor paneling, then stained it to match the house.

[illegible] over doors, shutters, and window trims the builder had painted, as well as the walls' natural cedar shingles that had not weathered harmoniously on all four sides. We chose a pale cocoa stain to make the house seem less abrupt on our prairie (trees were not yet peeping over the roof line), and a silvery driftwood gray for the trim. This hue, unlike the original white trim, made the aluminum storm windows fade away. We brightened these earthy neutrals with a persimmon-red front door, and planted artemisias and other silvery plants in our front flower and shrub borders for added lightness.

We also broke an opening in the pavement between the garage doors and planted a bright-berried pyracantha that soon stretched to the second story. Mint around its trunk adds fragrance and is nice to pick for departing guests.

We ignored our foundation planting [illegible]

sought the advice of landscape designer Leonore Baronio, who moved big yews and Douglas firs to a side yard and planted dwarf hollies by the steps. To make the steps seem less high, she planted Euonymus Fortunei at each side, and it is gradually covering the risers with small green leaves that need trimming only occasionally to keep the treads free for walking.

Those are the things we did right. We also made mistakes, or at least *I* did. I put roses in one garden without giving

would block out sunshine. I dug a vegetable patch much too far from the house for an easy hose connection, and in digging must have midwifed a zillion rocks—there's a wall to prove it. I learned by trowel and error what would succeed here with minimal weekend attention, and what would not, and now rely on many of the same perennials listed on page 147. I also learned to leave

■ ***Above:*** **Plan of garden showing evergreens planted for privacy, and fruit trees and cutting garden near drive.**

a part of our two acres wild, and a clearing in a volunteer crabapple thicket is now shady enough for primulas, ferns, and a hammock.

Our house was an ugly duckling that may never become a beautiful swan, but it seems to be feathering out nicely. And this year we have a whole new plan: We just might sit for a while on one of the benches at the end of a flowery path.

GARDENER'S CALENDAR: FEBRUARY

Now spring is well started on its annual journey north. At the latitude of New York, days are already an hour longer than they were in deep December. This means that sap is beginning to flow in the trees, houseplants are taking a new lease on life, and it's just about last call for sending off seed orders. The flowing sap worries a great many people when it trickles down the tree trunks from the wound left by a storm-broken or cut-off branch. Actually, though, there is no cause for concern: The flow will stop in its own good time, and meanwhile it helps keep the wound clean and free of infection. Of course there is still snow in the offing, and it is wise to be prepared to shake it off evergreen boughs before it becomes heavy enough to break them. Don't try to remove frozen-on snow or ice, though—doing so could cause far more damage than if left to drop away in the heat of the warming sun. In the South, where light frosts are the worst the future can hold, the early bulbs are shooting up. Now is the time to feed them—even if they didn't get bonemeal last fall—and also to water if spring rains are sparse or slow in arriving.

James Fanning

Shopping information

continued from page 177

er, indicator lights, oven lights, removable oven doors, black "observadors." 24"h. **Dishwasher:** With two energy-saving cycles, two-push-button cycle selection. Dual-wash action has upper and lower wash arms independently fed. Two silverware baskets, waste disposing action, automatic dual detergent cup, porcelain enamel interior, door safety switch, on-light. Both by Caloric Corp., Topton PA 19562.

Carpentry work by Hercules Assimakopoulos, Bedford NY 10506. **Exterior and interior house painting** by C.B. Douglas, Armonk NY 10504. **Upholstering** by Flemming Hegner Corp., West New York NJ 07093.

■ Wine & food

p. 149

"Wedgwood White" dinnerware: Dinner plate about $37; salad plate about $21; bread and butter plate about $14; luncheon plate about $35; rim soup plate about $38; fruit plate about $22. By Wedgwood, NYC 10016. **Sterling silverware:** By Kirk-Steiff Co., Baltimore MD 21211. "Shell" 6-piece place setting at B. Altman & Co., NYC 10016. "Shell" and "Smithsonian" 7-piece place settings at Marel Silver, NYC 10013. **Gray earthenware:** 11½" dinner plate about $22; 8½" salad plate about $16; soup basket (bowl) about $22. All ovenproof, freezer-proof, and dishwasher safe. Handmade by Claudia Shwide for Claudia Shwide Designs. At Lee Bailey, Henri Bendel, NYC 10019. ■

Looking good

continued from page 68

attar, the essential oil of roses. Extracted from the petals by distillation, attar of rose is blended into perfumes not only because of its own exquisite fragrance but also for its use as a base to enhance the bouquet of other perfume components. Over half of the world's supply of attar of rose is produced in the famed Valley of Roses in Bulgaria. Sheltered between the Balkan and Sredna Gora mountain ranges, the valley is planted with nearly two billion bushes. Every year during the harvest and the 10-day Rose Festival in the first half of June, a sublime fragrance rises from the sea of damask roses. Center of all the traditional pageants, parades, music, and dancing is the town of Kazanluk, also the site of some of Bulgaria's splendid Thracian archaeological treasures.

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MARIA REACHI

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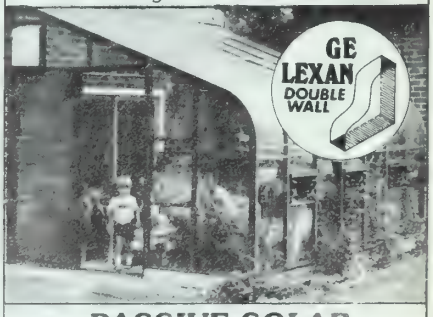

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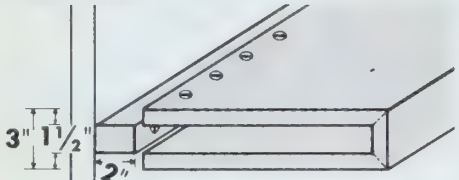
How-tos from our Decorating Pages

BY MARGARET MORSE

Made-to-measure Parsons shelves



To create space-efficient storage for the Westons' collection of classical tapes (page 140), interior designer Gary Crain drew up generously-scaled shelves in a structurally strong L-shape. A bonus: Since the lowest shelf overhangs the television (on its own legs), the TV looks recessed—less like the giant eyeball it's apt to be when set out in the room.

The shelves are not as heavy as they look. Each shelf is hollow and hung on the wall by a support board. The shelf top, bottom, and front end are ¾-inch-thick solid birch glued together into a "sleeve" that is slipped over and screwed to the wall-hung support board. [illegible] inches thick with 11½ inches of hollow space inside. The bottom shelf is 16 inches deep (for stereo equipment), the other shelves 12 inches deep.

Here's how professional carpenter Hercules Assimakopoulos executed the design. Adapt these instructions according to the weight you want *your* shelves to support, and the dimensions of the items you want to store on them. (L-shaped shelves are much stronger than straight-line ones because the weight is being supported from two directions. Straight-line shelves couldn't hold anywhere near as much weight.) Find the wood studs that support the wall. They're usually at 16-inch intervals, starting with the corner of the room. Pencil on the wall the top and bottom lines indicating where the 1½-inch-thick support board will be. On top line mark an "X" at 16-inch intervals corresponding to studs. Cut support board, 1½ inches thick, 2 inches deep, and shelf length minus the thickness of end-finishing pieces. On one 1½-inch side of support board, at its horizontal mid-line, mark "Xs" at 16-inch intervals corresponding to the Xs marked on wall. With the aid of a drill, screw a 4-inch wood screw through side of support board at each "X" and 2 inches into wall stud. For each support board, construct a [illegible]-shaped sleeve that's the length you want the finished shelf. To do this, glue together three pieces of ¾-inch-thick solid birch with white glue, and secure with clamps until glue has "cured" (about 24 hours). Slide sleeve onto support board and, from top, screw it to board at 16-inch intervals. Glue on cut-to-size strips to finish shelf ends. Paint the shelf with enamel paint.

La Maison Verte Plant Room with an Energy Plus

● *Walter Schamu grows camellias, herbs, lettuce, even limes.*

"Having a rooftop greenhouse really made us gardeners," say Walter and Nancy Schamu (page 120). "We call it La Maison Verte, or The Observatory—a big name for a 14-by-18 foot space—and we love it so much we occasionally use it as a sleeping porch in summer—a mini-vacation—and eat Sunday brunch *à deux* there year-round."

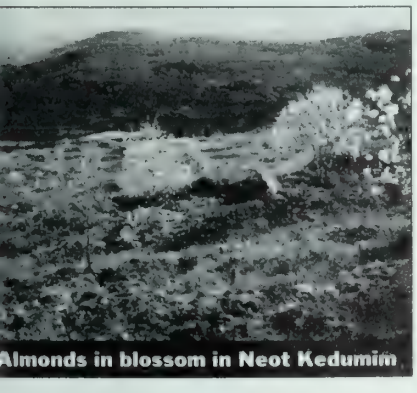
Erecting a greenhouse isn't as complicated as you might think. For the Schamus, a building contractor built a 30-inch-high insulated wood base from 2-by-6-inch lumber and plywood siding and flooring. The base is flashed for watertightness and stuccoed on the outside. Then the local Lord & Burnham greenhouse distributor went to work with three helpers one three-day weekend. The entire "Orlyt Evenspan" greenhouse came in a kit from Lord & Burnham (2 Main St., Irvington, N.Y. 10533; catalogue, $2). "All we needed to put it up on the wood base was a drill, wrench, and screwdriver." (Note: For on-ground installation, a masonry base is recommended instead of wood.) Mr. Schamu ordered several weatherizing options from Lord & Burham: An interior "Air Cap" curtain—rather like "Bubble Wrap" packaging—which helps insulate all sides of the greenhouse against heat loss in winter. And, to guard against excessive heat-gain in summer, roll-down exterior blinds for the greenhouse's south side, plus pop-up roof vents along either side of the ridgepole.

Mr. Schamu included some ideas of his own: Skylights incorporated into the periphery of the greenhouse floor bring light down into the corridor, bathrooms, and workroom below. An air duct with a thermostatically-controlled fan sends warm air two stories down to the return air duct of the house's furnace whenever the temperature in the greenhouse hits 70 degrees. "We haven't done any studies, but we believe that our rooftop greenhouse may lighten the load on the furnace, and help keep the house comfortable even though the furnace thermostat is at 65 degrees."

Continued on page 211

arden Right Out of the Bible

We all grew up hearing about hyssop, balm-of-Gilead, and lilies-of-the-field, but with no clear idea of hat these plants actually looked like. hey, and a great many more, are native the lands at the eastern end of the editerranean Sea, so what could be ore natural than to expect to see them ere? Unfortunately, there has been uch disagreement about the identity of any plants mentioned in the Bible, and any changes in the ecology of the re- on since Biblical times. However, the dicated efforts of a small group of holars and ecologists has finally rought about a true Biblical garden in s real geographical home—Israel. On 00 acres between Tel Aviv and Jeru- lem, the garden, to be called Neot Ke- umim—Gardens of Israel—will clude every identifiable plant men- oned in the Bible and will serve as a monstration ground for the most ad- nced principles of soil conservation nd the growing of crops in an arid cli- ate. Due to open in 1982, under the irection of Nogah Hareuveni, Neot Ke- umim will be a goal for garden-minded -tourists as well as Biblical scholars. ●



Almonds in blossom in Neot Kedumim

olcano Mulch

Generally viewed as a disaster, the recent eruptions of Mount St. Helens in Washington have had one unexpected benefit. Wheat farmers whose fields were coated by the falling ash reaped a bumper crop, due chiefly to the effect of the ash as mulch. It not only elped prevent erosion during the heavy ains that followed the eruption, but pre- ented evaporation of moisture from the oil and hindered the growth of weeds. ll in all, the wheat farmers did not ave much to be thankful for, since the ritty ash had done extensive damage to heir expensive machines, but the lesson bout mulching is very clear. A layer of oose, porous material on the ground qualizes soil temperature, conserves oisture, and never fails to benefit what- ver plants you may be growing. ●

Inside story

continued from page 208

SALVAGING Picking Up Pieces of the Past

Part of Baltimore's back-to-the-city row-house revival (page 211) is due to Mayor William Donald Schaefer's bright idea for house-fixers: The Salvage Depot, where architectural artifacts from condemned houses are available—"at the lowest possible prices"—for "recycling" to owners of luckier houses in the city. Some examples: wrought-iron fencing at about $1–$5 a linear foot, claw-footed bathtubs at $20–$60, and oak mantels with beveled glass at $125–$250.

Before the Depot was launched in 1975, looters considered empty buildings open territory, subjecting themselves to the physical "foot through the floor" hazards of salvaging—and possible penalties for trespassing. The city decided to remove the temptation—and give architectural preservation a boost—by getting into the salvage business itself. It provided a four-story warehouse at 213 West Pratt St. for the depot and empowered city agencies to send notices to The Salvage Depot whenever a building is up for demolition. Working under director Herbert C. Lee, three men scour the assigned buildings for salvageable finds. On Fridays (8 A.M. to 5 P.M.) and Saturdays (8 A.M. to 2 P.M.) the depot is open to shoppers, who must show proof of residency or property ownership in the city of Baltimore to make a purchase. They must also sign a promise that they'll use their purchase in the same context as it was originally: A door must get its second go-round as a door, not a tabletop. Everything's cash-and-carry, and the depot also offers some items taken in on consignment or by donation.

Baltimore's trail-blazing has inspired New York City to plan a similar salvage operation called S.A.V.E. (Salvage of Architecturally Viable Elements), to open shortly under the direction of Charles Savage and auspices of the city's Landmarks Preservation Commission. S.A.V.E. got its seed money from the Community Development Act of 1974, administered by the U.S. Department of Housing and Urban Development.

There are private ways to cut the preservation cake, too: In Albany, N.Y., the nonprofit Historic Albany Foundation sponsors The Parts Warehouse. Directed by William Pelgrin and staffed largely by students, it's at 206 North Pearl St. and open to buyers from all over. Call (518) 463-0622 for hours.

If *your* city government or historical society doesn't have—or hasn't heard of—a salvage depot, look for commercial salvage companies. They're listed in telephone yellow pages under headings such as "Surplus & Salvage Merchandise," "Plumbing Fixtures & Supplies—Used," and "Auctioneers." ■

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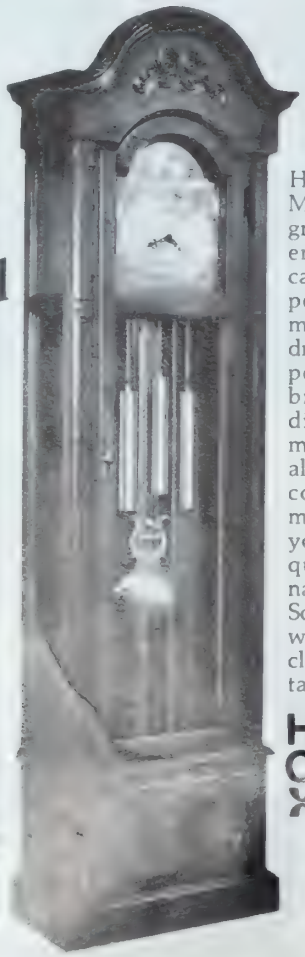

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MARCH 1981

HOUSE & GARDEN

David Glomb

On the cover: A woman's touch doesn't mean timid, and pretty can go hand in hand with practicality. In this Los Angeles living room, the beauty of the pillowed banquette gives no clue to its hidden plus—beneath the upholstered cushion, the hinged seat flips up to reveal storage space. It's an idea borrowed from boats, where every inch of space is put to good use. Phyllis Sues uses this secret cache to store cushions for her outdoor furniture. It's just one example of the smart ways active women make the most of their houses. Another clue to the adventurous spirit of the woman who lives here is a bold play of color. Mixing plaid pillows with exuberant floral fabric works here because the two prints share their colors, and the plaids suggest the shapes of the window panes above. To calm the pattern-on-pattern scheme: fields of solid color, such as the skirted table and several of the pillows. Adding molding to the bottom of the banquette gives the seating a finished look—an easy way to make built-ins seem as though they've always been a part of the room. And painting the molding white separates the banquette from the light bleached floor, so that it seems to float. At the windows, lace curtains are as delicate as tufts of Queen Anne's lace, a natural addition to the field of floral colors here. Painting the ceiling a color other than white is one of the best ways to create a climate for a room—here the ceiling of the window bay is painted the same flattering color as the ceiling in the rest of the room (see it all on pages 136–137). Accessories are kept simple, and play up less prominent colors in the larger furnishings. A gracefully bowing orchid and a bowl of oranges pick up the tones of the pillows and the textured rug. *By Mary Seehafer. Editor: Joyce MacRae.*

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INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

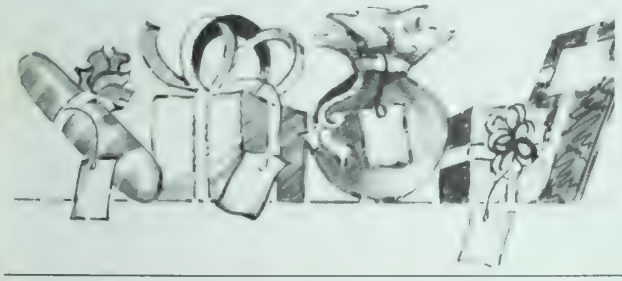
MAKING MORE OF YOUR TIME AT HOME

Shopping

Last-minute shopping trips eat up time. Buy food staples, linens, and lingerie in bulk, preferably on sale. This works for house presents and birthday presents for adults, too. When you buy yourself a crock of marmalade, beeswax candles, padded hall-closet hangers, a box of correspondence notes, wine, or luxurious white bath soap, buy an extra to have on hand as an emergency present. Why not set aside a shelf in a closet or a bureau drawer as your handy private "store?"

•••••••••

Swinging a city apartment and a country house? Keep a two-column city/country shopping list and food inventory so you don't find yourself with extra milk spoiling in the country and no milk in the city. If you commute by car, do all your staples-shopping in one place: Usually it's cheaper in the country. Cart your fresh-from-the-roadside-stand "Country Gentleman" corn to the city. It's worth it.



Co-ops

- Co-oping is a good way to give the party you've been too "busy" to hold on your own. Ask each friend to bring a dish. You provide the ambiance, wine, and tablesettings (and the clean-up later). Remember Covered-Dish Suppers and Progressive Parties?
- Do one or two friends share your interest in Indian or other exotic cooking? Pool your culinary tastes—and marketing lists: Take turns making a trip to the best source for the ingredients that are not available in local markets.
- A baby-sitting co-op is a good way to meet neighbors, and a valuable service for working and nonworking mothers, single parents, and divorced fathers. One such co-op—formed 10 years ago in Chestnut Hill, Pa.—has grown to 30 families. Each is required to babysit for at least 6 hours (12 "points") a month. Members wishing sitting service let the co-op secretary know 24 hours in advance; she offers the job to other members, starting with the one who owes the co-op the most service.
- Sometimes what you can co-op is information. If you can spare it, share it! Can you refer a friend to a good gardener, carpenter, shoemaker, or caterer? Keep a running list of your best resources, encourage friends to do the same so you can swap recommendations.

Priorities

A would-be artist lamented to a professional painter that she "didn't have enough time for painting." He retorted, "Well, make time! If you don't, then painting can't be that important to you." Is writing more your métier? If you write a page a day, you'll have 365 pages by the end of the year.

The point is: Give your weekly or daily creative time the same respect you would a doctor's appointment. Schedule it on your calendar, and keep to it. We all have the same 24 hours a day. Efficient and organized people set priorities—and get going!

Chores

Try letting bigger chores (such as defrosting the refrigerator or washing the kitchen and bathroom floors) go a while—until doing them is pleasanter than putting up with the mess. Then steal half an hour, no matter what, to rectify the situation. You'll get a bigger sense of accomplishment because the result will be more apparent. And by forcing yourself to fit the chore into "found time" you'll get it done doubly quick.

- Quickest way to make the whole house look clean: Give the mirror and glass surfaces a spritz-and-polish.

Time

"There's *never* enough time in the morning ...." Some helpers: Prepare the evening before for the following day. Jump out of your work clothes as soon as you get home. Hang them up on the shower curtain rod while you bathe; the steam will relax *their* minor wrinkles. Before you go to bed, give them the brush-off—with a clothes brush. Then hang out the next day's clothes, with handbag filled and accessories ready. Organize your clothes closet by color families so you can coordinate outfits quickly.

- **Have the children set the table for tomorrow's breakfast before they go to bed.**
- **Lunchtime—here's an idea for both weekday and weekend lunches. On a tray, assemble a bag of bread, and a nutritious assortment of sandwich spreads, cheeses, sliced vegetables, peanut butter, and perhaps bacon strips left over from breakfast. The children can use their creativity and whimsy to put together their own lunches while you make the breakfast.**

Time

"Do you have the time?" According to Dr. Dru Scott, Ph.D., author of *How to Put More Time in Your Life* (Rawson, Wade, $12.95), you *do*. Time doesn't have to be a monolithic monster. By controlling it and putting your time budget in order, you can make time, get more done, and live a more relaxed life.

Stephen Freeman

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

MAKING MORE OF YOUR TIME AT HOME

Half-hour Helpers

Make the most of the small odd scraps of time your schedule leaves you between major events. In less than a half hour you can . . .

1. Give yourself a manicure.
2. Organize a drawer, but not more than two.
3. Polish last winter's leather boots so they'll be in shape for summer storage.
4. Darn a sock.
5. Shine a few pieces of silver.
6. "Listen" to a book while doing any of the above: Caedmon (1995 Broadway, New York, N.Y. 10023; or call toll-free 800-223-0420) sells cassettes and records of poetry and prose—from Shakespeare to science fiction.
7. Water and pick the brown leaves from your house plants. Give them 30 minutes of love and devotion.
8. Read an article you've put aside "to read sometime."
9. Study a dictionary or thesaurus and learn 10 new words. (If it's a foreign language, so much the better.)
10. Balance your checkbook.
11. Start seedlings inside for later planting in the garden. Or draw a plan of where the summer's herbs, vegetables, and flowers will be planted.
12. Make yourself a cup of tea, put on your favorite album or radio station, post a "Do Not Disturb" sign, and give yourself some private think-time.

The Children's Hours

The smaller the child, the more of your time he or she occupies. Yet in England most mothers with infants or young children have the evening free to do things important to them because they put the children to bed at 6. After a full day of learning, running about, and growing, the wee people are ready to bed down by nightfall. Too early for your taste? Institute a nap hour for the children in the afternoon and create some self-time then.

● Let your baby watch you while you work in the kitchen—from an infant seat, highchair or playpen. For older children, you can provide play opportunities in the kitchen without sacrificing floor space: A refrigerator door [illegible] as a magnet board. Use [illegible] (non-[illegible] magnetic shapes [illegible]

Time Tools

Purchase a weekly record, or a good-looking 4 1/2-by-7-inch notebook. You'll be motivated to use your Time Notebook if it's one that's really sensational. Dedicate a page daily to "What I *Do* Want to Do," a list of the essentials you want to accomplish in the next 24 hours. List a "What I *Don't* Want to Do page, and ask yourself, "Then why am I doing it?" It may lead to new solutions, help to ferret out time-wasters. The following pages can be headed "Persistant Problems," "Continuing Calendar" for birthdays and other red-letter days, and Personal Styles," where you keep notes on people, such as "Before 8:30 A.M. is a good time to call Pamela."

Get in the spirit—get in shape

Don't give physical exercise short shrift—it's an energizer. A half-hour of physical exertion may well make you "one hour" more efficient for the rest of the day. With your doctor's advice, draw up a regimen that can be done at home or in the immediate neighborhood—gymnastics, yoga, jump-roping, or jogging.

Delegate

Treat running a house as a team effort. Distribute chores—and later, praise. Expect children to contribute what they can. Younger children can set and clear the table, stack the dishwasher, unpack groceries, feed and groom the cat, make their beds, and keep their rooms and bathroom tidy. Older children can operate the dishwasher and vacuum cleaner, walk the dog, take out the trash.

• • • • • • • • •

Fresh-grown, unprocessed food takes a little extra preparation time. Farm it out to family members: When lima beans need shelling, green beans need "topping and tailing," potatoes need to be cut up for scalloping, or clams need shucking, ask each person to do however many he or she wants to eat, plus extras for any too-young-to-handle-a-knife children in the household.

• • • • • • • • •

Get your family to presort their dirty laundry. Have two clothes hampers—one for white, another for darks. Why not use the washing machine itself as one of the hampers? Ask family members to make drop-offs directly into the machine, so you'll just flip the switch when the load is full.

• • • • • • • • •

Start a put-away-right-away rule. It takes no more time to hang up an overcoat than to throw it over the back of a chair. *Exception:* Stuff that has to be taken upstairs. Park a handsome basket next to the staircase (out of the traffic line), and pop in "take up" things—scissors, adhesive tape, a bedside book. Then make one trip.

• • • • • • • • •

Make a job lottery jar to take the sting out of little assignments. Weekly, fill a cookie jar-sized container with two dozen slips of paper, each printed with a chore such as "Polish Daddy's shoes." ● Need to buff floors after waxing? A child will love to help if you skate up and down the floor together wearing thick socks or old pillows tied to your feet. Both the above from *The Mother's Almanac* by Marguerite Kelly and Elia Parsons (Doubleday).

• • • • • • • • •

Older children might prefer a more businesslike approach. Draw up a work chart and assign a different job for each day of the week. Then each child knows what to do without having to be told.

• • • • • • • • •

Caught in a time-crunch with children's scout meeting and their "please bring cookies" pleas? Make a quantity of dough ahead of time and freeze in batch-sized logs dated and labeled with the name of the recipe, baking time, temperature. Dough lasts several months in the freezer. When the children bring home a culinary invitation, put them to work slicing and baking cookies: great after-school fun. All you do then, depending on the children's ages, is spot-supervise and set the oven and timer.

By Margaret Morse and Bonni Kogen

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UPFRONT

BY ELAINE LOUIE

The high price of divorce

What you should know about marriage as an economic partnership—advice from divorce lawyers

There's something rotten in the state of holy matrimony when 44 percent of all first marriages end in divorce, 52 percent of all second marriages end in divorce, and when abandoned wives who are 55 years old find themselves creatures of total dependency, not unlike those helpless infants they first nursed 30 years ago. Gone is the illusion that marriage lasts forever.

"Marriage has eroded," says Harry Fain, the prominent Beverly Hills divorce lawyer, "because society has become more permissive. There's premarital sex, extramarital sex, and no-fault divorce. People live together because it's cheaper than living by yourself." Also, men outgrow wives who stay at home talking to tiny children, as women who re-enter the work world tire of dominating husbands. As people become more involved with self-fulfillment, marriage can become a war zone, divorce a way out.

The woman who was expected to nurture children and husband and then retire to green pastures is suddenly out on the potholed streets. She has toiled away invisibly, because it is usually only at divorce or death that her value is looked at in terms of dollars and cents. It is the better part of valor for any woman, young or old, happily married or not, to see her contribution as a full half of any relationship. A sense of equality, based on knowing your own monetary worth whether you work within the home or out, and knowing your spouse's income, including stocks, savings, and insurance, will lead to greater self-confidence, day-in, day-out, or to a fairer settlement the day you land in a divorce court. Marriage or relationships are no longer mergers of bodies based on blind trust, but economic partnerships.

The homemaker's price tag

[illegible] money. Peggy [illegible] he Family Court, says, "Don't even use the term homemaker—it's too narrow. Look at the cost of a housekeeper and of child care. Look at the woman who's employed in and out of the home. She does accounts, catering, decorating, tutoring. If you look just at the housework, it's misleading. It is good experience to have your time valued by the hour. Neither are you worth less just because you love making dinner or keeping house. I love law and I love getting paid for it." Davis, who is married and a mother, says,

> Knowing your own monetary worth, whether you work in the home or out, gives greater self-confidence

"A wife can be a full-time occupation. What brought it home to me was when I was a junior associate in a corporate law firm and worked extraordinary hours under amazing pressure. I realized that even *I* could use a wife. The first question I asked myself every morning was not what deposition I had to take, but, 'Do I have clean underwear?' "

A homemaker, then, is an occupation. In the past decade, there have been some major studies done to evaluate the monetary worth of the homemaker for her work as housekeeper, wife, child rearer, launderer, cook, chauffeur, and even interior decorator.

"Marriage is an economic partnership," says Judy Avner, attorney at the National Organization of Women Legal Defense Fund. "Calculating figures on a woman's worth as a homemaker is important to combat the court's or society's normal tendency to trivialize the services. The wife's attorney pleads that she was worth something because she cooked and kept the house. The husband's lawyer says, 'Was she a good cook? Did she make a good bed?' This distracts and minimizes her work." Putting a price tag on a homemaker is a useful *theory*. It shows that the homemaker does do something and that her job would cost the husband money if she weren't around. However, what one homemaker is worth is not necessarily the same as another.

In 1973, two Cornell professors, Kathryn E. Walker and William H. Gauger, studied the dollar value in household work and concluded, logically, that the woman worth the most money was the one who had a lot of little children. The mother, with 7 to 9 children, with one an infant, was worth $9,400 a year. In 1975, the United States Social Security Administration studied the economic value of a housewife and put a $7,500 average value on her services. In 1972, Michael Minton, a Chicago matrimonial lawyer, figured out on behalf of a client her worth as a homemaker. His price: $41,277. In 1981, he considers his estimate conservative. The low government figures are an insult to the corporate wife who's also a mother. The Minton figures are pure fantasy to the wife of a file clerk, but Minton himself says, "I want to give homemaking a professional status." Clearly by today's cost-of-living figures, a homemaker is worth a substantial amount.

Once a woman can conceive of her work around the house and with her children as having monetary worth, irrespective of how inexact the figures may be, she develops a different self-image. She no longer does nothing. She does many things. She is, in effect, a partner in a partnership that's at once romantic, sexual, and economic. As a non-silent partner, then, she has every right to know what the other partner's

Continued on page 22

Are Pensions Property?

Many would like the answer to be yes. Judy Avner, lawyer for N.O.W., says that a pension should be a marital property to be divided between a divorced couple even though the woman may not have been employed. "The Supreme Court dealt with a railroad retirement pension and said it was the husband's. But in February or March, the court will deal with a military pension. The wife is arguing that under military statutes, the pension is divisible, and she won in a lower court." Tune in for the results.

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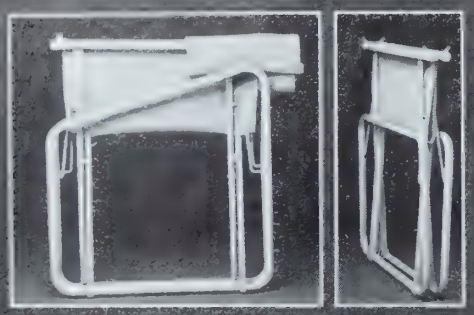

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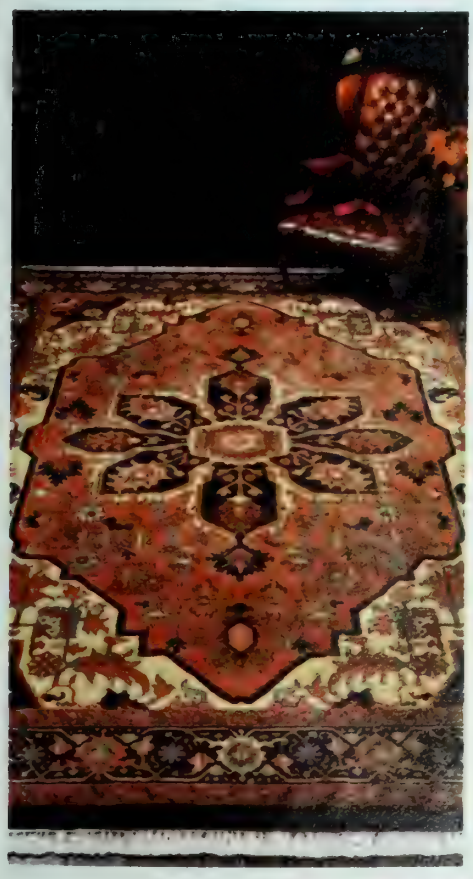

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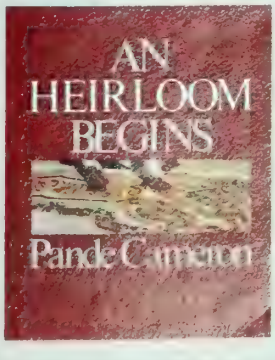

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continued from page 16

contribution is, and vice versa. Clarity leads to trust, secrecy to distrust.

Learning your assets

Attorneys suggest that all women keep their own records of the household income. Geni Krause, a New York attorney, says, "Get as much financial information on your husband's (or partner's) earnings and holdings. Know where the bank book is, what the mail from the brokerage house states, and what the tax returns are. Make photocopies and keep them in a safe-deposit box." This is not snooping. It is simply having the right to know exactly what the economics of your relationship are.

Myrna Felder, New York attorney, says, "Go with the squirreling instinct, the cookie jar or safe-deposit box. If you have a husband who can't bear that you have any independence, don't tell him if you have stocks. Buy yourself tax-exempt bonds." Clara White, a divorced nurse, adds, "Keep those cancelled checks. Banks don't keep records of your statements after seven years."

The gist of all this financial advice is that the independent woman knows where money comes from and where it goes. She is well informed.

Wisconsin: You Can Be Progressive Without Having Passed the E.R.A. Amendment. Surprise!

When the federal E.R.A. amendment was passed, Wisconsin legislators, traditionally a liberal bunch, assumed the state E.R.A. would pass. Wrong. The legislators side-stepped the anti-E.R.A. forces and proceeded to make existing statutes on rape and divorce gender-neutral. So, if you get divorced in Wisconsin, there's a presumption that each spouse contributed 50 percent to the marriage, and that everything acquired is divisible by half. Even better, says June Miller Weisberger, professor of law at the University of Wisconsin, will be if the 1981 legislature passes a proposal that will apply these same 50/50 property rights to [illegible] marriages. Currently, if a husband, the wage earner, owns $1,000 in stocks and gives it to his wife, she is subject to federal and state taxation. If the [illegible] property [illegible] earth.

Attorney Felder says, "Women should take a few extra courses at a school. This will lead to a feeling of independence. Have your own network of friends, not just the couples you see with your husband."

Women, even if they are happily married, must prepare themselves for an existential reality, which is that we are all alone in the end. Sometimes this loneliness arrives sooner than we expected, often in the form of a divorce.

If a woman is young, childless, and has a job, she is golden because she is independent. If she is not so young, say in her 40s, and has not worked in 10 or 20 years, having stayed home to raise children and make quiches, she is in trouble because she is *dependent.* "Men can bring women to submission because women don't have the money to fight to the end, to get a first-class lawyer or to pay for the apartment, so they have to grasp at straws," says Attorney Felder.

What to expect in the divorce court

Currently, 27 states have equitable property distribution statutes along with provisions for financial support. Getting equitable treatment, however, says Judge Davis, "is based on what the court thinks the nonworking spouse is worth. Who the judge is may be more important than a set of statutes entitling you to equitable distribution of property. Some judges are more supportive to the woman who was at home for 20 years. The difference in supportiveness depends on the age, sex, and philosophy of the judge." If women can't pick the judge, they can make good use of all the monetary documents they've squirreled away in the bank. "In court, you will have to reconstruct where the cash went," says Attorney Krause. "If a woman can give me the tax returns, I can figure out what the interest on the stocks is."

When things get very sticky and a woman suspects the husband is cheating on her, pure invasion of privacy is sometimes recommended for self-protection. Attorney Myrna Felder says, "If your husband keeps a diary, photocopy it and put it into the safe deposit box. If you know that your husband is cheating on you, hire a private detective and keep the evidence—the tapes or the photos—in the bank. If there's trouble, don't be the one to move out—you'll never get back in. If you go to court, the court will take the accepted fact and leave you in the new apartment and note that you abandoned your spouse." Felder cites a case where a man practiced his work in his townhouse and told his wife to get another house and they'd have an open marriage. Eventually the woman found herself without alimony and without her house because she "abandoned" him and had moved out. "If she'd gone to a lawyer first, she wouldn't have lost the alimony," says Felder, echoing the advice of her colleagues, which is if there's trouble, go see a lawyer immediately.

Clara White advises, "Find a feminist lawyer, a woman or a man with strong feminist sympathies. You are looking for sensitivity. Women know how to find out the best makeup to become attractive, but they go into court without information and get their heads bashed in." If information is power, the photocopying machine is your best friend.

The ideal way to survive a divorce is, of course, to have a career and a nest egg. The divorce settlement, where you receive social security, some maintenance or alimony, and some property, does not keep up with the rates of inflation. In fact, says attorney Felder, "Sometimes staying together for monetary reasons is worth it. Many people think that if they get a divorce the problems of life will disappear. They don't see that the problems are in themselves—so to be in that state without money is very sad. Some women have no inner resources, are constantly bored, and think the spouse doesn't love or pamper them enough. They think they're hot stuff because people made a play for them while they were married." Just because a man makes a pass at a woman, however, does not mean he may want to marry her.

Attorneys Krause and Felder, however, advise women not to get a job while they're getting divorced. Says Krause, "A woman will probably have to go to work later. If she goes to work now, the court will give her less."

Re-entering the work force

Once divorced, however, the displaced homemaker usually needs a job. Sometimes she receives maintenance money so she can re-enter the work force, although Geni Krause wonders how a 42-year-old woman can go back to college when a "degree doesn't open many doors and the job market is so tight."

Harry Fain of Los Angeles says good jobs or careers for women who haven't worked recently are "sales, real-estate activity where you can sell but don't have to be a broker, hostesses at hotels and restaurants. Some women take courses in bookkeeping or secretarial skills. Others enter public relations, social work, or political jobs. One woman became a permanent aide to a state assemblyman. Another got a portfolio of stocks as part of her settlement and got involved with a stockbroker's company."

On the East Coast, Felder reports that women are good at real-estate brokerage. "They know and understand co-ops. They speak the same language as the clients. They go back to school and get M.B.A.s. Some are interior decorators." It is never too late, even as the skin begins to wrinkle and the hair pales to silver, for a woman to begin to seize independence. ■

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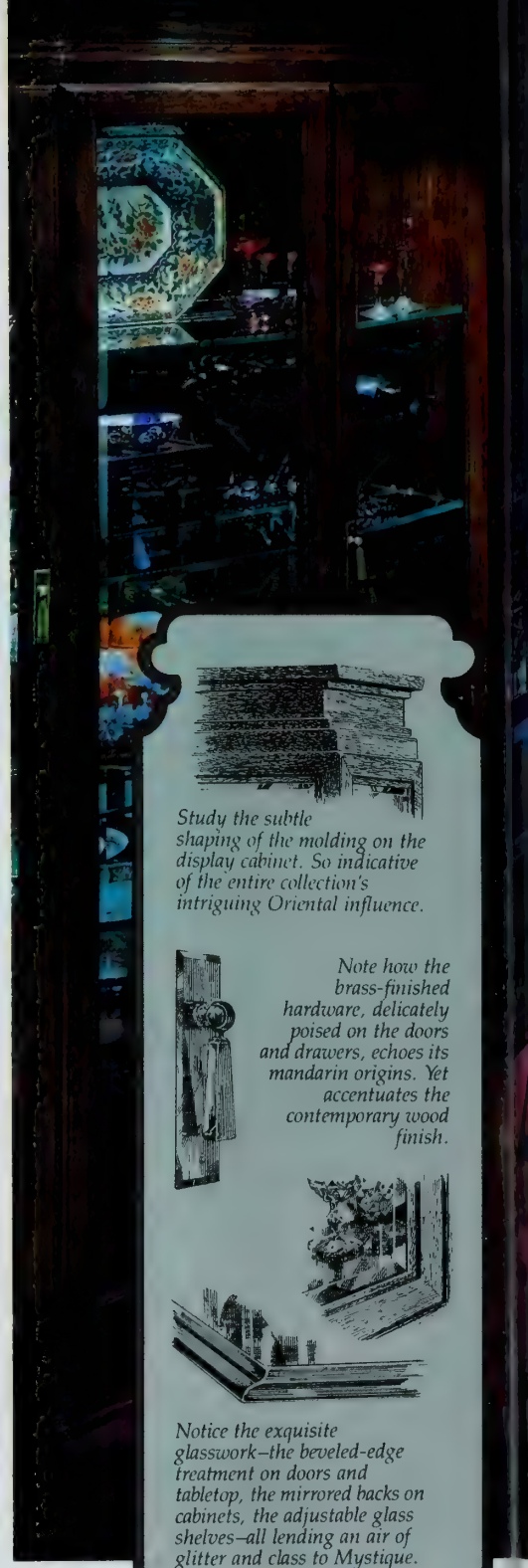

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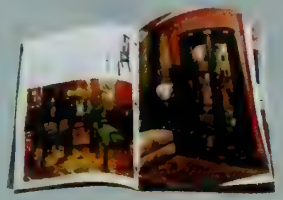

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FROM THE INDOOR WORLD® OF Armstrong

BY PAULA RICE JACKSON

The shape of hair to come

Three top hair stylists talk about finding wearable, workable styles for spring and why the cut makes all the difference

● *Yves Claude; Suga (middle); and Louis Gignac (near left) prefer styles that play up your hair's natural assets. The breezy short-cut, left, by Jeffery McDonald of Yves Claude Hair.*

Few things can affect your appearance as dramatically as the way you wear your hair. As a frame for your face, your hairstyle can shift the focus of attention from one set of features to another—say, from the bone structure of your face to your eyes. In terms of your total image, your hair has dimension, specifically volume, and it can affect the illusion of your height, figure, and personal presence.

Three of New York City's most talented hair designers—Yves Claude, [illegible] and Louis Gignac of Louis—talked about style trends for [illegible] spring. They agreed that they are [illegible] hair [illegible] is best spent on getting the best cut you can afford—because the cut is the foundation of versatile styling. A good haircut allows you to wear your hair up or down, curly or straight, or move the part around so you can get a different look every day. Of course, conditioning is important too, but that is something that can be done very well at home with a wide selection of products made to perform at home. So unless your conditioning requirements are special, spend your money where the cut is.

Yves Claude of Yves Claude Hair is best known for his efforts to popularize the braiding done for actress Bo Derek in the film comedy *10*. His Madison Avenue salon became the first headquarters for women who wanted this elegant braiding, cornrowing actually, done for parties as well as every day. Yves Claude is also known for his technique of drying and styling wet hair with just his fingers—a look that has control but is casual and carefree in its impact.

"There aren't many constants to speak of when you're discussing hair trends," he says, "but there's one thing I know. Methods of hair styling never go backward if they're going to be accepted by the majority of American women. No woman I know is ever going to put rollers in her hair when she goes to bed as she did in the '50s and early '60s. Even here in the salon, the number of classic roller sets we do is extremely small—say one in fifty. Which is why I put so much emphasis on cutting. Blow-drying, finger-drying, heat-lamp drying all play up the natural characteristics of a woman's hair: its color, its body, the strength of its curls and waves, and the scalp's growth patterns. I think the most lasting direction for styling in this early part of the '80s is the same as the direction of the late '70s: the ever-increasing manageability of the care and styling of hair . . . by the woman *herself*. This spring I have an idea for a look that works two ways—wet and dry. It's a principle more than a style, I think. The cut looks as beautiful when you climb out of a swimming pool as it does when it's dried by the sun. I think shorter hair is neater,

Continued on page 28

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Five Dietac drops in a hot or cold beverage, or one Dietac tablet, half an hour before a meal, effectively helps curb your appetite. You feel less hungry at mealtime, so you can eat less. And Dietac drops or tablets are caffeine-free.

Dietac could help you change your eating habits.

With the help of Dietac, you can develop more sensible eating habits. Like eating lighter. And avoiding the snacks, desserts and other things that made you go on a diet in the first place.

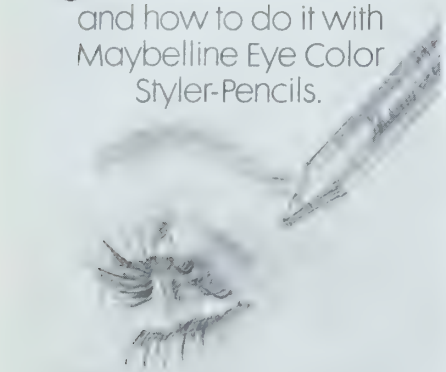
Then, once you've lost those extra pounds, these new habits can help you stay at your desired weight.

Read label and follow directions. © SmithKline 1980

DIETAC. DIET AIDS FROM THE MAKERS OF CONTAC.

Eye Writing

and how to do it with Maybelline Eye Color Styler-Pencils.



Design your eyes. It's easy with a pencil because you're in control.

Start with shadow. Using a pencil with a blunt tip, color lid from the base of your lashes up to the crease line. Finger-blend on a frosty highlight shade up to your brow-bone.

To make eyes look bigger, draw a line at the very base of your lashes, using a dark color with a sharp point. For a sensuous eye, use a wider line and smudge-blend across eyelid.

Make *lower lashes look thicker:* draw a softly smudged line next to and among lashes

Invent! Have fun! Loads of creamy, blendable colors—frosty and matte—let you change your look as easily as you change your mind!

Write eyes as unique as your signature. It's easy—with a pencil from Maybelline

Looking good

continued from page 26

easier to handle, and allows a woman to do more with her eyes when she makes up. Conditioning is crucial for gleam, control, and the appearance of health. I appreciate the necessity for coloring but I still believe the most flattering technique for most women is highlighting—the hairline and the edges of waves and curls. If there were one thing I'd point to this spring, I'd say go for control. Control comes from a superb cut and, if necessary, the mildest of body waves."

Suga of Suga at Bergdorf Goodman likes to make an analogy between hair and fabric. Suga rose to international fame in 1972 for the cut he gave skating star Dorothy Hamill for her winning performance at the Winter Olympics. Her hair, which shone like satin, launched a clean, practical, easy-to-care-for look that was adopted by many young women for its grace and movement.

"I'm glad that Dorothy Hamill's cut caught on the way it did, because it proves one of the things about hair styling that I believe in. Just the way a great dress designer combines the drape and weight of a particular fabric with a certain cut, the hairstylist has to find the correct balance between the two for every person he works with. If there were only one thing that I could encourage my clients to do before they change their hairstyle, it would be: Go with the *fabric* of the hair. Condition it, feed it, protect it, change it within reason, but don't try to force your hair into looks that go against its grain. Spring styles should simply be a lightweight version of however you wear your hair in winter. I don't believe in seasonal changes for change's sake. Rather, the issue is how you live differently in different seasons and how you want your hair to respond. If you can't work with your hair yourself, then I've failed to give you what you've asked for. I really believe that. Try every trend that comes along, if you must, but find someone who has the ability to adapt the trend to you. I like hair that's off the face, shorter rather than longer, and hair that's free of that studied, finished look that says 'Don't touch me, I've just had my hair done!' I also believe that your hair and your clothes should be on speaking terms with each other. If your style is tailored and refined, there are other things you can do besides pulling your hair into a ponytail or cutting it into a Dutch Boy. Strictly tailored clothes take great vitality from a hairstyle that has volume, wave, and shimmering color. If your dresses are fuller, more free-flowing than business suits, perhaps you'll find a pleasant balance with a cut that's closer to your neck and chin, that better reveals the shape of your head. I don't like to speculate about trends because I feel they don't favor individuals. Rather, use the spring and summer months to play up some aspect of the hairstyle you're wearing right now. Experiment with line or color. Your hair will always grow out for you to play with again."

Louis Gignac is half of the partnership that makes up the salon Louis-Guy'D. His new book *Everything You Need to Know to Have Great Looking Hair* will be published next month by Viking. In principle, he agrees with Yves Claude and Suga about determining styles.

"Hairstyles are out of style, if you ask me," he says. "Whenever a client asks me what style or hairdo she should have, I say 'none.' Because no style is better than an *imposed* style and when you ask me to reach out and pluck some one straw and say this is how it all will be, how can it? I would much rather see a woman take the time to make the effort to develop her *own* style. That's hard to do. It takes some objective self-knowledge. That's what an individual look is all about. Hair isn't like a shoe or a dress which must be a fixed size. Hair can stretch, curl, uncurl, wave, twist, flip, do almost anything. But your hair should reflect your lifestyle, underscore your personality, fit your time schedule, and, most important, make you feel good. My philosophy is 'Forget the hairstyle of the season and start searching for the look that's you.' Now. You need a competent stylist to help you achieve this. And competence means being frank about what will work. Not everything will. But as you grow to understand and accept your hair, you'll find you have less of a desire to keep on changing it every six months or so. Change it for a party—fine. But finding a style you can live with in health and good looks is the goal for every woman today."

- Yves Claude will launch his own group of hair-care products in the late spring. His salon is at 425 Madison Avenue. Telephone (212) 935-5840. By appointment only.
- Suga at Bergdorf Goodman, 2 West 58th Street. Telephone (212) 753-9500. By appointment only. Suga's book *Beautiful Hair* was published by Random House in the spring of 1980.
- Louis-Guy'D Salon, 41 East 57th Street. Telephone (212) 753-6077. By appointment only.
- Haircuts with each of these men range from $50 to $75.

Beauty and Health Products New This Month in the Stores

Lip, eye, and nail colors may reflect subtle changes from season to season, but if you ask most women about the foundation they use, they'll admit to using one color for all four seasons year in and

Continued on page 36

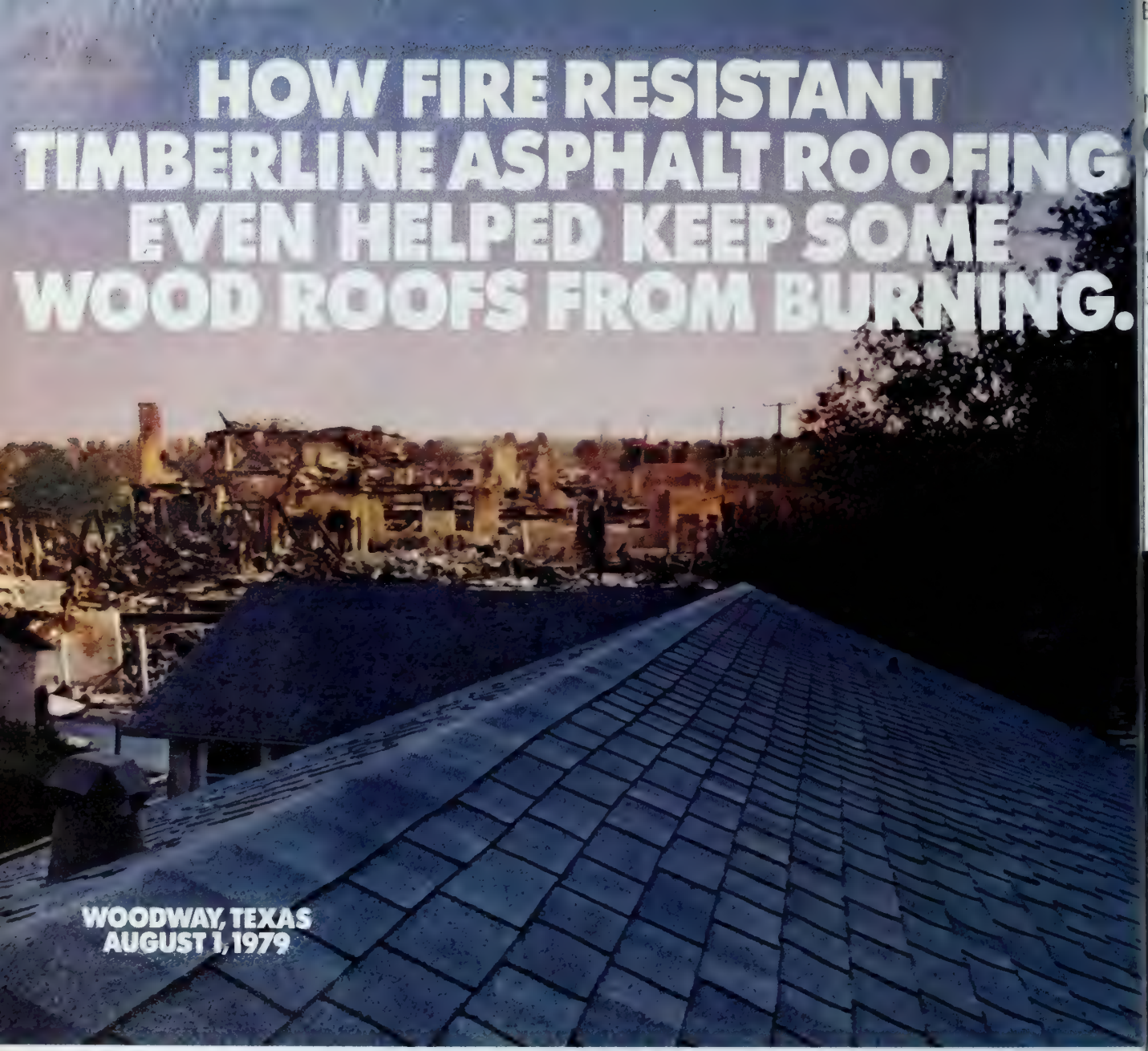
"I'm More satisfied."

More. For that extra measure of satisfaction.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

21 mg. "tar", 1.8 mg. nicotine av. per cigarette by FTC method.

HOW FIRE RESISTANT TIMBERLINE ASPHALT ROOFING EVEN HELPED KEEP SOME WOOD ROOFS FROM BURNING.



In the Houston community of Woodway, a fire broke out that leveled a number of wood-shingled homes leaving hundreds homeless.

But more homes would have gone up in smoke if not for Timberline® asphalt shingles.

Burning embers set wood roof after roof ablaze. But these embers did not ignite fire resistant Timberline shingles with their granular ceramic baked surface. Since Timberline was able to fend for itself, firemen could spend valuable time saving other wood-shingled homes from sure destruction.

Of course, fire isn't the only thing Timberline shingles stand up to. Its self-sealing agent works with the sun to make sure your investment won't blow away.

Needless to say, Timberline shingles bear an uncanny resemblance to wood. Their unusual thickness and deep irregular shadow pattern make it hard to tell the two apart.

So buy Timberline shingles, either to put on your new home or the one you have now.

Because the only place in a home wood shingles belong, is in the fireplace.

GAF® **TIMBERLINE®**
ASPHALT ROOFING
On top of the industry.

For more information or the name of your nearest GAF dealer, look in the Yellow Pages or write the GAF Corporation, g Materials, 140 West 51st Street, New York, New York 10020, or call toll free 800-223-0344. In New York State call 800-522-5250. Limited warranties from 5-25 years against

Measuring up

Q *Is there an easy way to figure out how many rolls of wallcovering one needs to buy for a room?*

—L. G., New York, N.Y.

A The Wallcovering Information Bureau suggests this formula to find the number of single standard rolls you need: For an American-made wallcovering, divide the square footage of the walls (and possibly ceiling) you want to cover by 30. This number—the divisor—takes into account a floor and ceiling trim allowance of 6 square feet per single roll. With European-made wallcoverings, the square footage of rolls varies; so to find the divisor, subtract 6 square feet from the square footage of the single roll (ask the salesperson): Often the resulting divisor is 22.

However, if the pattern repeat is large or there are no spaces above doors and windows where shorter pieces can be used, divide by a slightly smaller number to allow for matching. It's wise to order an extra roll to allow for error. If you later find you need more wallcovering to finish the job, record the lot number as well as the name of the pattern, manufacturer, and colorway—there are slight color variations between lots.

Left field

Q *We're planning a bridal shower for a friend who is left-handed, and thought it'd be great to give it a "left-handed" theme. However, we wonder where we can find presents made especially for "lefties." Do you know of any sources?*

—C.A., Denver, Colo.

A Here are some mail-order sources to write:

Aristera Left-Handed Products (from the Greek word that means both *left-handed* and *aristocratic*), 9 Rice's Lane, Westport, Conn. 06880 (catalogue only, $1; Bantam paperback book/catalogue, *The Lefty's Survival Manual*, $2.95).

Left Hand World, P.O. Box 26316, San Francisco, Calif. 94126 (catalogue, $1; retail store located at Pier 39 in San Francisco).

The Left Hand, 140 West 22nd St., New York, N.Y. 10011 (catalogue, about $1). What's for sale? Surprises from pinking shears to playing cards, "lefty" leather wallets, even golf clubs—and whimsies to warm a southpaw's heart.

Continued on page 74

Get fiber into more foods your family will like.
Like Tomato Chicken Pilaf.

Tomato Chicken Pilaf

1 can (3 oz.) sliced mushrooms, drained, reserving liquid
½ cup chopped onions
1 small clove garlic, chopped
2 tablespoons vegetable oil
¾ cup KELLOGG'S® ALL-BRAN® cereal or KELLOGG'S® BRAN BUDS® cereal
2 cups cut-up cooked chicken
⅓ cup uncooked regular rice
½ teaspoon salt
Dash pepper
¼ teaspoon leaf thyme
1 can (28 oz.) whole peeled tomatoes

In large frypan, cook drained mushrooms, onions and garlic in oil until lightly browned. Stir in reserved mushroom liquid and remaining ingredients, cutting tomatoes into pieces. Bring to boil. Reduce heat, cover tightly and simmer about 30 minutes or until rice is tender.
YIELD: 5 servings.

Variations: In place of the ALL-BRAN cereal, use 2 cups KELLOGG'S® 40% BRAN FLAKES cereal or 1½ cups KELLOGG'S® CRACKLIN' BRAN® cereal.

Kellogg's®
The high-fiber cereals.

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The Country Music Foundation, Nashville, Tennessee,
is proud to announce its Official Archive Collection

THE GREATEST COUNTRY MUSIC RECORDINGS OF ALL TIME

**Unprecedented and unequaled in our time —
the complete and definitive collection of America's
country and western music.**

- *The best of 75,000 records from the Foundation archives and the vaults of every country music label.*
- *The first collection to include all the great country artists.*
- *Featuring all the great hits, the milestone performances, out-of-issue pressings and unreleased recordings.*

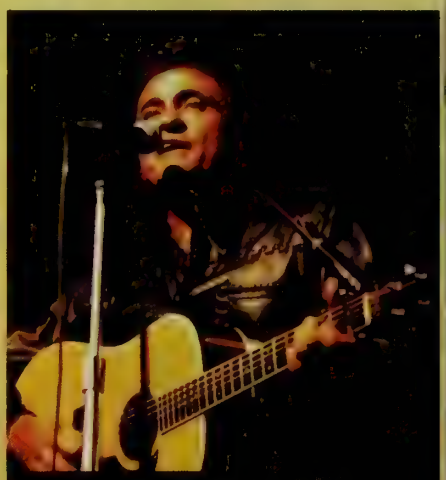
For the first time in history, the greatest recorded performances of country music's greatest artists will be brought together in a single, definitive collection. It will include the most important recordings by the leading country artists of today ... landmark performances by legendary greats ... and all the diverse and varied musical styles that have enriched America's country music.

This remarkable collection is the official issue of the Country Music Foundation — home of the Country Music Hall of Fame and Museum, and the world's largest library of recorded country music. And it is the first complete collection that the Foundation has ever issued honoring *The Greatest Country Music Recordings of All Time.*

A unique collection that only the Country Music Foundation could assemble

To assemble this collection, the staff of the Country Music Foundation carefully reviewed the Foundation's own archives of 75,000 records. In addition, they enlisted the support of all the country music record companies — whose vaults hold many of the master recordings selected for this collection. And they were able to obtain rare recordings from private collectors and country music artists themselves.

As a result, the Country Music Foundation Official Archive



"Country is the music of the people. Songs of the soil, forsaken and fulfilled love. Story songs whose music is both contemporary and timeless ... I love it, and I am proud to be part of the first collection to tell the whole country music story."
— Johnny Cash

© 1981 FMRS

Collection is unique both in scope and importance. A collection that would be difficult – or impossible – for any individual to duplicate.

All the great performers

The collection will feature milestone recordings from the careers of country music's most important artists. Such *great contemporaries* as Loretta Lynn, with 'Blue Kentucky Girl,' 'Coal Miner's Daughter.' Kenny Rogers and The First Edition, with 'Ruby, Don't Take Your Love to Town.' Johnny Cash with 'I Walk The Line' and 'Sunday Morning Coming Down.' Dolly Parton, with 'Coat Of Many Colors' and 'My Tennessee Mountain Home.' The "outlaw" music of Willie Nelson. The Nashville sound of Chet Atkins and Eddy Arnold. Country rock, with The Charlie Daniels Band. And country classics by such other popular music artists as Linda Ronstadt, Glen Campbell and Anne Murray.

Also included will be the unforgettable recordings of such long-time *favorites* as Hank Snow, Ernest Tubb and Merle Travis. The *legendary giants:* Hank Williams, Patsy Cline, Jim Reeves, Flatt and Scruggs, and Jimmie Rodgers. And recordings that reflect regional influences and evolving musical styles – *bluegrass, Cajun, country gospel, western swing, honky tonk* and *rockabilly.*

The collection will include such *rare recordings* as Vernon Dalhart's 1924 recording of 'The Prisoner's Song' – country music's first million selling record, and Loretta Lynn's early classic 'Honky Tonk Girl' – now out of issue. And from the Foundation's archives will come *previously unreleased recordings* – studio "takes" never before made generally available.

Records of superior quality

Every step has been taken to ensure the *technical excellence* of the collection. Thus, all of the *early* recordings will first undergo a painstaking restoration process in the Country Music Foundation's newly opened Audio Restoration Laboratory. Here, recordings of classic performances will be electronically "cleaned" groove-by-groove to eliminate extraneous surface noise and preserve the original sound.

To produce the records, the Foundation has appointed The Franklin Mint Record Society – judged by audio experts to be a leader in producing records of superior quality. The vinyl used will be of a special formula containing its own anti-static element. This material, together with the careful process by which the pressing is made, results in a record that is more rigid, durable and resistant to dust. A true *proof-quality record* – providing exceptional tonal fidelity and clear, clean sound when played through any of today's audio systems.

In the Foundation's audio laboratory, the latest electronic techniques are used to restore the original sound quality of early recordings. Then, the records are pressed in a dust-free "clean room," where strict production standards, and audio and visual inspection, assure high quality.

Fascinating musical "program" in each album

Custom hardbound albums have been designed to house and protect all 100 proof-quality records in this collection.

Each album will contain two long-playing records, presenting a program of artists and recordings carefully selected by the Foundation, and unique to this collection. And each album will be accompanied by specially prepared program notes, illustrated with photographs from the Foundation's permanent collection.

Available by subscription only

If you have a long-standing interest in America's country music . . . or are just discovering its rich and exciting sound . . . this Official Archive Collection is an indispensable treasure. A complete, comprehensive and authoritative collection of the greatest recordings in country music – on records of exceptional fidelity.

The collection may be acquired only by direct subscription to The Franklin Mint Record Society, Franklin Center, Pennsylvania 19091. Subscriptions entered now will be accepted at the original issue price of just $9.75, plus $1.75 for shipping and handling, for each record. This price will be guaranteed for the entire series. Please note that the attached application is valid only if postmarked by March 31, 1981.

Furniture Kits
New Catalog

17 Great Chairs and Tables in solid American Hardwoods. For novice or expert.

Free catalog with this ad.

Name _____

Address _____

THE HARDWOOD CRAFTSMAN LTD. Dept. R108
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Water Lilies!

. . . and aquatic plants. Everything you need for the charm of a water garden!

1981 Water Gardening Catalog - $1.00

Van Ness Water Gardens

Looking good

continued from page 28

year out. Well, that's fine if it's the right color for you. However, most women would probably agree that spring and summer demand paler, sheerer colors than do fall and winter, so the artists of *Christian Dior* have done a bit of clever editing for them. In a new group of foundations called **Teint Dior**, you will find four lovely beiges that are sheer and cool. And you will find the same four warmed with rose. Cool for day; warmed for night. Why not? Each oil-in-water formula contains a sunscreen and a dollop of soothing wheat-germ oil; $22.50 for a 1-ounce bottle in Sheer Beige, Light Beige, Medium Beige, and Deep Beige. And the whole set, again with rose. (And use the tiny spatula that comes in the package to keep your bottles immaculately clean.) At fine department stores and drugstores across the country.

With a well-balanced diet, you should naturally get a sufficient amount of vitamin F, which is found in high-calorie fatty foods such as corn, soy, and safflower oils. F is a vitamin long associated with beautiful, healthy skin. The scientists at *Lancôme* have just discovered a way of teaming vitamin F with jojoba oil so that you can apply vitamin F in its active state right to the surface of your skin. The lightly scented, quickly absorbed liquid is called **Nutribel**, and it may help your skin keep its elasticity and resilience up. Nutribel goes under your moisturizer or under your moisturizing makeup, if that is the type you prefer. And it complements every skin type—blessed with oil or not-so-blessed; $22.50 for 2.4 fluid ounces, at Lancôme counters in fine department stores and drugstores everywhere.

One of the nicest spring refreshers is the one you use in your home. There are any number—scented candles, tapers, bowls of lightly spiced potpourri, and scented papers for your closets and drawer liners. And then there are sprays. A French company, *Nobilis,* famous for its superb wallcoverings and fabrics, is introducing three very light but effective fragrances for the house. **Beige Doré** smells of cedar and other fine woods; **Vert Brilliant** of vetiver; **Rouge Ancien** of bowlfuls of roses, extracts of herbs, and oak moss. The secret lies in the diffusion, of course. Not like perfume or eau de cologne, but somehow longer-lasting without being masking or obvious; $45 for a large 3.3-ounce glass bottle with transferrable atomizer. You can order the sprays through an interior designer or find them in the Scents Shop and The Bath Shop at Lord & Taylor in New York; also at Macy's, Bergdorf Goodman, and Bloomingdale's.

Your skin's protein support structure is called collagen and in youth every skin has an abundance of it. The element can break down collagen—ultra-violet light being the worst culprit—a well-recognized fact by now. Soluble collagen has been a major breakthrough in the effort to help repair and smooth the surface of the skin, and you can get body and skin care products that contain a good amount, but they are usually very expensive. Pure collagen in a small glass vial can run as much as $100 for an eighth of an ounce! *Revlon* is introducing four collagen-packed skin treatment products this spring at great prices. Actually reasonable. The two forms, a lotion and a cream, are called **European Collagen Complex.** Soluble collagen when applied to the skin has an immediate smoothing and soothing effect and helps minimize surface lines and premature wrinkling due to the elements: sun, wind, dry air, water. From $6.50 to $9.50 at fine drugstores everywhere.

PAULA RICE JACKSON

Your Fragrance Guide

A lot of people do not realize that many of the bottles great perfumes are packed in have been designed by some of the finest artists in the business. During the 1800s, for instance, Monsieur Guerlain, founder of the eminent perfume house, created a delightful perfumed water he named "Eau Impériale" in honor of the Empress Eugénie. To contain the new fragrance, he ordered an elegant bottle of classic shape, patterned with Napoleonic bees in relief. Of timeless design it is still one of the handsomest scent bottles made. Other Guerlain fragrances through the years have had bottles signed by Baccarat, the renowned crystal makers.

Around the turn of the century, René Lalique was an innovative designer of jewelry and glass in Paris. In 1906, his friend Francois Coty commissioned him to make a bottle for the newest Coty perfume. The distinctive design was such a success that M. Lalique produced bottles for all the Coty fragrances, as well as for Roger & Gallet, Houbigant, Worth, and Nina Ricci, for the next 30-odd years. He had evolved a method for mass production of molded glass bottles with highly detailed decorations of frosted, intaglio-engraved forms and figures. Unmistakably Lalique-designed bottles of perfume, as well as many other glass art objects, continue to be produced by René's heirs.

The sign: Pisces
Circa: February 19–March 20
Complice de Francois Coty is a striking evocation of beauty from the past—luscious fragrance contained in an exquisite Lalique bottle—ideal for Piscean females. ■

BY MARIA REACH

Save 30% on Sears spectacular custom blinds

in versatile vertical and horizontal styles

Sears Celebrates AMERICAN STYLE
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Choose any of hundreds of color and texture combinations. Use them alone or with draperies. Mix vertical with horizontal. Each blind is custom made to fit any window and add beauty and privacy to your home.

Save 30% on Sears 1-inch horizontal blinds.
These slim blinds are available in more than 150 decorative finishes and colors, including new woods and wood looks.

Save 30% on Sears vertical blinds.
These practical, high-fashion blinds rotate to let in just the right amount of light. Or, close them completely for a smooth, solid appearance. You can even draw these blinds to the side as conveniently as a drapery. So they're perfect for any size window or glass sliding door. Choose from 95 different colors in metal or fabric.

Free Ideas Book
Stop by Sears Custom Shop in our drapery department or call for a free home visit from a Sears Decorator Consultant. You'll receive a free copy of Sears *Decorating Ideas* book with the visit—at no obligation.

And remember, you can use your Sears Credit Card.
Dates may vary in Alaska and Hawaii.
Available in most larger Sears retail stores.

You can count on Sears

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Beautify your home with Sears vertical and horizontal blinds.

SPACE

You don't have to look to the future to get the kind of roominess, comfort and high fuel efficiency your family needs.

Just look to the 1981 Zephyr.

Zephyr gives you more combined passenger and trunk space than such "X" cars as Skylark and Omega

ZEPHYR FROM L

other cars. Your mileage may differ depending on speed, weather conditions, and trip leng

T R A V E L

(based on EPA volume index).
And long distance mileage?
Zephyr is rated at an impressive
23* EPA EST. MPG, 34 EST. HWY.
Along the way, you'll enjoy the
comfort and style you've come
to expect from Lincoln-Mercury.
The 1981 Zephyr. Suddenly,
the future of your family's
travel never looked brighter.

ZEPHYR
LINCOLN-MERCURY DIVISION Ford

NCOLN-MERCURY

ual highway mileage and California ratings lower. Buy or Lease at your Lincoln-Mercury dealer.

TRAVEL

GOING PLACES, FINDING THINGS

Greece

Aspects of travel translated from the Greek

By Bettina McNulty

Greece. When you mention the name there's not a person unaffected by its very sound. The people of Greece are known for their natural exuberance for living, and for their hospitality.

The editors of *House & Garden* had a feeling that by going there on a fact-finding exploration they might learn how talented people in different Greek locations manage their lives in this land of blueness and whiteness, of luminosity, of changes of sea and sky, of often barren landscape. The *House & Garden* team was Mary Jane Pool, editor-in-chief; David Massey, photographer; retail consultant Ferris Magarity, director of import merchandising for B. Altman & Co.; and the compiler of these notes, London contributing editor Bettina McNulty. We sought to uncover at least some of their secrets for creating marvelous environments, and hoped to pass on these discoveries to our readers. What follows is an intermittent diary of what we found and (on pages 160–167) visual examples of the best.

There was no question which place we liked best. We liked them all best. Each of our seven Greek stops had its singular spell to cast. We chose Mykonos for its food and shopping, Rhodes (especially Lindos) for decoration and design, Patmos for architecture, Hydra for its own brand of outdoor living, Skyros for crafts, Salonika for archaeology, and Athens because it is Athens—the central inspiration of Greek life.

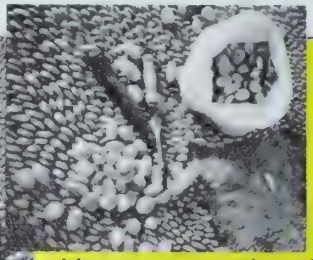
We gathered at Athens airport from New York, London, and Rome and went for lunch straight to the Astir Palace in Vouliagmeni, an attractive resort hotel on the sea, then it was off to Mykonos by air.

We traveled by land, by sea, by regular hydrofoil and ferry, and by air, whichever got us to our destinations most expeditiously. Flying by Olympic you get both service and splendid bird's-eye views. Olympic's attractive P.R. officer, Helen Speronis, a Harvard Business School graduate who has stayed on in Greece after a visit there, was most efficient and helpful.

Mykonos—the harbor from a terrace. Patmos—white-bleached austere beauty, a towering monastery. Skyros—Anna Nicolaou, potter extraordinary—exuberant example of typical embroidery.

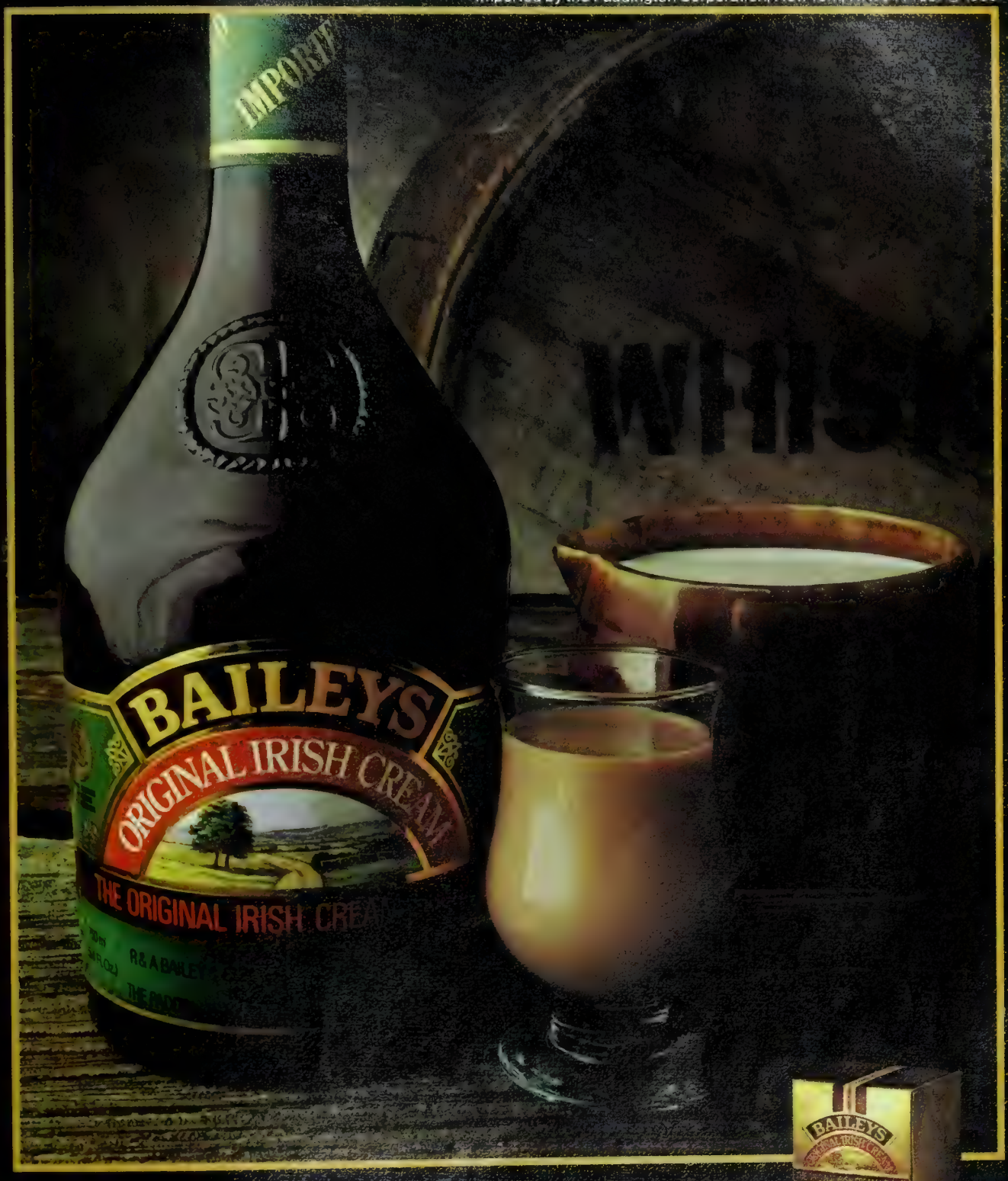
The longest sea trip we took was from Rhodes to Patmos, about 10 hours of seascapes and island glimpses. The shortest was to zip from Piraeus to Hydra by hydrofoil in an hour and a quarter. By air from Athens it is about 45 minutes to Mykonos, an hour to Rhodes, about an hour to Salonika.

Continued on page 44



Indoors and outdoors, the floors in Lindos of smooth, natural-colored river pebbles are a running theme. Varied, dramatic, they have been set in the same way for centuries in courtyards, living spaces. Young artisans, with the expertise of a gem setter, carefully fit their pebbles into wet sand cement—called galet-work.

Imported by the Paddington Corporation, New York, N.Y. 34 Proof © 1980



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THE ORIGINAL IRISH CREAM LIQUEUR.

THE CREAM IS REAL. THE WHISKEY IS REAL.
ONLY THE TASTE IS MAGIC!

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Also available in 100's and Box

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100's, 3 mg. "tar", 0.4 mg. nicotine
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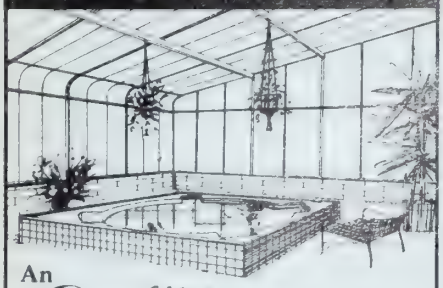
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Make room for more living!



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It's perfect for your lifestyle the year around. A great idea over hot tubs. Take advantage of free solar energy, too.

Units are easy to assemble. Low cost per square foot. Low maintenance. Accessories include fully automatic climate controls. Over 90 quality engineered models to choose from. Backed by our nationwide dealer network.

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Mykonos

In Mykonos having fun is what it's all about. Charm oozes, geraniums drip, the Bohemian spirit of the place is infectious. The town is sparkling white. The buildup of whitewash over the years has shaped the houses into silky meringues. Even the pavements and the hilly town's many steps are rounded with layers of whitewash. Our friend Penny Velissaropoulou—young, English, Greek by marriage—kindly showed us many aspects of Greek life that we would otherwise have missed.

The awninged waterfront cafés are buzzing early for breakfasts of cheese, olives, and coffee. Our first morning, though, we breakfasted at the home of Nicky and Gika Felinis, on the terrace of their blue and white house. The meal was served on a marble table hidden behind an arch of honeysuckle, jasmine, and grapevines, with a lovely view of the harbor and its busy boat traffic. A marvelous visual and sensual beginning to our visit.

Mykonos days are spent at one of the island's many beaches (everyone seems to have his favorite, including two for nude bathers), or sailing off to nearby historically protected Delos, with a picnic highlighted by Greek salad and nuggets of fried octopus. The tiny satellite island is a wonder of ruins, but restaurantless, for it is preserved as a museum. This is where the Apollo cult was practiced.

Mykonos's night life starts late. Friends meet from 9 o'clock on at bars like the Vengera (on the left up Matoiani, the main shopping street) to sip ouzo and exotic fruit drinks like a "Sunrise" (orange juice with a dash of grenadine—with or without vodka). We dined at *Philippi's* in the submarine greenness of his family's garden among geraniums planted in giant olive tins painted white, under basket-shaped lights, also whitewashed. Almost all of Mykonos's entertainment is alfresco, of course, except perhaps for *Pierro's Bar,* a throbbing disco, where noise is king.

By the way, a good word to know is *logariasmós*—you guessed it—it means the bill. "Please" is *parakaló,* "thank you" is *efcharistó,* and *ti oreo* means "how beautiful," to keep you on the right side of any Greek helpers you may run into.

Shops line Mykonos's streets. Shopping is a near addiction. There are clothes galore. Some of the best buys are fantasies for evening wear, good simple shirts in handwoven cottons, white duck bags of all sizes, ikons, silver picture frames, and jewelry.

The hotel *Ano Mera,* where we stayed, is about five miles out of Mykonos, in a lunar landscaped mountain village. Taxis shuttled us back and forth. Mykonos was once famous for its windmills. And happily there are still some left, including one at the airport, now attired in Olympic Airways's blue and white motifs.

Rhodes

Our goal in Rhodes was the magnetic village of Lindos, 50 kilometers from the capital. Luckily we had lined up Michaili Hadjidacous (011-30-241-91265), a man of resourcefulness and charm, as driver and guide, even before reaching the island. He met us and maneuvered us to and around Lindos, on and off planes and ships, grappled with our luggage, helped in our hostess's kitchen, and became a willing photographer's aide, all with aplomb and efficiency.

A kaleidescope of color marked the road to Lindos—a golf course among the olive trees, wild geraniums, carnations, and oleanders pinking the gullies, bushes clumped as in an Alpine rock garden, all against the bare hills.

The magic of Mykonos—sparkling white houses and dazzling blue skies, arbors of honeysuckle, jasmine, and grapevines

Michaili got us to Lindos in no time. Remote, full of charisma and of people trying to absorb its mystique, Lindos has a cachet all its own. In an attempt to outdo their Crusader teachers, Lindians decorated their courtyard walls with elaborate bas-relief designs, while the floors, both interior and exterior, were paved with black and white pebbled mosaics. Intertwining vines, ropes, ships, and fish are the themes most often used in their lovely designs. Most of the sculpted patio art is tucked in interior courtyards away from prying eyes, behind high-walled, blank façades facing the street.

We lunched under a fig tree, on spaghetti sauced with fresh tomatoes, mint, and oregano by the handfuls, followed by sunny, fragrant strawberries. We drank the quenching juice of huge lemons, squeezed into cold water.

Around mid-morning, the narrow cobbled streets clatter with the sound of donkeys' hooves as chortling tourists are steered up to Lindos's glorious acropolis high above the sea. One of the oldest in Greece, its setting and history are impressive, and its remains beautiful. See the church of Panagia, and the little folklore museum; swim from the sugar-fine beaches, or rent a boat to search out secret coves where you plunge into the blue water from secluded rocks.

Lindos is full of maze-like streets. They abound with craft jewelry and shops where the fabrics are hand

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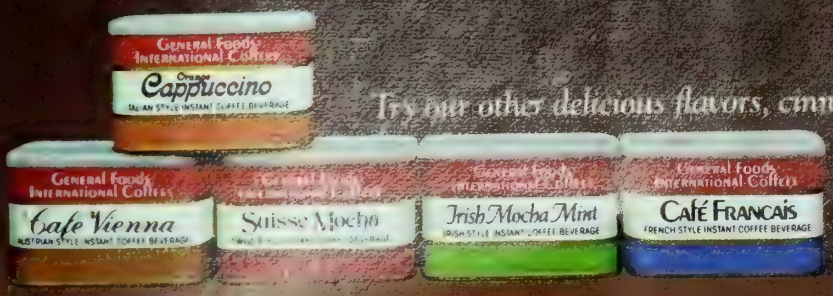

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loomed—don't miss "Looms of Lindos." Restaurants are very simple indeed. Hotels and rooms are scarce, especially during high summer season. Most visitors are day trippers, who come by bus from the city of Rhodes. Tourists flock to the island of Rhodes, the biggest of the Dodecanese, because it has the longest sunshine record in Greece, and is beautifully geared to the tourist invasion from Europe.

Austere but handsome, Patmos is an island of contrasts—from its glorious beaches to its ancient monastery

Not in Lindos, but along the beaches near the capital, are large modern hotel complexes—the Rodos Palace and the Grand Hotel Summer Palace are two—that provide good beaches, plenty of restaurants, shops, and sports. The Rodos Palace has a glassed-in swimming pool surrounded by blooming hibiscus. Its amenities include private apartments with their own kitchens, and a supermarket where you can buy food to bring back and enjoy on your own terrace.

The capital town is crowded, but the beaches, wide enough to seem deserted, are covered with colored umbrellas mostly used as windbreaks. Medieval Rhodes, with its beautifully restored city walls, gates, towers, narrow streets, coffee houses, and bustling bazaar, retains the mystery and charm of its history. Many of the big houses were built by Crusaders who made Rhodes a base for their invasions of Palestine. Several of the finest buildings are now museums. From April to November there is a sound-and-light performance nightly in the Palace of the Knights. Fifty kilometers from Rhodes is the Valley of the Butterflies, Petaloudes, which we did not see. It is said to be an extraordinarily beautiful site, simply packed in certain seasons with butterflies.

Patmos

From Rhodes we went by ship to Patmos, skimming past other fabled islands: Cos, an unusual plane-tree-shaded island with minarets; Kalimnos, with a long serpentine quai below layer after layer of multicolored houses, and Leros, with parked fishing boats galore and a crowded seaside promenade that looked tempting for a stroll.

We sailed on into Patmos at dusk and immediately took off for the Xenia hotel. In Mykonos the real heartbeat is right around the port; in Patmos, the wonderment clusters in Chora, a dazzling pinnacle at the top of a terraced hill where—still in use, and looking like a Byzantine fortress—the 12th-century monastery of St. John the Theologian looms patriarchally over the village, like a Biblical presence.

Our Xenia, on a charming beach, set about with tamarisk trees, was near neither Patmos's port, Skala, nor Chora, but in a tiny village called Grikou, several miles beyond them both. Chora, however, is where everything Patmosian happens, or does not happen—we were a bit out of season! The town, almost austere but extremely handsome, is all cubes and planes—angular and formal. At midday, the white asymmetrical 16th- and 17th-century sea captains' houses are overlaid with the stunning, sharp black and white shadows of neighboring buildings, giving the place a cubist look.

Patmos is another blue and white island. Its doors are mainly painted either a most fragile blue, or one of two shades of brown, set in whitewashed walls.

One silken evening, we had drinks with our friend in his garden "room" outdoors, furnished with a low sofa and cushions on Oriental rugs, a bower of roses and acanthus—the drink, watermelon froth, laced with (or without) vodka. We munched on delicious locally roasted and salted almonds. Like many of the grander Patmian structures, the house has a room off its main reception room, the *sala,* where the only light comes from two stories of windows in the high wall the two rooms share.

A pilgrimage to the Cave of the Apocalypse, halfway between Chora and Skala, is a place whose tradition carries the remembrance of John the Theologian's stay, and may bring you a surprise concert. You could be lucky enough to hear the wonderful chanting of the monks, for the singing there appears to go on nonstop!

Equally enchanting, though less musical, is the old convent nearby with its spill of flowers through a series of tiny courtyards, its radiant nuns, and its shimmering gem of a church.

Patmos has glorious beaches, and many a possibility for touring the island by boat or car. Besides the Xenia Hotel in Grikou there are several in Skala, but in Chora only a few bed-and-breakfast places are available. For eating, the *Patmian House* restaurant, opened last year by the Victor Courases, served us a delicious meal of Greek specialities in a newly restored old house.

You can find samples of embroidery of Patmian parentage at the Museum of Greek Popular Art, and of Patmian jewelry at the Benaki Museum, both in Athens. Shopping on Patmos is limited, but two good bets are its high-grade, very

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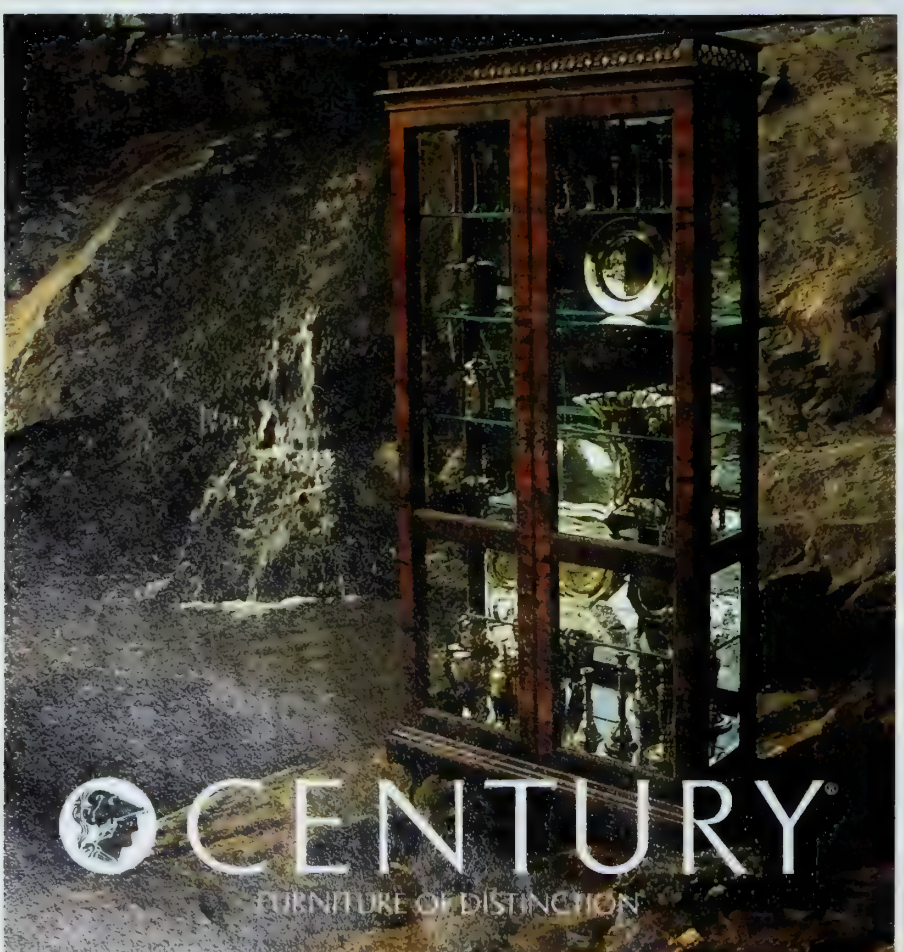

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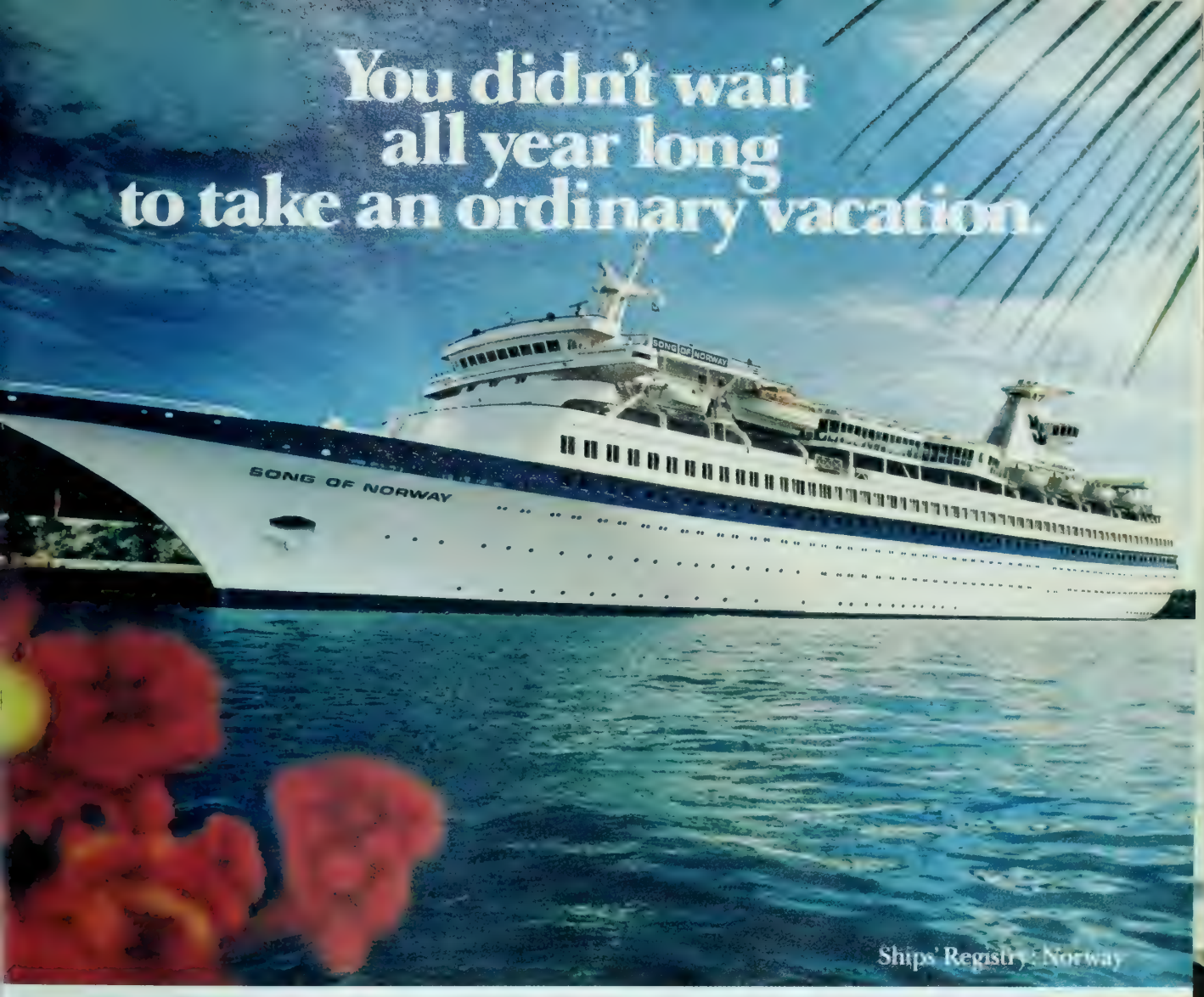

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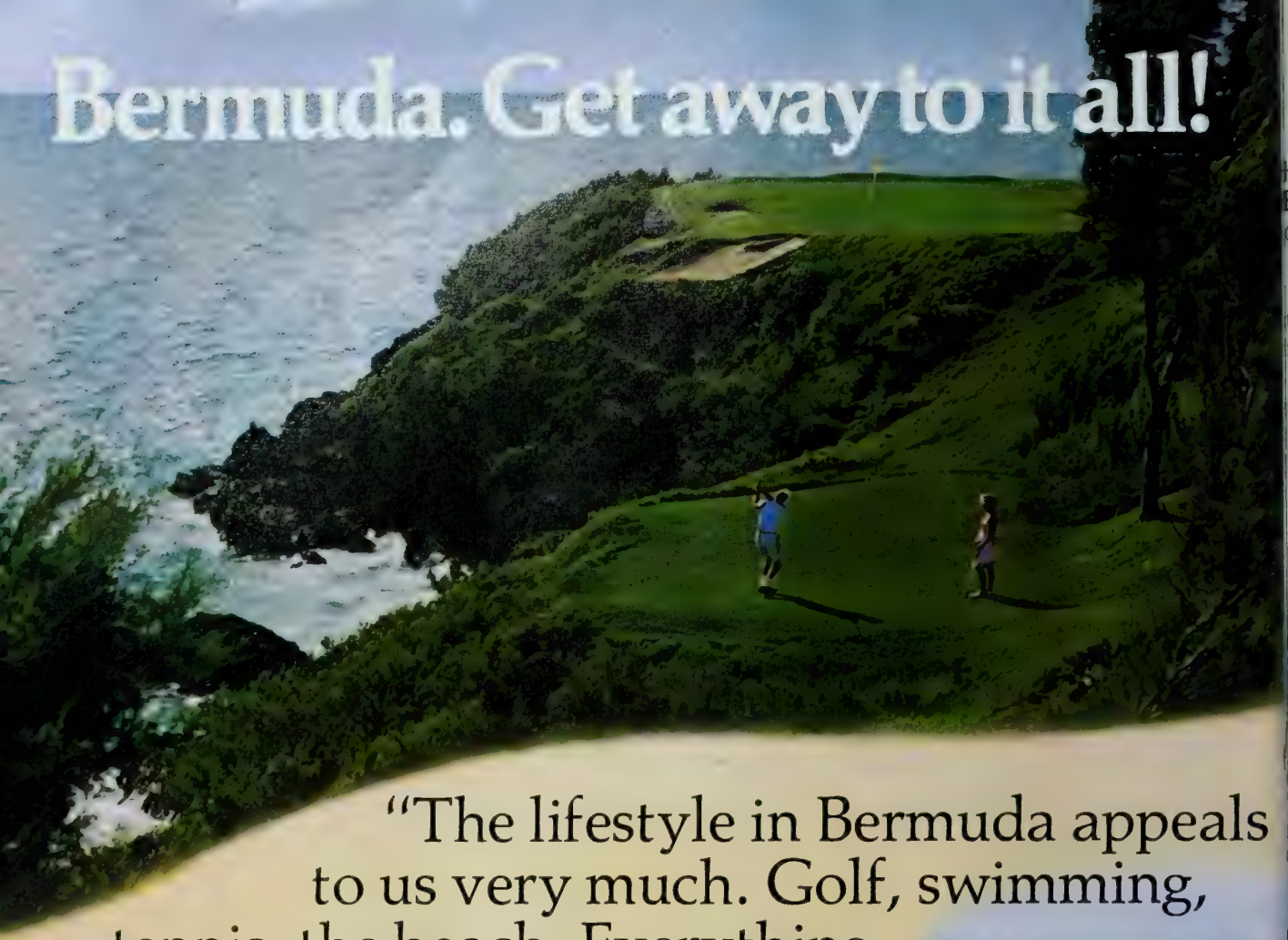

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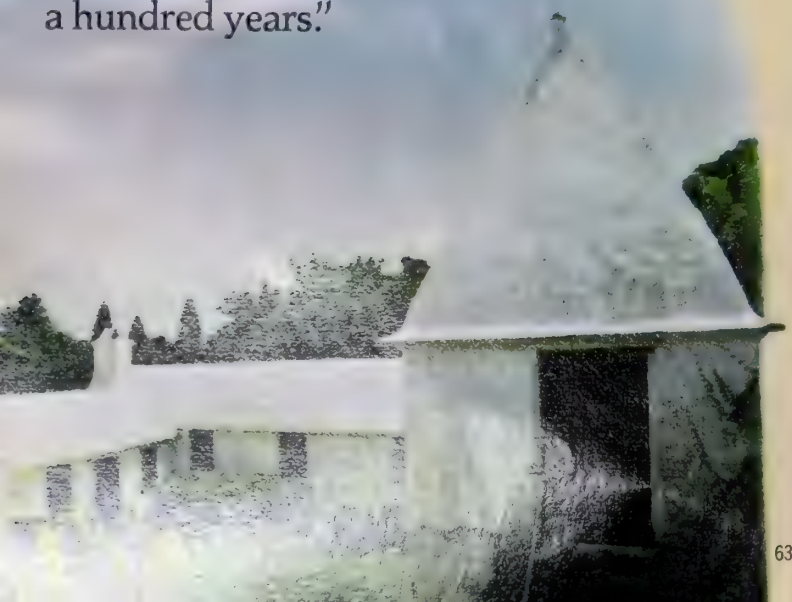

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expensive, gold-threaded embroidered fabrics, or its lowly sponge. There is an intriguing sponge market along Skala's quai, where the fishermen bring their wares directly from the sponge beds, laying them out in huge wicker baskets for you to pick from and bargain over.

We took the midnight ferry from Patmos back to Rhodes to catch the plane for Athens and the Grand Bretagne Hotel, and set off the next day by hydrofoil to Hydra.

Hydra

We were met at the hydrofoil in Hydra by donkeys. Our luggage was bundled onto them and we started on foot up (everything in Hydra seemed to be up) the steep cobblestoned streets to a warm welcome by our generous friend Alan Jones and another blue and white house that seemed almost like a very pretty boat. Hydra's stairs are as slick as ice from agelong wear, and hard to climb. But this is compensated for by the fact there is nearly always a great view of the harbor and the sea or the town's higgledy-piggledy rooftops.

Like most islands in this seafaring nation, this was settled by sea captains and patriots (for which you might read "pirates"). Two hundred years ago they built the fabled houses of gray stone that dot the town, like jewels among the lesser buildings of local architecture. Some of the jewels have a distinctly Palladian look. One is a museum.

Restaurants spill along the Hydra quai front and trickle up the side streets. We dined well at *La Grenouille,* a restaurant run by a young French couple. *The Pirate,* on the harbor front (where sea traffic is always interesting to watch) gets a young crowd and the people off the boats. *Kavos,* a popular disco, is a climb up the hill overlooking sea and harbor. At sunset, just before the sun drops into the sea, the light turns a pale, golden pink, the place gets extra-jammed—possibly because Bill has a bottle of champagne always open on ice, and there is plenty of gossip to listen to.

Skyros is rich in traditional handcrafts—fanciful embroidery, pots, and the island's famous little carved wood chairs

Perhaps the best hotel is the Miranda, formerly one of those sea-captains' homes.

Shops along the curving waterfront sell rugs, pottery, cotton caftans, cotton put-togethers, and jewelry. There are no cars on Hydra, but you can walk to any beach or take a *caique* to the Miramar beach to swim, sunbathe, and be called for later at an appointed time. The same *caique* might also take you to the tiny island of St. Nicholas with its mini church, where you swim from the rocks.

Back in town is a charming square with a very good *estiatorion* (restaurant) under trees, where Greeks play cards or guitars. An excursion worth taking is by donkey up to a convent in the mountains where, to reward your show of piety in the heat of the day, the nuns may regale you with cold spring water and a little dish of jam.

Skyros

Enroute from Athens to Skyros in a minibus, we crossed from the mainland to Evia at Halkida, then on to Kimi for our ferry ride to Skyros. (Car: Athens-Kimi, four hours—sans stops. Ferry: Kimi-Skyros, two hours.) We arrived at dusk, and early the next day we were introduced to some of the best Skirian craftsmen, whose work seduced us. Anna Nicolaou's pottery is a quick expression of joy, painted pieces that could easily become the museum exhibits of the future. Her husband Yianni's designs reflect his own interest—romantic sailing ships, often in full sail, and sloops, galleons, frigates. Her attractive young daughter-in-law's talent is for traditional Skyrian embroidery—phoenixes, horsemen, fantastic flowers in half-toned, subtle colors that take a long time to produce but for which customers are more than willing to wait. Male artisans seem to stick to designs for the small hearth chairs and wood carvings: Elevtherios Avgoklouris was one we visited, at the shop of Mr. Baboussis. Another, Andreas Ftoulis, specialized in the small pull-up. Designs are nature-inspired—squirrels, rabbits, stylized flowers, or the local sea life—like mermaids! Mme. Kokonis, with her ancient peasant wisdom, weaves original sophisticated fabrics with feeling—timeless, gentle, simple designs in firm, sure colors. Yianni Pappastathi decorates terra-cotta storage jars and garden pots with his own pictographs of primitive fish, birds, and stylized arabesque designs with an appliquéd hairline of white clay—an enchanting impression. (For an overview of various pottery shapes and decorative themes, don't neglect to make a trip to Anestis Fragoulis's shop on Skyros's main street.)

We were invited into one of the oldest, most typical Skyrian houses. Its prize possessions sit on shelves and hang on walls for all to see and admire. We were given a potion of sour cherry brandy in

Continued on page 97

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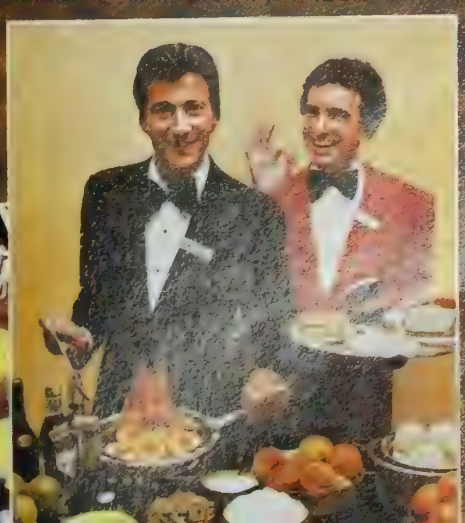

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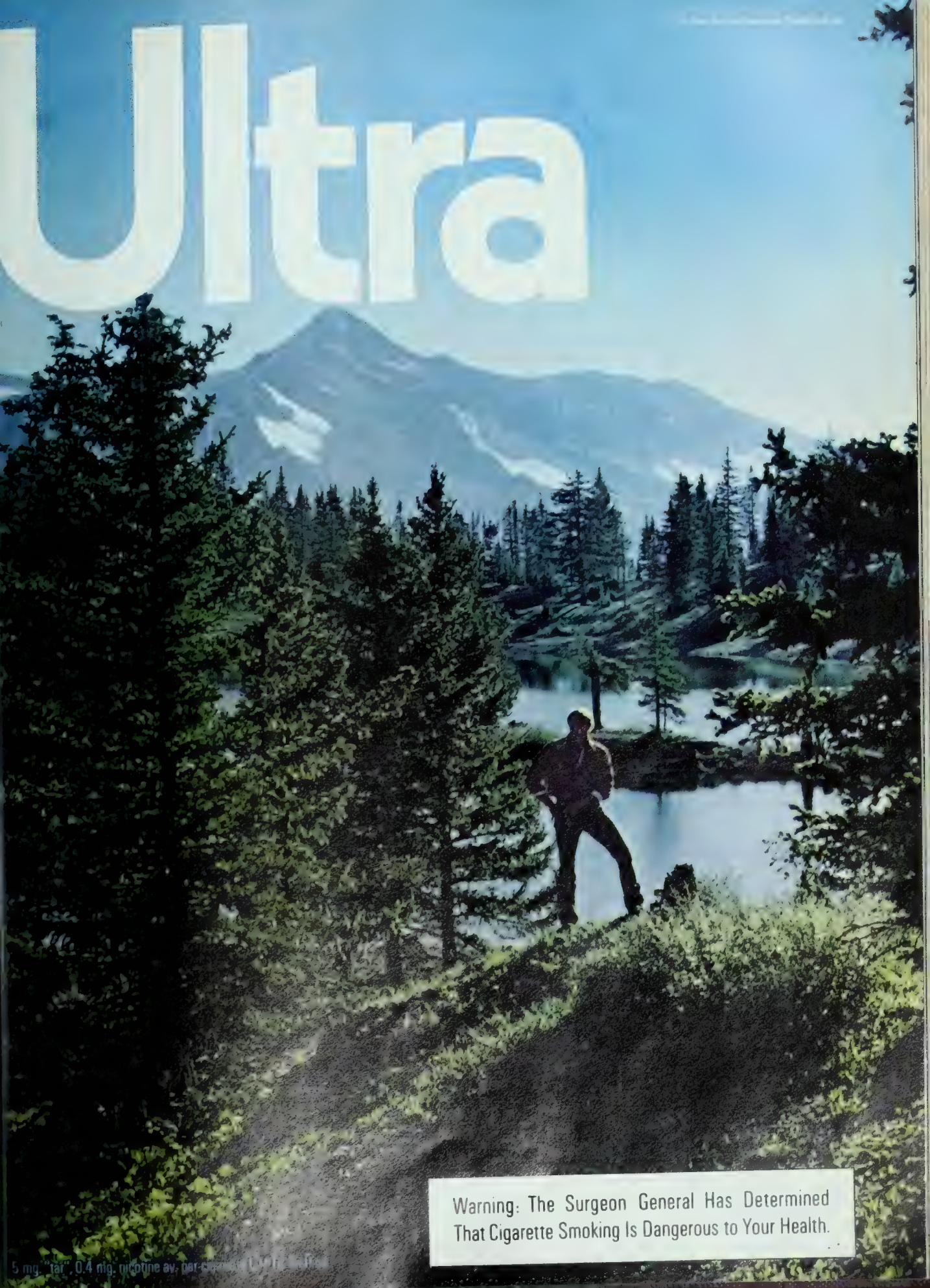
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PLANTS AROUND THE HOUSE

BY RICHARD LANGER

Begonias—a pleasure to grow

Alive with color, easy to care for, myriad in variety, begonias are one of our favorite house plants

There are more than 900 species of begonias, with new ones still being discovered. Named after Michael Begon, a French botanist in the late 1600s, the genus is distributed throughout Africa, Asia, and South and Central America. As in the case of orchids, there is a wide geographical dispersal, the native climate of the begonias ranging from cool mountains to steamy jungles—which means you should be able to find species that will thrive in your home no matter what its environmental conditions. Moisture is a key ingredient to success, however.

Semperflorens in winter bloom

For the most part, begonias in the wild are found in moist, shady spots within the forest or in rocky crags on steep hillsides. Both locales offer good drainage and rich, humusy, acid soil. The natural habitat also offers shade, which is what has led many people to think of begonias as low-light plants. It's true that in bright tropical conditions the sun will completely bleach out or even kill begonias. In the temperate zones, however, and particularly indoors, where the sun is filtered through glass, most begonias will do much better given a few hours of morning sun than they will sitting in a north window. The best growing conditions, of course, depend on the particular type of begonias you are cultivating.

Wax, or Bedding

There is still some debate about how to classify begonias horticulturally. The most basic system is the old one of breaking them into two distinct categories, tuberous and fibrous, based on the type of roots the plants have. However, since the tuber is really an underground stem, this system is a little misleading. It doesn't tell you much about how to care for the plants.

The American Begonia Society breaks the plants down more by their appearance for show purposes. Again, this really doesn't take their culture into account and so is perhaps less useful for the beginner than one could wish. On the other hand, it's quite handy for the home grower who is looking for, say, a vertical accent by the French doors or a continuous bloomer by the kitchen sink.

Without going into all the various other ways of classifying begonias and their subdivisions—which you will no doubt explore yourself if you become a begonia fanatic—let's look a little more closely at begonias from the visual angle.

First, there's the cane-like group, the angel-wings of grandmother's day. These plants have attractive, erect, bamboo-like stems that branch infrequently. The characteristic lopsided begonia leaves emerging from the canes' nodes are, in fact, shaped rather like the angel wings on Christmas ornaments, and they are very colorful. Typically, the leaves range from pale green to very dark green. One group, known as the mallet type, has rich mahogany-red coloring. White and silver dots enliven many of these leaves. Depending on the species, the plants range in height from 1 to over 4 feet.

The hybrid 'Di-Erna,' with deep coral flowers, 'Doric' with fragrant creamy white flowers, and 'Orrell,' with a profusion of salmon rose blooms and long, pointed, silver-spotted light green leaves are all attractive plants in this category. 'Corallina de Lucerna' is another easy grower and one whose salmon rose blooms are almost constantly present, which just goes to show that you can have beautiful leaves and flowers too.

The shrublike category of begonias includes those which produce readily branching shoots from the base of the plants. These begonias range in height from under a foot to over 8 feet. One of the tallest species is *B. luxurians*, the palm-leaf, which has a rather startling resemblance to the marijuana plant—be careful where you grow this one. The shrub begonias tend to have an overall round and ball-like outline, making them ideal for areas where a full single specimen is desired. From a horticultural point of view, these begonias are distinctly different from the semperflorens, or rather they are subsets of the same group, since both are what is known as fibrous-rooted. But never mind. What semperflorens begonias really are is a pleasure to grow.

Painted-leaf

Angel-wing

Semperflorens means "always in flower," and that describes these plants exactly. Also known as wax begonias in the old days, they can be recognized by their nearly round, green-to-mahogany waxy-looking leaves, which cover the numerous compact branches with dense growth.

Most of the earlier hybrid varieties developed from the original *Begonia semperflorens* carried single blossoms. These hybrids are still readily available, though nowadays plant lovers seem to prefer the semi-doubles, sometimes called crested, and the doubles, variously and confusingly known as rosebud or camellia begonias.

The only factor that's certain about these begonias is their easy flowering nature. Unlike most flowering house plants, incidentally, begonias bear separate male and female flowers on the same plant. And, interestingly enough, when winter comes and days are short and night temperatures consequently lower, the plants produce a surfeit of male flowers. The blossoms appear superficially the same, but if you inspect them closely, you'll notice the differentiating sticky receptive stigma of the female flower and the pollen-bearing centers of the male counterpart.

Palm-leaf

This segregation of the sexes makes natural cross-fertilization that much easier and it explains in part the number of varieties available—and why most commercial specimens are vegetatively propagated.

The semperflorens begonias are about as easy to grow as flowering house plants can be. They need more sun than the other species and can take almost full sun in the northern part of the country, where they must be shaded from the midday sun in summer, even on the window sill. If your semperflorens aren't flowering, chances are they could do with more light.

Not all begonias are for the window

Continued on page 56

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Plants around the house

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sill or table. There are also some very attractive trailers, which are excellent plants to place high in hanging baskets. *Begonia polygonoides*, a species from Africa with elongated leaves and stemless white flowers at almost every leaf joint, is a splendid example. *B. solananthera*, the Brazilian Heart, has leaves shaped to reinforce its popular name, as well as a host of fragrant white flowers in wintertime. The hybrid 'Florence Carrell' is an everblooming trailer with an almost continuous display of pendulous coral-red flowers.

At the opposite end of the flower scale from the semperflorens begonias, you'll find the Rex begonias. These will flower, but the display is inconsequential compared to the plants' leaves, which are extremely colorful, often with a metallic glow.

Rex begonias such as 'Merry Christmas,' 'Fireworks,' 'Venetian Red,' 'Millie Thompson,' 'Filigree,' and 'Iron Cross-masoniana' offer a whole host of shapes and colors, from bright scarlet to burnished purple overlaid with lavender.

Rex begonias, which are rhizomatous plants—that is, plants with thickened prostrate stems normally running below ground but sometimes popping right up above the soil—are the most shade-loving members of this plant group. Too much light, and those splendid gift-wrap leaves begin to fade. Give them good light, but no direct sun.

Come fall, these plants begin to lose their leaves. Don't worry, it isn't because you have mishandled them. Unlike most other begonias, the rhizomatous varieties take a rest, or at least a catnap, in winter. For some plants, this means dropping a few leaves. For others, it means losing almost all the old foliage. In either case, cut back your watering a bit.

Remember, plants are an interactive system. They take what they need from around them and then produce new growth and flowers. The more they are growing, the more they take in fertilizer, moisture, and energy (in the form of light). When they are not growing, they need less of these factors. Too much can then be harmful. If you keep watering at the same rate when the plants go into their resting period, they simply will not be able to absorb what is, for this stage of growth, a lot of extra moisture. So the water collects, souring the soil, and the plant dies. This is why it's impossible to give exact measurements such as "pour in ½ cup of water per 8-inch pot twice a week." It's also why the more plants you grow, the healthier they will be, because as you grow the plants, by trial and error you grow in experience as well.

Once the Rex begonias begin to send out new shoots in spring, you'll need to increase watering. But first you might consider repotting the plants. Soil in a pot will compact and break down over a period of time. While it may not be necessary to repot every year, it can't do anything but help your Rex begonias, since they really grow best in a rich, loose footing.

Rex begonias not only like their soil airier than most, they also like their surroundings a bit warmer. Considering the original *Begonia rex*'s native habitat in the tropical jungles of Southeast Asia, this is not surprising. Keep its descendants about 5 degrees warmer than the rest of your begonias, and you'll be well rewarded.

The tuberous begonias often sold as gift plants in florist shops, on the other hand, like their surroundings a bit cooler. In fact, if the truth be known, they really need cool greenhouse or sunporch conditions to thrive. Or they can be grown indoors in the garden in an area of dappled shade, which is perfect, since they are summer bloomers. I'm not saying tuberous begonias can't be grown indoors as house plants—it's been done and quite successfully. But it requires a lot of care and luck.

You will probably be better off becoming really familiar with growing the easy varieties of begonias first, and then,

Continued on page 58

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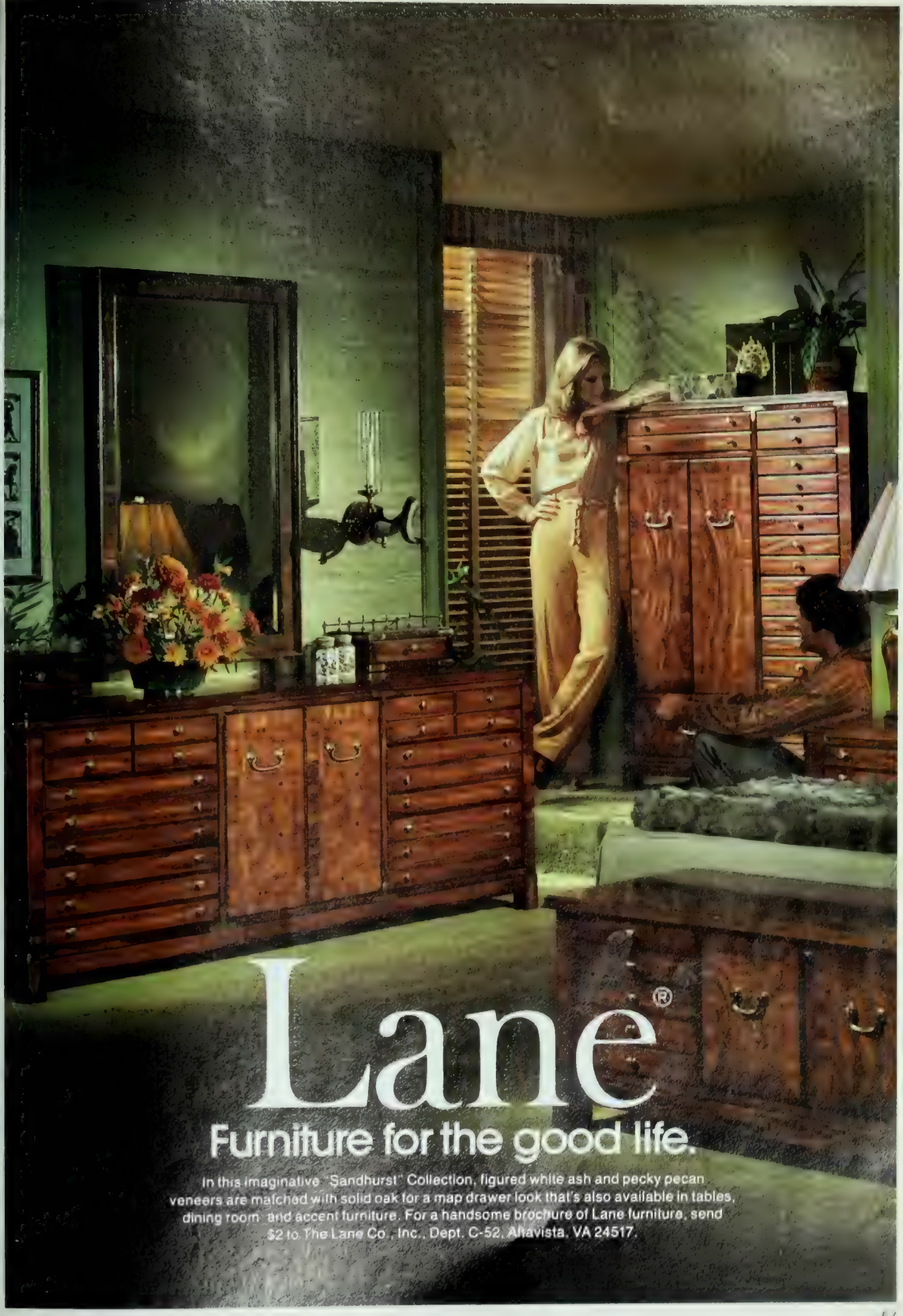
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Plants around the house

continued from page 56

second, joining the American Begonia Society, 369 Ridge Vista Ave., San Jose, Calif. 95127. The $10 membership fee includes the monthly *The Begonian.*

Basic Begonia Care

Individual begonia species need individual care. Still, there are some general rules for successful cultivation.

Soil: The soil for begonias should be rich in organic matter, light rather than heavy and claylike, and it should have some sharp sand added to provide good drainage. Leaf mold made from oak leaves (crushed to speed up their breakdown) is a soil conditioner *par excellence* for growing begonias, providing not only the prerequisite organic matter but acidity as well.

Fertilizer: Most available house-plant fertilizers are suitable for begonias. However, the plants thrive on a weakened fertilizer solution applied weekly rather than a full-strength dose administered monthly. The various time-release fertilizers will take care of keeping the plants fed for you.

Water: As long as begonias are provided with excellent drainage, it's hard to overwater them during their growing season. However, if they are standing in water, the begonias' fine roots will deteriorate and the plants will actually collapse in front of your eyes in the space of two or three days. Make sure you provide the plants with a proper footing.

Humidity: Begonias as a whole benefit from humidity. Spraying occasionally plus growing the plants on a pebble tray filled with water to allow evaporation is very beneficial. A well-lit bathroom window is close to heaven for most begonias as long as they don't get a chill from being too close to the glass in winter.

Temperature: Begonias like their daytime temperatures in the 70s and their nights in the middle-to-high 50s. Obviously, you're not going to provide these conditions all year round. The two crucial factors to consider are the 15- to-20-degree difference between day and night temperatures and the fact that begonias really would rather not spend their evening hours at anything cooler than 50 degrees. The Rex begonias like their surroundings 5 degrees or so warmer than the rest of the clan.

Light: There's probably more debate about light and begonias than about anything else. On the whole, begonias grow best in moderate shade. Then again, some semperflorens just love the sun. Even this isn't a constant, however, since the strength of solar radiation on, say, Maine and that on New Mexico is quite different. Basically what you need to do is to watch your plants. If they become too lanky and spindly in growth, move them to a lighter location. If the leaves begin to bleach out and look sunburned, they need more shade. ■

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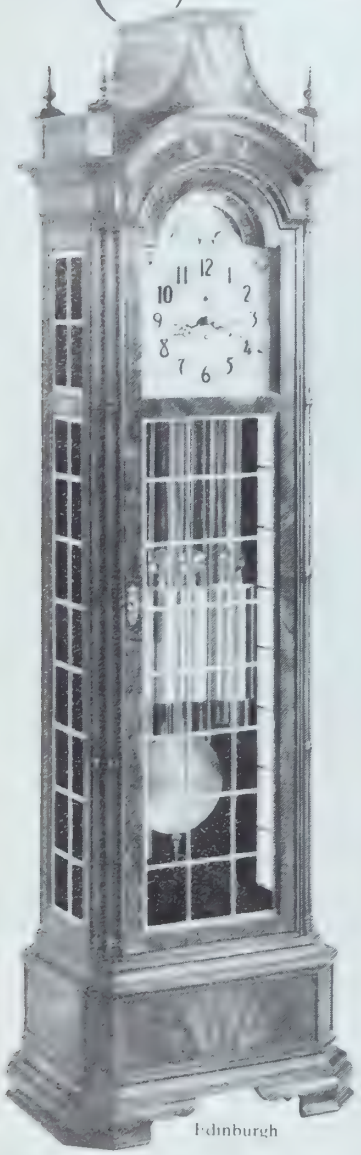

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ANTIQUES

Questions & Answers. By Louise Ade Boger

■ Renaissance-style Chair

What can you tell me about the style of my intricately carved chair? The ugly face on it looks like the Northwind.
—P.R., Huntington Station, N.Y.

Your chair has been very freely adapted from a distinctive 16th-century Italian Renaissance chair of folding X-form, called a Dantesca, widely popular in our country around 1900. The "Northwind" carved in the back is simply a grotesque mask depicting the ugly and bizarre. The use of the mask as an ingredient of decoration dates to ancient Greek and Roman times. The Renaissance and Baroque styles often applied the grotesque mask to chair backs and in general to carved furniture.

■ Limoges Marks

Here are some marks that are on my old porcelain. What can you tell me about them?
—H.L.D., Silver Springs, Md.

Your porcelain was made at Limoges, France, after 1890. It bears the registered mark of L. Straus & Sons, an importing firm which was located in New York City before 1896 and after 1904. Porcelain made in Austria also carries its registered mark and the distinguishing initials L.S.&S. In 1882, they started a porcelain factory at Rudolstadt in the Thuringia district of Germany. Included among its published marks is the RW mark.

1

2

3

■ Wedgwood Mark

I would like whatever information you can give me about my oblong-shaped bowl. I've sketched the mark that's on it.
—R.S., Kalamazoo, Mich.

Your bowl was made by the Staffordshire potters Wedgwood & Company, active since 1860 to the present. Your printed mark was used around 1890 to 1906. "Phyllis" is the name of the pattern.

■ Mary Gregory Decorations

Who was Mary Gregory, the artist who did the decorations on my glassware? *—H.W.L., Reno, Nev.*

About the 1870s or '80s, Mary Gregory was working as a decorator at the Boston and Sandwich Glass Co., active at Sandwich, Cape Cod, 1825–1888. Her painted white enamel figures of children on transparent glass have an air of artless simplicity and freshness, reminiscent of the English artist and illustrator Kate Greenway. Mary Gregory figures enjoyed an extraordinary vogue and were extensively copied in America and Europe from the late 19th well into the early 20th century, and her name has been given to all the glass of that period decorated in her distinctive style. To determine if your Mary Gregory water set is of that period, or a more recent reproduction, it would have to be examined.

Continued on page 6

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continued from page 62

Rustic Pottery

Do you have any idea who might have designed my unusual dish and where it comes from?

—C.E.R., Oak Park, Ill.

Your dish, decorated with reptiles in high relief, reflects the influence of the French master potter Bernard Palissy (died about 1590), whose rustic wares decorated in high relief of naturally reproduced snakes, lizards, and lobsters, against rockwork, shells, and foliage won him the title of "inventor of the king's rustic pottery." Through the years, he has had countless imitators. Your dish is of European, probably French provenance, dating about the second half of the 19th century.

Nippon Ware

From the photograph and mark, can you tell me anything about the background of my Oriental vase with 'Nippon' on it?

—M.R., Simsboro, La.

Nippon is the name the Japanese used for their country. Nippon marks cover the era from 1891 to 1921, when the U.S. Treasury decreed that "Japan" must be used instead of "Nippon," as the latter was a Japanese word. The "M" in your wreath mark is the distinguishing initial of the Morimura Brothers, importers, who opened an office in New York City in 1876 and established the Noritake porcelain factory in Nagoya, Japan in 1904. Usually the earlier Nippon pieces bearing an M-in-wreath mark had fine brushwork. At the Paris Exhibition of 1900, it was evident that the Japanese style for the Western market had largely turned to Art Nouveau. Tall, slender forms and elongated floral decoration—marked features of Art Nouveau—are clearly reflected in your vase.

Regency Clock

On the dial of my clock are the names Gravell & Tolkien, London. Can you tell me who they were and something about the period which my clock represents?

—G.A.F. Jr., Wayne, Ill.

Gravell & Tolkien, London clockmakers, successors of Eardley Norton, were active at 49 St. John Street, 1790–1820. In 1817, they made a new clock for Winchester Town Hall. The gilt, neoclassical ornament embellishing your dwarf tall-case clock is one of the main strands of taste in early 19th-century Regency-style art.

American Pickle Caster

Can you tell me who made my pickle caster? Is it collectible?

—E.M., Winston-Salem, N.C.

Simpson, Hall, Miller & Company, American silver manufacturers founded at Wallingford, Conn., in 1866, made your plated silver pickle caster probably about the 1880s, when this article began to assume prominence on the dining table. The chief reason for their present popularity is the glass container of clear or colored glass, which was cut or engraved. Much of this glass was imported, but it was also made here. Dorothy T. Rainwater in her book *American Silverplate* (1968) writes: "Dinner casters and pickle casters have long been considered among the most desirable of collectibles. . . . Because of this great demand, the collector should be aware that reproductions of all kinds of casters are being imported and flooding the market."

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FTC Report DEC. '79.

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MONEY

BY PAUL GROSS

How to have your affairs taken care of if you're incapacitated . . . opening bank-account gifts are not as free as they seem . . . careful investment records . . .

Thanks to the technological age we live in, "backup system" has become part of today's vocabulary. But while businesses have adopted the idea of backup systems as a management technique, most individuals haven't. And they should. If you were incapacitated, for example, would someone be able to step in and handle your affairs for you? Probably not. Most of us suffer from delusions of immortality. While we might have life insurance, few have disability insurance, and even fewer have a backup system ready that would allow someone to step in and handle our personal affairs for us.

Debilitating illness and incapacitating accidents are always possible, and if you haven't authorized someone to act on your behalf while you're out of commission, even if only temporarily, it could cost you and your family dearly. Stocks, for example, that were on the brink of taking a nosedive couldn't be sold. (Jointly held property legally can't be sold by one person if the other joint-owner is incapacitated.) Insurance premiums or mortgage payments might be missed. Your tax return may not be filed, and a number of business, investment, or other opportunities may be missed.

That's why many personal financial planners advise drawing up a "durable power of attorney," which is now recognized by two-thirds of the states. Like any power of attorney, it authorizes someone to act on your behalf. The difference, however, is that a durable power of attorney remains effective even if you are incapacitated or become incompetent. (A regular power of attorney becomes worthless if you become incompetent—just the time you need it most.) Someone could step in and informally handle your affairs, but he will have no real authority to act on your behalf, and if a family member or business associate objected to the way your affairs were being managed, whoever stepped into the breach could be in real trouble. To gain formal control, someone would have to be named your guardian. That's messy, because you would have to be declared legally incompetent by a court, and it's not too effective, because most states place fairly tight limits on a guardian's authority.

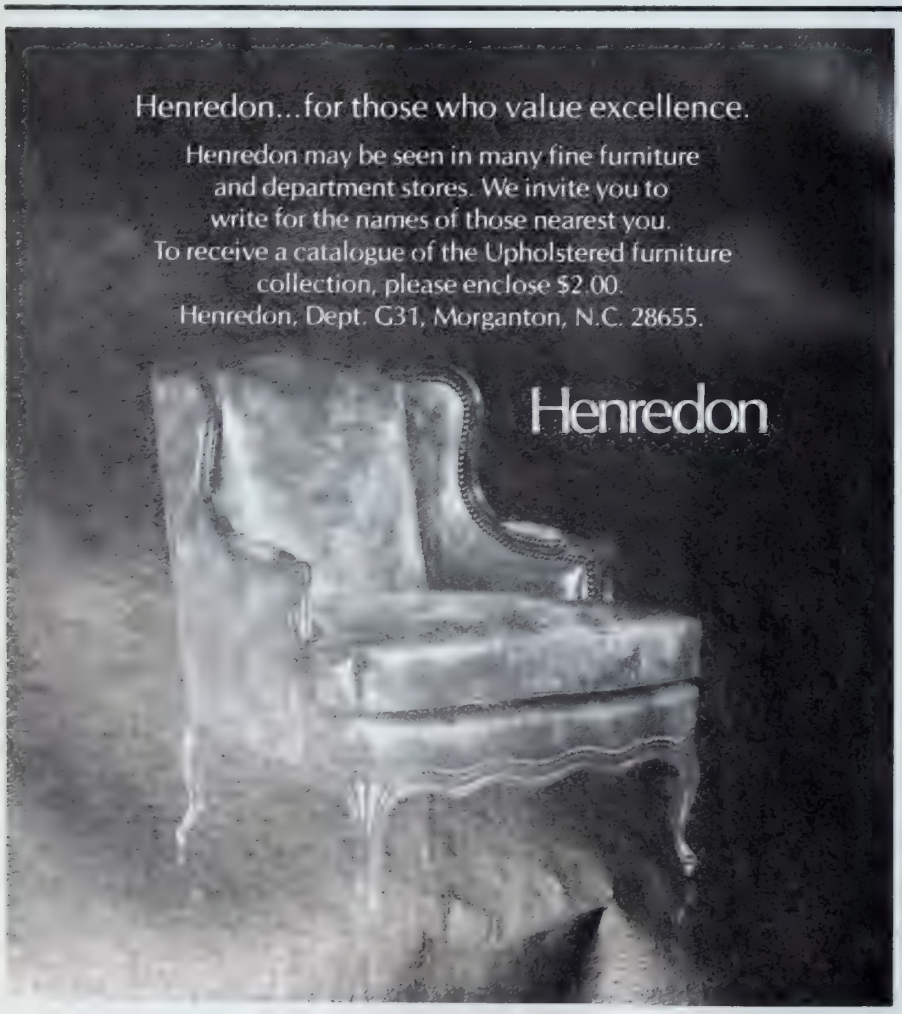
Drawing up a durable power of attorney is simple and inexpensive. Make sure it specifies that it will remain in force if you are incapacitated. You would also be wise to list the specific powers you're granting. Consider the personal, financial, and estate-planning needs that might crop up or even be triggered by a serious illness. Some possibilities:

- Authority to dip into your checking or savings accounts and money-market funds to care for your family's expenses, should the need arise.
- The power to remove a copy of your will, corporate benefits, and any other important papers that might be needed from your safe-deposit box. In many states, boxes are sealed when the box-holder dies.
- Pay insurance premiums that are coming due.
- Buy Flower bonds—Treasury bonds which sell at a large discount but are valued at the face amount when used to pay estate taxes. A Flower bond that cost $800, for example, could be redeemed at $1,000 when used to pay federal estate taxes—a terrific savings.
- Continue your gifting program. You can give a person up to $3,000 a year tax-free.

When you set up a durable power of attorney, pick people you trust to act as your agents. (You can grant a durable power of attorney to a number of different people, each of whom might be authorized in specific areas.) Remember, once they have been authorized to act on your behalf, they can do whatever they want—as long as it doesn't go beyond the limits of your authorization.

In fact, you may want to set it up so that it goes into effect only if you are disabled. You could do that by asking

Continued on page 70



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The chart below gives you many more city to city prices.

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Rate Chart

All prices are for 20 minute out-of-state calls dialed direct, without operator assistance, any time Saturday, Sunday 'til 5 p.m., or any night after 11 p.m. 'til 8 a.m. Rates do not apply to Alaska and Hawaii. To find the rate between two cities, trace down the vertical column of one city to its intersection with the horizontal column of the other city, as illustrated.

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ATLANTA																	
BOSTON	3.16																
CHICAGO	3.00	3.00															
CLEVELAND	3.00	3.16	2.99														
DALLAS	3.16	3.16	3.00	3.16													
DENVER	3.00	3.16	2.50	2.83	3.00												
DETROIT	3.00	3.16	2.83	2.66	3.00	2.99											
INDIANAPOLIS	3.16	3.16	3.00	2.99	3.00	3.00	3.16										
MEMPHIS	3.00	3.00	2.99	2.50	3.00	3.00	3.00	3.00									
MILWAUKEE	3.00	3.00	2.83	2.83	3.00	3.00	3.00	3.00	3.00								
NEWARK	3.00	3.00	2.99	3.00	3.00	3.00	3.00	3.00	3.00	3.00							
NEW HAVEN	3.00	3.00	2.99	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00						
NEW YORK	3.00	3.00	2.99	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00					
OMAHA	3.00	3.00	2.99	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00				
PHILADELPHIA	3.00	3.00	2.99	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00			
SAN FRANCISCO	3.00	3.00	2.99	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00		
SEATTLE	3.00	3.00	2.99	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	3.00	

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someone you trust—your attorney or spouse, perhaps—to hold on to the durable power of attorney for you. He or she would then be instructed to deliver the power if you were incapacitated. For example, you might tell him to deliver the power if your spouse and your attending physician agreed you were no longer competent to manage your affairs.

If a durable power of attorney isn't recognized by the state in which you live, your best bet is to set up a revocable trust—one that can be ended at any time you choose. You could name yourself as trustee and manage the trust's assets. Then, if anything happened to you, a successor trustee could step in and take over. Moreover, he can step in without the need of lengthy court proceedings. The trust document should spell out under what conditions the successor is to take command.

A revocable trust is a good idea even if your state recognizes a durable power of attorney. (The trust could remain unfunded until it was needed.) For one thing, a power of attorney will end when the person who grants it dies. By contrast, a trust will remain effective. And the assets in it will avoid probate. For another, as Richard Wellman of the University of Georgia's Law School puts it: "There's a third world of paper handlers who aren't familiar with durable powers of attorney yet." Hence, they might balk at following the requests of your agent. Most people and businesses are familiar with trust documents and are therefore more willing to go along with the directions of a trustee. One lawyer suggests that you leave copies of the power of attorney with your banker, insurance company, and any others who might be called upon to authenticate it.

Power of attorney ends when the person who grants it dies, but a trust remains effective, and the assets in it avoid probate

A durable power of attorney can cross state lines if it's recognized in that state, says Wellman. So, if you have property in another state, and said state recognizes the durable power, your agent would have the authority to handle your affairs there. If it doesn't recognize a durable power of attorney yet, Wellman suggests you consider setting up a revocable trust for the property, so if anything should happen to you, the successor trustee could then step in to handle your affairs for you.

■ Beware of Banks Bearing Gifts

If you receive a gift for opening a bank account, the value of the gift is taxable as income in the year you receive it, according to the IRS. (You also have to report any gifts received because a friend opened a bank account—another tactic that banks are using to promote new business.) What's more, you would be wise to report the gift's value on your tax return—the IRS requires banks to report all gifts totaling more than $10 on form 1099.

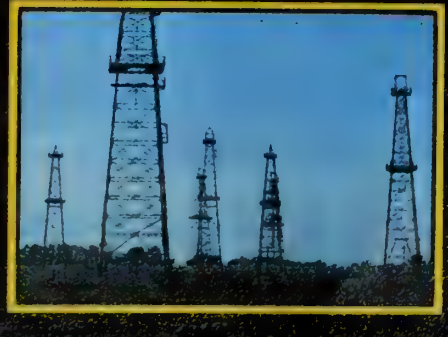
■ The Importance of Carefully Kept Investment Records

Keeping careful records of your investments is the only way you have of proving your long-term gains or short-term losses. Without records, long-term capital gains, which are taxed at no more than a 28-percent rate, could be taxed as short-term gains at up to a 70-percent rate. And your short-term losses, which can be used to offset your income dollar-for-dollar, could be turned into long-term losses. A dollar of long-term loss only offsets 50 cents of income—and hence is worth half of a short-term loss. That's quite a penalty to pay for carelessness. If you are audited and your stock transactions examined in detail, you might be on the hook for a painful tax deficiency. Here is why you need careful records of securities of which you retain possession.

Securities delivered for sale are the ones counted as sold, according to the IRS. And that could cause a problem if you have purchased blocks of the same stock at different times. Let's say, for example, that you've been loading up on "Wonder Widget" shares. Assume further that you bought 100 shares at $10 a share on April 1, 1979; 100 shares at $15 a share on August 1; and 100 shares at $25 a share on November 15. Finally, assume that that stock is now selling at $20 a share.

Whether you can claim a long-term gain or a short-term loss depends on which block of stock you sell and how good your records are. If you sell the block purchased at $10 on April 1, you will have a long-term capital gain of $1,000. If you sell the block bought for $15 on August 1, you'd have a short-term gain of $500. And if you sold the $25 block, you'd have a short-term loss of $500. If you opt to take a short-term loss to offset some of your short-term gains, you have to deliver the stocks you purchased for $25 a share. If you make a mistake and deliver one of the other blocks and are audited, the IRS will hit you with a deficiency. The loss will be disallowed and you'll have to pay taxes on the gain. How much depends on

Continued on page 72



Success is often measured by how deeply you're in the Black.

12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y. © 1981

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To see the entire collection, just write to Dept. HG-3A, White of Mebane, Mebane, NC 27302.

White of Mebane

FROM GENERATION TO GENERATION

continued from page 70

which block was actually delivered.

If you haven't kept adequate records, or if the securities are not identifiable, the IRS will assume that first ones purchased are the first sold. (In accounting jargon, that's called FIFO—first in, first out.) And there go your planning opportunities. Note that these rules apply only to securities you have in your possession. According to the tax experts at Price Waterhouse & Co., it doesn't apply to securities held for you by your broker, trustee, investment manager, or some other agent.

■ Tax Preparers Get Tough

If you have someone prepare your taxes, chances are he will be downright conservative this year. The IRS is drafting an army of accountants and tax preparers to help it do its work. It can now levy a $100 penalty against a tax preparer who helps you file a return that understates the taxes due. What's more, it doesn't matter whether the understatement was caused by negligence or intentional disregard of the rules and regulations. Hence, you can expect your accountant or attorney to ask you a lot of tough questions about your income and deductions this year. While $100 may not seem that much to you, it can amount to thousands of dollars when you add up all the returns your preparer files in the course of a year.

■ Tax-free Exchange

You can now exchange silver bullion for gold bullion tax-free, according to a recent IRS Private Letter Ruling. It is considered a like-kind exchange. In a previous Revenue Ruling, the IRS had allowed the tax-free exchange of gold bullion coins such as Krugerrands for Mexican 50-peso pieces. (Bullion coins are ones that carry a very low premium of numismatic value and hence trade more like bullion than they do as coins.) However, note that exchanging coins with a numismatic value—say $20 Double Eagles—for bullion coins such as Krugerrands is not tax-free.

■ Child-care Deductions

The IRS says it's about to start checking up on how well people are meeting the requirements for child-care credit, since child-care expenses may be worth a tax credit of as much as $800. Initially, the IRS plans to run correspondence audits on 6,000 tax returns on which child-care credit was claimed in 1977. If it finds a lot of errors, the audits will probably be expanded. ■

This column is intended solely to heighten our readers' awareness of the possibilities open to them. Readers are advised to seek professional counsel before making any major decisions.

Join the Sealy Centennial Celebration!

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The mattress has a luxurious damask cover. And deep quilting for comfort and support.

This $100 price lasts for only 100 days† at participating Sealy retailers.

Available in Twin, $100 ea. pc.; Full, $140 ea. pc.;
Queen, $350 2 pc. set; King, $500 3 pc. set.*
*Suggested retail prices. May vary in Canada. †February 22, 1981 through May 31, 1981. © 1980, Sealy Inc.

Sealy® *Makers of Sealy Posturepedic.*

Dear H&G

continued from page 31

Sitting pretty

Q *What is a good filling to use for floor cushions so they can be sat upon and still keep their shape?*

—L. L., Washington, D.C.

A You can order special floor pillow forms at 45 Calico Corners decorative fabrics stores across the country. These muslin-covered forms are filled with polyurethane foam bits (for resilience) and a mixture of feathers and down (for softness) and are in three sizes—24, 30, or 36 inches square.

If you're not convenient to a Calico Corners store, you can make your own floor-pillow form following this procedure from *How To Make Pillows* (Sunset Books, $3.95): For the core of the pillow buy a dense polyurethane-foam form somewhat smaller than you want the finished pillow. Then soften its outline and feel by "gift-wrapping" it in one or two layers of quilted polyester batting sprayed (on inward-facing side only) with an art-supply aerosol adhesive. Trim off any excess batting, then [optional] whip-stitch edges of batting-covered form. Sew on a muslin cover (this helps the form keep its shape when you remove the outer cover for laundering).

Then sew a zippered outer cover. Some tips from Jan Jessup of Calico Corners: Pick a fabric with some pattern and texture, preferably a fabric used elsewhere in the room or that, at least, picks up a color. Use a tightly woven upholstery-weight fabric such as sailcloth, cotton duck or rep, cotton warp sateen, or corduroy. A stain-repellent finish is a plus. For a snug fit, make the outer cover slightly smaller than the padded form. If the fabric design permits, a knife-edge pillow cover should be tapered in slightly at the corners, lest they stick out like exaggerated "points": When filled, the pillow will look squared off.

Curtain frame-up

Q *How do interior designers hang a framed picture on a curtained wall without hurting the curtain?*

—H.P., Brooklyn, N.Y.

A According to interior designer Mario Buatta, the curtains must be stationary, and the frame must be hung far enough away from the wall so that it just grazes them, allowing the curtain fabric to flow smoothly to the floor as if nothing were hung in front of it. The frame is generally suspended on wires (these won't be very apparent if they line up with curtain pleats or if they're transparent nylon) or on decorative brass chains (at hardware stores like William Hunrath Co., 153 East 57th St., New York, N.Y. 10022). The wires or chains would usually be toggle-bolted to the ceiling, unless the room has a beam with picture molding flush with the front of the curtains so one could hang the wires or chains from molding hooks. If there is a wall behind the curtains to which one can attach brackets, here's another option: Secure the frame to the wall with brackets that are as deep as the curtains, providing a "buttonhole" opening in the fabric wherever a bracket must pass through. You can also use these options on a wall where shirred fabric is hung vertically between brass rods. Since shirred fabric is secured at the bottom as well as the top, it may be easier to hang the frame so it doesn't press against shirring than it would be against curtains.

Furniture freshener

Q *We bought an old chest of drawers and it smells musty inside. There are no signs of mildew. What can we do about it?*

—T.M., Hamden Conn.

A While there's no way one can remove musty odors from wood, you should be able to mask them by using red-cedar shavings from a lumberyard. A tip from Homer Formby, maker of furniture refinishing products: Take out the bottom drawer and, to its back, thumbtack a nylon stocking filled with the shavings. Spread them out thinly inside the stocking so the drawer will still shut all the way. ■

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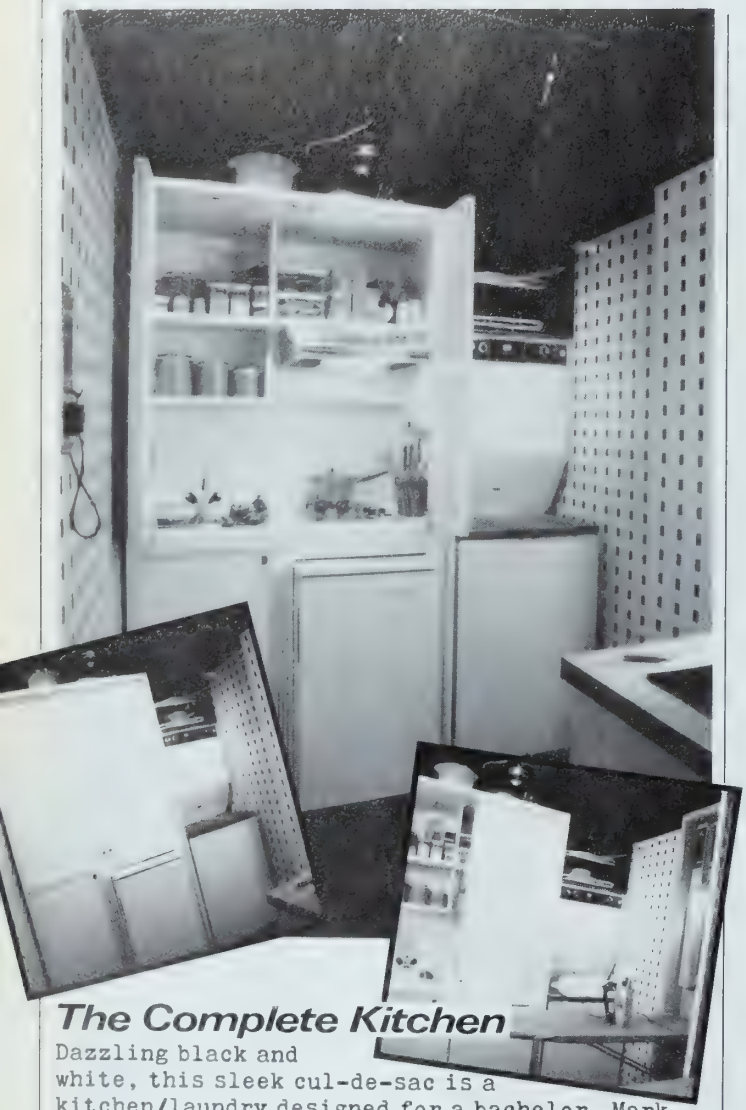
WESTWOOD
LAMPS BY BURLINGTON

By DuPré Cochran. Editor: Barbara Portsch.

the Kitchen



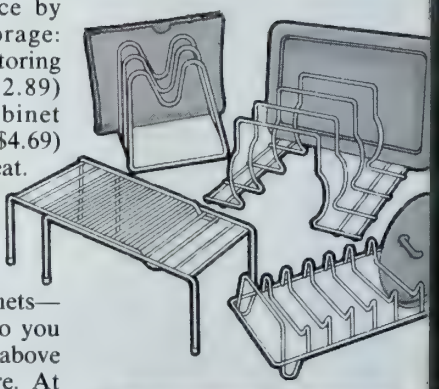
The Complete Kitchen

Dazzling black and white, this sleek cul-de-sac is a kitchen/laundry designed for a bachelor. Mark Hilinski of Irvine & Fleming worked with compact equipment and smart use of color: a black floor and ceiling to add depth, and white and black patterned wallpaper for more dimension, as well as structural camouflage. Clever kitchen includes: a Frigidaire stacked washer and dryer, and Iron-A-Way's wall-mounted, fold-up ironing board for laundry; Italian double sink and double gas burners; and Summit's under-counter refrigerator for uncomplicated cooking. Folding white doors close off work area, keep lines simple. Facing black glass wall with clear glass shelving for crystal adds sparkle over a bar. Wine and liquor storage below.

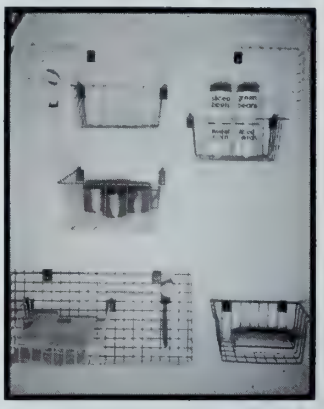
WEIGHING FOR THE MICROWAVE

Figure microwave cooking time with Soennle's [illegible] easy-to-read [illegible] divided into six [illegible] categories, determines m[illegible] pound, weighs up to [illegible] pounds in 2-ounce gradations. Chart on the platform gives instructions for calculating re[illegible]d-power cooking. $25. [illegible] at hardware stores across the country.

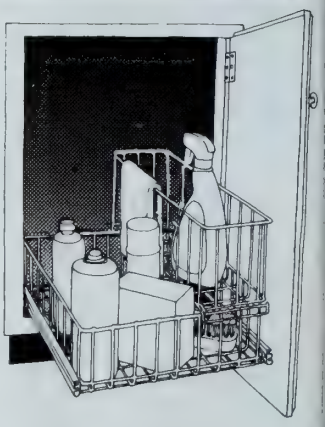
Storage dividends: Rack 'em up



● Simplify your space by racking up your storage: coated steel racks for storing bags, newspapers ($2.89) hang on wall or cabinet door; tray organizer ($4.69) keeps cabinet space neat. Lids are easy to find in a lid rack ($3.69); and an expanding shelf rack ($5.99) doubles-up space in cabinets—extends to 20 inches so you can store jars, plates, above and below. By Artwire. At hardware stores.



● You can also try Heller's colorful vinyl-coated steel wall grids. In white, black, red, yellow, or green, they're available in three sizes: 12½ by 25, 18¾ by 25, and 17½ by 25 inches. You can pick and choose a letter tray basket or a 12-by-6-by-6-inch basket. Both can be mounted vertically or horizontally with clip-on hooks to suit your changing needs.

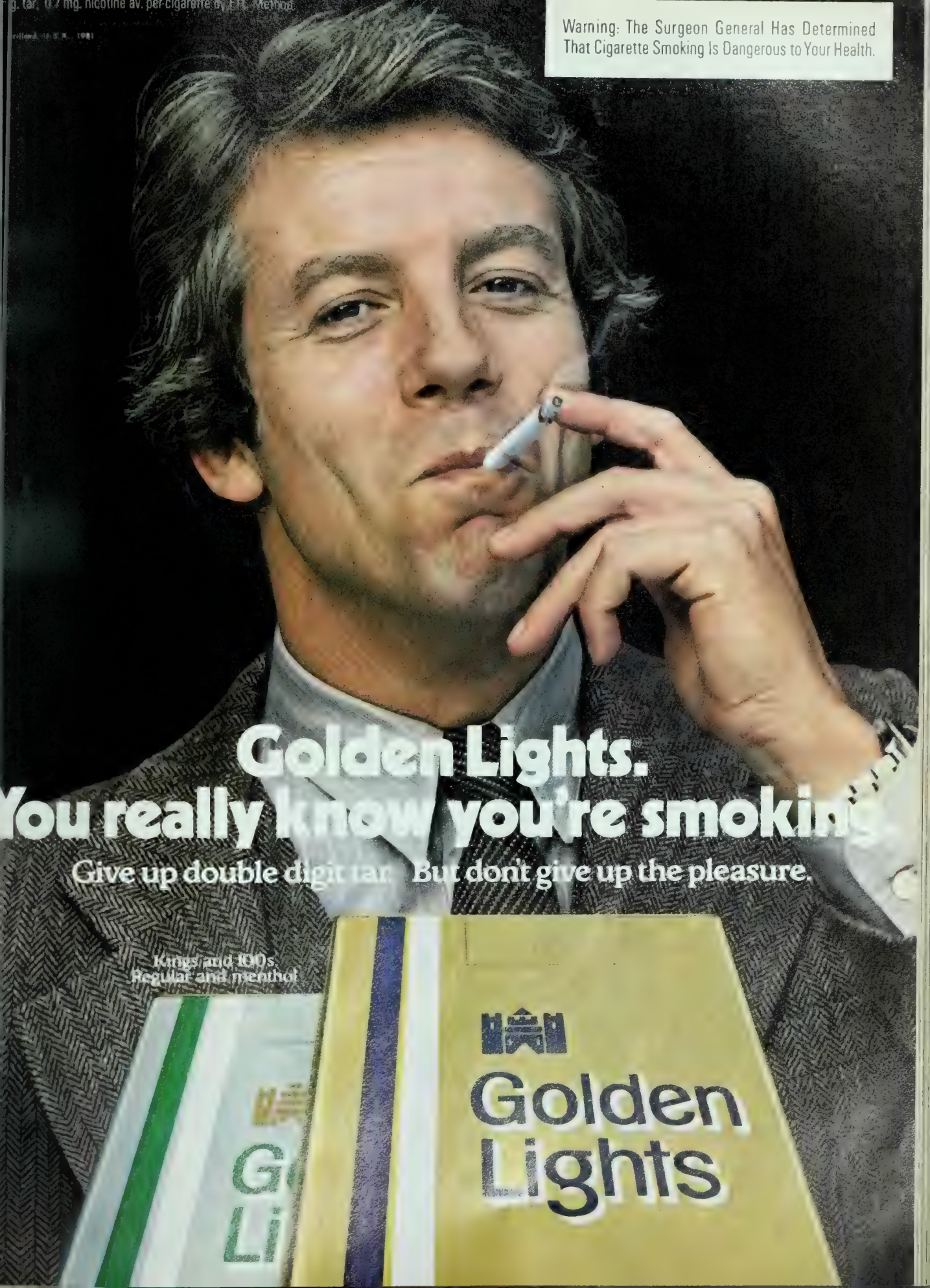


● A new undersink rollout storage unit from Amerock saves that lost space created by the drain pipe. The ball-bearing roll-out rack fastens to cabinet floor and has a convenient removable top-loading rack that adjusts from side to side to fit drain position (doubles as a portable work basket). The unit fits a standard 14-inch cabinet opening. $37.95. At hardware stores.

All prices approximate

Carefully Planned for Canines

Sinkside dogfood storage bin takes the bark out of mealtime bite. A tilt-out bin, custom-designed for the Hugh Smiths, makes feeding time convenient—great for buying in bulk.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Just mix one envelope of Knox with one cup of hot tap water to dissolve. Then slowly add three cups of cold water to make a quart of liquid. Prepare only as much of the mixture as you plan to use at one time.

Once a month, use the Knox mixture as part of your normal watering pattern and it will provide continuous nourishment to your plants between applications. You'll see the same amazing results we saw in our scientific studies.

And remember to give your plants plenty of growing room by repotting them periodically into larger pots.

For fuller, greener, healthier plants, nourish them with Knox.

HAPPY HOUSEKEEPER

BY MARY ELIZABETH FALTER

A pretty basket filled with several little surprises is an unusual house present. Choose things for the bath, for instance. Soaps, of course, some kind of bath scent, and a loofah mitt and other small things to make a bath or shower a refreshing, restorative ritual. Nest the gifts on a couple of attractive face cloths and tie a colorful ribbon on the basket. Or make a kitchen basket with special herbs and spices, small accessories and tools. These baskets are fun to put together and a pleasure to receive.

I've come across some **handy little memo pads** about 2 inches square that have a pressure-sensitive gummed edge. You can stick a memo with special messages or reminders on your bulletin board, the phone, the refrigerator door, or even on a mirror. These real attention-getters are made by 3-M.

The location of a house plant is half the battle in raising it to flourishing good health. Usually south to southwest exposures are good for most leafy plants, and it's said that African violets like north light. Use the trial and error method to find out for yourself just what works best for you and switch your plants around from time to time. If one is looking puny, move it to your best location for a period of R and R. Always remember to turn all your plants away from the source of light periodically to keep the growth uniform. For impossible places, in terms of natural light, that you wish to decorate with plants, you can use special plant lights.

Never store leather, suede, or vinyl products in plastic wrappings. **Leather needs to breathe** to stay supple, and it will get dry and lose luster if the air supply is cut off. And vinyl can set up a super-strong static reaction that will make plastic cling stubbornly to it. This can make the vinyl dull-looking.

A variation on cooking a standard roaster chicken comes from the Purdue Farms. It calls for **stuffing the chicken under the skin**. You make your favorite stuffing and then carefully separate the skin from the body of the chicken, beginning at the cavity. Do it slowly and gently with your fingers and work about a quarter inch of stuffing evenly over each side of the breast, under the skin, being careful not to tear it. Once you get a good start, it's not as hard as it may sound. Put the remaining stuffing in the cavity, truss as usual, and cover the bird with buttered foil, buttered side down. Roast in a preheated 350° oven for an hour, remove the foil, and continue cooking until golden brown, about 20 minutes to a pound. Truly delicious.

Continued on page 80

From the Dickens House Museum in London– a showpiece of hand-craftsmanship for your home.

'The Charles Dickens Spoons': twelve original sculptures in pewter, crafted with the care of an earlier century. Individually hand-painted.

A limited edition, available only by direct subscription. Advance deadline: March 31, 1981.

FROM THE AGE OF QUEEN VICTORIA right up to the present day, the characters of *Charles Dickens* have delighted families throughout the world. Now, The Dickens House Museum in London announces a most unusual collection, portraying the greatest

Enlarged to show hand-painted detail

characters of the world's most beloved author: 'The Charles Dickens Spoons.'

The Museum's new collection revives a tradition of sculptured collector's spoons that dates back centuries—and flourished particularly in the Victorian era. Each spoon is sculptured in three dimensions . . . crafted in fine pewter . . . and each is individually hand-painted.

The realism of Dickens—in sculpture

Here is a miniature gallery of Dickens's most memorable characters, superbly sculptured by the eminent British artist Peter Jackson. *Oliver Twist,* the workhouse orphan, presents his empty bowl and cries out 'Please sir, I want some more.' *Fagin,* master pickpocket, clutches jealously at the little wooden chest which holds his stolen treasures. Tender-hearted *Bob Cratchit* carries Tiny Tim home from church on his shoulder. And here too are Scrooge, David Copperfield, Mr. Micawber, Little Nell, Sam Weller and Mr. Pickwick.

Twelve spoons in all—sculptured in the very same style that Dickens brought to his writing.

Hand-painted spoons shown approximately actual size

Highly detailed. Superbly realistic. Endlessly enchanting.

Brought to life with hand-painted colors

To craft 'The Charles Dickens Spoons,' the Museum has appointed The Franklin Mint, whose pewtersmiths will *hand-engrave* the 'master' for each work . . . and *hand-finish* each sculptured pewter spoon.

Each spoon will then be painstakingly hand-painted—using fine-tipped brushes to define such minute details as the little brass candlestick held by Scrooge . . . or the individual stripes of Sam Weller's waistcoat.

The end result is a collection of spoons unlike any other produced in the modern era. Magically intricate—beautifully colored—a most impressive revival of the craftsmanship of the age of Dickens.

The Dickens House Museum will issue the collection once only, in limited edition. It will be available solely by direct subscription, with a firm further limit of one collection per subscriber. The edition will be permanently closed in the United States at the end of this calendar year—1981—and the Advance Subscription Application on this page is valid only if postmarked by March 31, 1981. To subscribe, be sure to return your application *no later than March 31.*

A hardwood display rack will be provided at no cost to subscribers.

ADVANCE SUBSCRIPTION APPLICATION

THE CHARLES DICKENS SPOONS

Valid only if postmarked by March 31, 1981
Limit: One collection per person

The Dickens House Museum
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Franklin Center, Pa. 19091

Please enter my subscription for 'The Charles Dickens Spoons,' consisting of 12 sculptured spoons in fine pewter, individually hand-painted.

I need send no money now. The spoons will be sent to me at the rate of one every *other* month, and I will be billed for each hand-painted pewter spoon in two equal monthly installments of $17.50* each, beginning when my first spoon is ready. A hardwood spoon rack for display of the complete set will also be sent to me, at no added charge. **Plus my state sales tax and $1. per shipment for postage and handling*

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1

THE DICKENS HOUSE MUSEUM
48 Doughty Street, Mecklenburgh Square, London WC1N 2LF

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Lyon-Shaw

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White of Mebane

The look. 18th century English. The collection, Whitehall. Discover its beauty and quality in our new, 35 piece brochure. White of Mebane, Dept. HG3B, Mebane, N.C. 27302.

Happy housekeeper

continued from page 78

A fine present for anyone with a microwave oven is an **eight-piece microwave cookware set** that is practical and versatile. Each piece is made of specifically formulated, heat-resistant resins that are transparent to microwaves and safe in the dishwasher and freezer. There are six basic units, two with tops, that do double duty, and they serve all kinds of cooking requirements from baking to popping corn. This cookware unit is boxed as a set, but the pieces are also available separately. All comply with FDA specifications. The set, made by Republic Moulding, is at kitchenware departments throughout the U.S.

Unmolding the perfect unblemished mousse or salad ring is a tricky business. There are a few steps to help you do it easily: Completely and carefully cover the inside of the mold with a coating of clear, tasteless oil or nonstick cooking spray before filling. Be sure your gel is firm enough and has enough content (fruit, vegetables, fish, et al.), so that it has a good chance of staying together. Take the mold directly out of the refrigerator when ready to serve—don't let it sit around a minute. Run a sharp knife all around the edge of the mold before attempting to remove it. Hold the knife vertically and let it go halfway down into the mold.

An ample supply of **disposable plates, cups, and utensils** is good to have on hand. A sick child can be isolated, but unless his dishes and glasses are quickly disposed of, the source of illness, if contagious, can permeate the family kitchen. And keep in mind that small children handling glasses or china cups risk breaking them and being cut—a paper-cup dispenser in the bathroom or kitchen will eliminate such a hazard.

Consider **a hanging planter** overflowing in a sunny kitchen window, or a large, well-drained tub of chives, rosemary, basil, and thyme on the terrace. Herbs, once they get started, grow prolifically and offer a lush variety of pleasing textures and fragrance when they are planted where people can enjoy them. Most hardy herbs are available much of the year in greenhouses or nurseries across the country, and they can be grown indoors or on a protected terrace if they have plenty of sun and mild temperatures.

Some old-fashioned but still reliable **tips for furniture care:** Iodine will cover many superficial scratches on dark wood surfaces. Apply directly with a Q-tip two or three times, let it dry completely, and then polish with a hard paste wax. Use a mixture of fine ashes and olive oil to rub out white spots and rings on furniture. Spread it on the spot, then rub gently but persistently until the marks disappear. ■

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Price includes utility shelf, warming rack, grill head, portable base, lava briquettes, hose, fittings and 20-lb. LP tank (fuel not included).

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CHECK IT OUT

BY JAY HERBERT

Furniture fashions

—"The more things change, the more they remain the same." So said a Frenchman named Alphonse Karr, thus ensuring his place among the immortals. Maybe he was right, but viewing the exhibits in *Innovative Furniture in America*, you wonder. True, a chair is still to sit in, but what a difference, for instance, between an 1890 platform rocker and Eero Saarinen's sleek plastic-and-steel "Womb" chair. The show, divided into five sections (Techniques, Comfort, Materials, Portability, Multipurpose) explores the way innovations in technology and materials over the past 150 years have influenced furniture design. You can catch it at the Cooper-Hewitt Museum in New York, March 10–May 10; Montreal, June 6–July 19; Pittsburgh, August 8–September 27; Coral Gables, October 17–November 29. In 1982, it will travel to Atlanta, St. Paul, St. Louis, Los Angeles, and Grand Rapids, Mich.

Repair-it-yourself

—Anyone who's called a repairman knows how hard it is to get one when you need him—and how expensive! Maybe you didn't have to call him at all. In *Do It Yourself And Save Money*! (Harper & Row, $14.95), the editors of *Consumer Guide* tell how to do more than 500 things yourself that you've had to pay others for—fix a leaky roof, mend a toaster, build a deck, replace a headlight, hook a rug, even cut your family's hair. First you're told the tools and materials you'll need and given some idea of how long the job should take. Then come explicit instructions, with illustrations where needed, on how to get the job done. If you're not *all* thumbs—some thumbs, I think, are okay—you should be able to accomplish more than you've dreamed you could do yourself.

Art in a brewery

—Leave it to Texans to turn an old local brewery into a spanking new museum. The Lone Star Brewing Company has metamorphosized into the San Antonio Museum of Art (with the help of architects Cambridge Seven Associates), complete with four levels of galleries inside two towers linked by a glass-enclosed skywalk, which allows a splendid view of the city and of the sculpture garden below. The permanent collections include "Texas Furniture and Decorative Arts" and "Pre-Columbian and American Indian Art." Through April 26, the special exhibit is "Real, Really Real and Super Real"—65 recent works by realist painters and sculptors such as Andrew Wyeth, Paul Sarkisian, Duane Hanson. The show will travel to Indianapolis (May 19–June 28), Tucson (July 18–August 28), and Pittsburgh (October 24–January 3).

Future plans for the San Antonio museum include a restaurant in a building originally used to store hops.

Old wine/new book

—Michael Broadbent conducts wine auctions for the prestigious British house of Christie's and is an acclaimed authority on the subject of wines in general, so his book *The Great Vintage Wine Book* (Knopf, $25) is of more than passing interest to oenophiles everywhere. Starting with the 1880s and continuing year-by-year to 1979, Mr. Broadbent lists, describes, and rates the wines from great European vineyards. California wines get short shrift, but they *are* covered in a chapter as are Australian wines. Included in the book is a glossary of wine terms, color photographs showing the stages in a wine's maturity, instructions for a staging your own wine tasting—in fact, the works, for everyone who takes the subject, and the drinking, of wine seriously.

Belter's back

—Good pieces of Belter furniture command a hefty price. Witness the recent sale at Morton's Auction Exchange in New Orleans, where an étagère brought $23,500 and a pair of meridiennes, $19,000. Belter's work, produced in New York between 1844 and 1863, was marked by sinuous curves, plush upholstery, and wood elaborately carved with fruits and flowers. You can see for yourself what it's all about in *John Henry Belter and the Rococo Revival*, an exhibit at New York's Cooper-Hewitt Museum from March 10–May 10, which will travel to Jackson, Miss. (June 19–August 30) and New Orleans (October 3–March 7).

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BY DEE HARDIE

COUNTRY NOTEBOOK

I auditioned gardens the way Flo Ziegfeld chose his own long-stemmed beauties

There comes a certain time in a woman's life when she does just what she pleases, gives herself a treat, an obvious pleasure she's been thinking about for a long time. That's what I did last May. I planted a rose garden. My very first.

My husband thinks I became so involved because roses bring me closer to England, and they are certainly less expensive than first-class Cunard. As he knows me better than anyone, perhaps there is a bit of truth in his observation, but it's even more simple than that. I have *always* wanted a rose garden but just never had the time.

And it was the *right* time for me. After a long winter I needed something to create, something to care about. I made daily house calls on the gardens of my friends, Liz in the country and Clover in the city, seeing how their gardens grew, what special roses would make me happy. I auditioned gardens the way Flo Ziegfeld chose his own long-stemmed beauties.

But I did more than look. I investigated rose pedigrees far more intently than Tom's before our marriage. Happily, completely hooked, I was insatiable, studying and carrying a small rose handbook* as faithfully as I remember the nuns reading their prayer books in the Paris Métro. Finally the day came to dig the garden.

With a garden hose, Liz and I laid out a rose bed in the shape of a bowknot—which we thought amusing and slightly courageous. It is on the west side of the house where the sun spends most of the day. With the Roto Tiller we carved the bow on a gentle slope of the green lawn.

Since it was May we planted the only roses available, those bought in pots from local nurseries. In all, 15 bushes started the garden, with spaces left in between for bare-rooted ones I would order from a catalogue in January to plant this March. We were rewarded almost immediately. Whenever Tom and I went out to dinner I pinned a home-grown rose on his lapel. And at Tessa and Phil[illegible], June wedding we carried a basket of our own rose petals which we threw with joy and pride.

Sometimes working in the garden I felt as if I were back in our children's nursery again. Needed. Roses do take a lot of attention, and bags of peat moss are heavy. But the satisfaction of going out to the garden and picking one orange-red 'Fragrant Cloud' makes all the tender loving care worthwhile. If I was away for a day or so I could hardly wait to get back to see if 'Sonia,' a pale peach, had bloomed from a bud to a beauty. And as 'Queen Elizabeth,' a grandiflora, grew tall and pink and strong, I wanted to measure her against our closet door as we once had kept track of our children's heights.

It all became very personal, walks and talks in the garden. It's easy to talk to roses because they all have expressive names. And Gertrude Stein was wrong. A rose is *not* a rose is a rose. Each one is so different.

My original idea of having a Lady Garden, with only roses named after women, soon faded when Liz told me I *had* to have the dark red of 'Mister Lincoln.' But after living with him all summer, I'm not so sure. And now I know that July beetles prefer a white diet like 'Pascali,' and I don't really see why everyone gets so excited about coral 'Tropicana.' Give me 'Garden Party' any day—white with pink flush. But roses, again like children, give tremendous pride, certain problems—and to each his own.

And I've learned you can be too hasty. At first 'Miss All-American Beauty' seemed blowsy, too full, too rosy, a chorus girl out of line. Now I realize I just shouldn't have planted her next to 'Royal Highness,' pale, pink, and elegant.

Although a late rose bloomer myself, I've always been interested in a particular white rose. Interested simply because the rose is called 'Madame Hardy.' And that's one I'm planting later this month—'Madame Hardy,' first introduced in France in 1832, coming home at last, to Thornhill Farm in Maryland.

*Available from The American Rose Society, Box 30000, Shreveport, La. 71130

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BY HANS FANTEL

Hearing the Real Sound of Music

About the hottest topic among hi-fi buffs these days is a new type of record showing up in fast-growing numbers at the better record shops and in showrooms of specialized audio dealers. Called "digital" records, they have been hailed as the first step toward all-digital sound reproduction in the near future. And like anything tagged with the catchword "digital," they're causing quite a stir among audio fans.

Listen to some of these new disks—the pick of the crop is suggested below—and you will realize at once what all the excitement is about: musical realism beyond anything heard in the past. The softest sounds stand out clearly against a background of hushed silence, and orchestral climaxes come through with greater clarity and force than ever before.

From a technical point of view, digital recording represents the first basic departure from the principles developed by Edison more than a century ago when he built the first phonograph. Edison's method was that of "analog" recording. On disks, the wiggly record groove spells out the waveform of the musical sound. On tape, magnetized patterns match the musical waves.

The trouble with this "analog" method of recording is that it's highly prone to distortion. On its journey through time and space—from the original performance in the studio to the listener's home—the sound suffers minor changes every step of the way. Noise and distortion are added every time the musical signal is amplified, recorded, or played back. The whole history of the phonograph since Edison can be regarded as one long effort to minimize these distortions. Just compare an old Edison cylinder with a modern stereo record and you know we've come a long way.

But these improvements have gone about as far as they can go. The traditional analog recording method has approached its limit; and still, even the best conventional recordings have certain flaws in terms of distortion, loudness range, and background noise. The new digital method marks an attempt to wipe out these remaining flaws and bring recorded music even closer to the real thing.

Digital recordings provide musical realism beyond anything heard in the past

In digital recording, the musical waveform—which is so liable to distortion—is abandoned altogether. Instead, as the original sound enters into the recording machinery through the microphone, it is immediately encoded into numbers. Every musical pitch and loudness level is given a binary number intelligible to computer circuits. It is these numbers—not the actual waveform—which get recorded. This technique has been dubbed "the wedding of the computer and the phonograph." From a musical point of view, it is definitely an advantageous match.

Translated into numbers, the musical signal becomes immune to distortion; the numbers are precise and permit no ambiguity. The numerically defined sound can't be altered by distorting circuits; nor can it be marred by noise from the recording medium—such as tape hiss or the surface noise of records. Only the numbers register as sound—nothing else. Unlike the analog waveform in conventional recording, the digitally recorded sound always stays true. Distortion is theoretically impossible.

Digital recording has been in use at the studios on an experimental basis for about two years, and a quite a few digital

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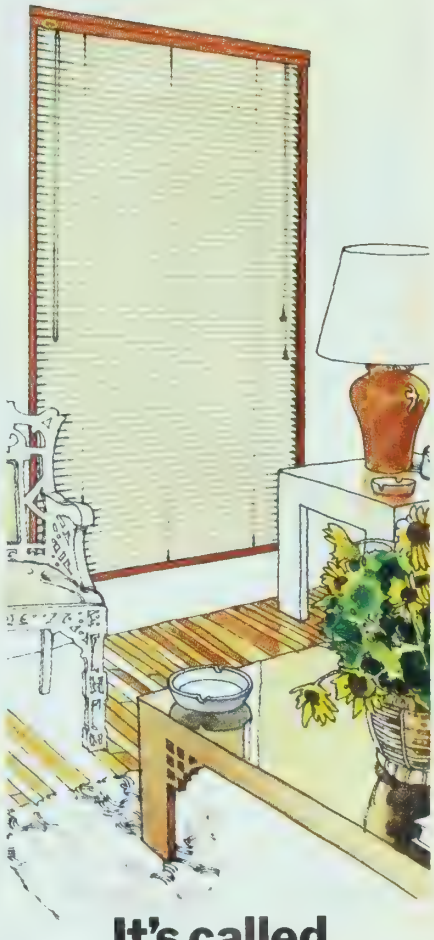

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ontinued from page 89

naster-tapes have already been produced. The problem was how to deliver digital sound into the listeners' homes, for regular turntables cannot play digially encoded records.

Special turntables for playing digitally encoded records exist, but they are not yet commercially available. These turntables do not use an ordinary "needle" to scan the grooves. In fact, digitally encoded records have no grooves. Instead, they have a flat, mirror-like surface. On a digital turntable, a laser beam replaces the needle. The beam is bounced off the disk and thus senses changing patterns of light reflection which represent the

Today's "digital" records are really stereo hybrids, yet they're much better than conventional pressings

digital numbers which, in turn, represent the musical sound. It seems complicated, but it works splendidly. If all goes according to plan, the first of these all-digital laser-beam turntables may be in the stores next year.

But stereo fans don't want to wait that long. They are so eager for the advantages of digital sound that something has had to have been done in the meantime. In response to this impatient demand, record companies have begun to issue recordings produced by digital studio methods on regular grooved disks to make them playable on present home equipment. These are what are now advertised and sold as "digital" recordings. Obviously, it is a misnomer, for the records are the product of mixed digital and analog techniques. Perhaps they should be called "hybrid records," because—even though they are derived from digital master tapes—they still come in the form of conventional grooved disks, analog in character since they contain the image of the sound waves in their grooves.

But let's not carp on purely semantic grounds at what is obviously a very good thing. Even though these records represent a compromise between recording methods, a lot of the digital advantage survives in them. They sound so much better than most ordinary recordings that they are now selling briskly at premium prices—anywhere from $8 to $18 a record.

One caution: On poor phonographs they sound worse than ordinary records

Continued on next page

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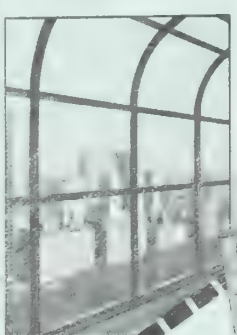

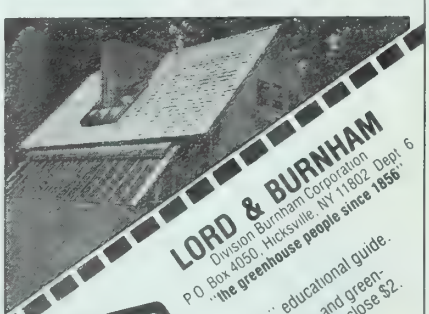

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continued from preceding page

because a low-quality record player cannot properly deal with the expanded tonal range contained on these (hybrid) digital disks. But if you own good stereo components, you'll thrill to the naturalness and clarity of the sound you get from these records. Instruments and voices spring forth with a kind of sensual immediacy that you probably never experienced before when listening to a phonograph. It almost makes you want to jump out of your chair for a closer look at the musicians: They seem alive and right there.

Only a limited repertory of music exists so far in digitally recorded form. But the studios are busily installing digital equipment so that more such recordings can be made. Luckily, a high proportion of the digital records recently released combine genuine musical merit with technical excellence. At present, there are more classical than pop selections available. One reason is that classically oriented listeners are usually more demanding of tonal quality and therefore—at least the record companies hope so—more willing to pay extra for better sound. Another reason why classical music predominates in the digital catalogue is that it is easier to record in the new format. An entire movement of a symphony is sometimes recorded in a single take while pop pieces are usually spliced together from many different takes. As a result, a pop disk is harder to edit because many different tape snippets and tracks must be fitted together. Many recording engineers are not yet practiced in the new editing techniques required for digital recordings, and consequently they prefer working with the more unified performances of classical music. But as engineers are learning needed new skills, this situation is changing fast, and a growing supply of digital jazz and pop is even now making its way into the record stores.

If you'd like to treat yourself to a sample of digital recording at its best, you might pick Moussorgsky's *Pictures at an Exhibition* on Telarc Records (TEL 10042), played by the Cleveland Orchestra conducted by Lorin Maazel. The orchestral fireworks will make your hair stand on end, and the recording engineers put on as much a virtuoso performance as the musicians. In the same league as a real showpiece, both musically and technically, is the Shostakovich *Symphony No. 5* played by the New York Philharmonic, conducted by Leonard Bernstein on CBS Mastersound (IM35854). Here is a milestone in the music of this century, passionately played and splendidly recorded.

In a lighter mood, try London Records' 2-disk album called *New Year's Eve in Vienna* (LDR 10001/2), with the Vienna Philharmonic swooshing through Strauss waltzes and polkas with just the right Viennese lilt and sparkle. What's more, this is the first digital recording ever made "on location"—at a real New Year's Eve celebration—and the digital sound contributes a dramatic you-are-there feeling.

If you like band music, by all means get the somewhat unfortunately titled *Macho Marches* on Telarc (TEL 10043), where the digital sound helps John Philip Sousa and his martial cohorts strut their stuff in the most brilliant and rousing way. Another digital disk making the most of the blaring brass as well as the rich sonority of a concert band is also on Telarc (TEL 10038), and it features the Cleveland Symphonic Winds playing music by Holst, Handel, Bach, and others. For this listener, the great discovery on this gem of a record was the superb folk-song arrangements by Percy Grainger and Vaughan Williams, which contain hauntingly lyrical passages full of soft and subtle effects rarely heard in band music.

For music in a quiet, restful mood, you could hardly do better than Fauré's *Pavane,* recorded (along with several other selections) on Angel (DS 37758) by the English Chamber Orchestra under the direction of Sir Neville Marriner. This soft, dreamy music scored exclusively for strings shows how digital recording allows small tonal nuances—formerly obscured on disks—to come clearly to the fore.

Listeners normally averse to chamber music might get a whole new perspective on the subject through the digital process. By allowing musical details to stand out in ways impossible on earlier recordings, digital disks make chamber music far more exciting. Give a try with Ravel's *Quartet in F,* done to a T by the Sequoia Quartet—a young California group—on Delos Records (DXS-3004).

Opera fans have long been waiting for a truly first-rate opera recording done in the new digital method. They have it in the newly released version of Mozart's *The Magic Flute* on Deutsche Grammophon (2741-001), with the redoubtable Herbert von Karajan at the helm of a distinguished cast and the Berlin Philharmonic.

All this is just a beginning. New digital disks are appearing almost every week, covering ever-widening areas of music. As pointed out before, these hybrid digital records are but a first step in the direction of the fully digital sound systems of the future. But they are by far the best we have ever had, and if you have a truly capable sound system, these digital records will help you get the most from it. ■

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HOUSE SENSE

BY DUNCAN H. MAGINNIS

How to get pleasure from your kitchen

Updating with the most-flexible-ever cooking tools: convection, induction, microwave news

As with most other rooms in the house, aesthetics were once the prime reason for updating the kitchen. Now there's no other aspect of the house in which technology is more revolutionary than it is in food preparation and cooking—even a circa-1975 kitchen can border on being a relic.

The appearance of the microwave oven turns out to have been just the beginning. While the concept of microwave cooking is now a kitchen standard, the newest versions combine in one unit increased efficiency with the latest in home-oven trends: convection cooking. Every cook appreciates versatility, and manufacturers are offering all sorts of dual-mode and convertible units once reserved for commercial kitchens.

Convection cooking is a form of baking and roasting proven superior in restaurants. Superheated air is forced into the oven, surrounding the dish, heating the outer part first to seal in juices. Food browns quickly and evenly. There are, however, limitations in the variety of foods adaptable to convection cooking, just as there are limitations in foods which can be "microwaved." Combination cooking broadens the application of each mode by using both forms of power sequentially, most often by shifting from convection to microwave. Combinations offer the results of conventional ovens but bring them about much faster by moving into a microwave mode. Cooks [illegible] the lack of browning pure microwave ovens provide—convection before or alternating with microwaves means browning and crisping aren't sacrificed for speed and convenience.

Pure microwaves haven't been left out in the technological cold: micropr[illegible]sors and humidity [illegible] been applied to them by engineers to keep them among the most sophisticated of kitchen equipment.

And stovetop cooking has received no less attention from appliance engineers than have ovens—magnetically transferred energy is gaining in popularity for a number of reasons. Known as induction cooking, its special feature is an "invisible" flame. The smooth glass top remains cool to the touch—only the pot or pan heats up. While only ferrous metal cookware such as that of iron, stainless steel, or ceramic-coated steel may be used—one minor limitation—the inherent safety, clean looks, and quick wipe-up cleaning of induction cooking surfaces have brought the top of the stove into the '80s alongside the latest oven advances.

Also up top is a growing array of grill-ranges, many incorporating drop-in modular component technology, with new variations on units with venting mechanisms built-in. And from Europe comes not only what has traditionally been some of the best-looking cooking equipment, but also some of the most innovative and flexible, including gas and electric elements in one cooktop.

Particularly when you consider a kitchen to be as good as its equipment, few things can be more frustrating than making a major appliance purchase only to find that waiting a few months or even weeks might have been worth it for special new features—ones you had been wishing some manufacturer would produce or ones that you had never even thought of.

While Americans remain in the forefront of cooking equipment trends, many of the interesting ideas it pays to be aware of come from abroad. Crisp European design and engineering influence much of household design in the U.S.—not the least of which are appliances for the kitchen. One German interpretation of kitchen technology for the '80s is the "Vario" line of modular components made by **Gaggenau.**

The Gaggenau equipment, being introduced into the U.S. for the first time, includes electric grills, glass ceramic cooktops, electric cooktops with solid (not coil) elements, and stainless steel and enamel gas models. Any number of combinations is possible—gas, electric, and grill units can be juxtaposed to provide an ultra-versatile cooking surface. Oven units feature side-hinged doors—and the Gaggenau oven philosophy is convection: The company believes superheated-air cooking to be the wave of the future. For complete information, write Gaggenau USA Corp., 280 Summer St., Boston, Mass. 02210.

Convection, plus . . .

Amana is the long-established leader in microwave cooking, and now it has introduced the Radarange Plus microwave/*convection* oven. It combines Amana's automatic Temperature Control System with a stainless steel cooking cavity larger than the standard Radarange. The Radarange Plus employs "Cookmatic Power Levels" to begin with convection, end with microwave. The oven can also be used to dehydrate food, a valuable feature.

While most combinations utilize electricity to power their convection operations, **Sanyo** has a gas countertop version on the market. **Panasonic**'s Dimension 3 convection/microwave combination is preprogramed to alternate the two cooking modes cyclically—intermittent periods of convection heating brown and crisp food between microwave cycles. The Panasonic combination is equipped with a temperature probe and the "Cook-a-Round" magnetic turntable, further ensuring even results. As with other combinations, convection and microwave modes can be activated independently and manually to give the cook the precise control some foods require.

Convection cooking is also a feature of a limited number of full-size ranges—**Caloric** has taken the idea to the point of combining an advanced gas convection system with microwave. **Tappan**'s Convectionaire gas range is another full-size gas model to feature convection cooking capability. Also from Tappan is a full-size electric convertible convection range—yet another of the many combinations on the market today. In wall ovens, **Jenn-Air** has combined the convection principle with a conventional electric oven, and it can be had in one twin unit with microwave. Or Jenn-Air convection and microwave units can be bought separately and combined—either way, you'll have a three-mode appliance of the most versatile sort.

Out on top

The top of the stove underwent a revolution several years ago with the introduction of self-venting cooking surfaces—now versions are offered by many manufacturers. **Thermador/WasteKing**'s "Cook 'N' Vent" keeps the

Continued on page 96

Taste, in a low, low tar. Come experience it.

Kings: 3 mg. "tar," 0.3 mg. nicotine av. per cigarette, FTC Report January 1980. 100's: 5 mg. "tar," 0.6 mg. nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

House sense

continued from page 94

venting apparatus to an unobtrusive minimum with its "Hide-a-Vent," which rises 7 inches at the back of the cooktop to vent smoke to the outside. The Hide-a-Vent retracts flush to the surface when not in use. The Cook 'N' Vent system consists of the cooktop and ventilator elements available as a package. **Tappan** offers one of the widest ranges of self-venting cooktops, with separate drop-in modules—black or white ceramic cooktops or open coil elements, and a grill module with an optional rotisserie kit. **Amana**'s built-in modular systems can be installed unvented or with downdraft venting. Available are a grill, conventional electric coil elements, smooth ceramic tops, a rotisserie, and SilverStone griddle. **Modern Maid** has a self-venting system which it calls "The Top." (Unvented modular systems include **Kelvinator**'s "Select-A-Panel" models.) And while it will be more than just a cooktop—it will be a freestanding unit with convertible bake-and-broil/ convection oven—it might be worth waiting until this summer for **Jenn-Air**'s new grill-range with an Electronic Air Cleaner. An industry first, this Jenn-Air range will eliminate the need for ducting to the outside—making it terrific for replacing ranges where outside venting isn't feasible.

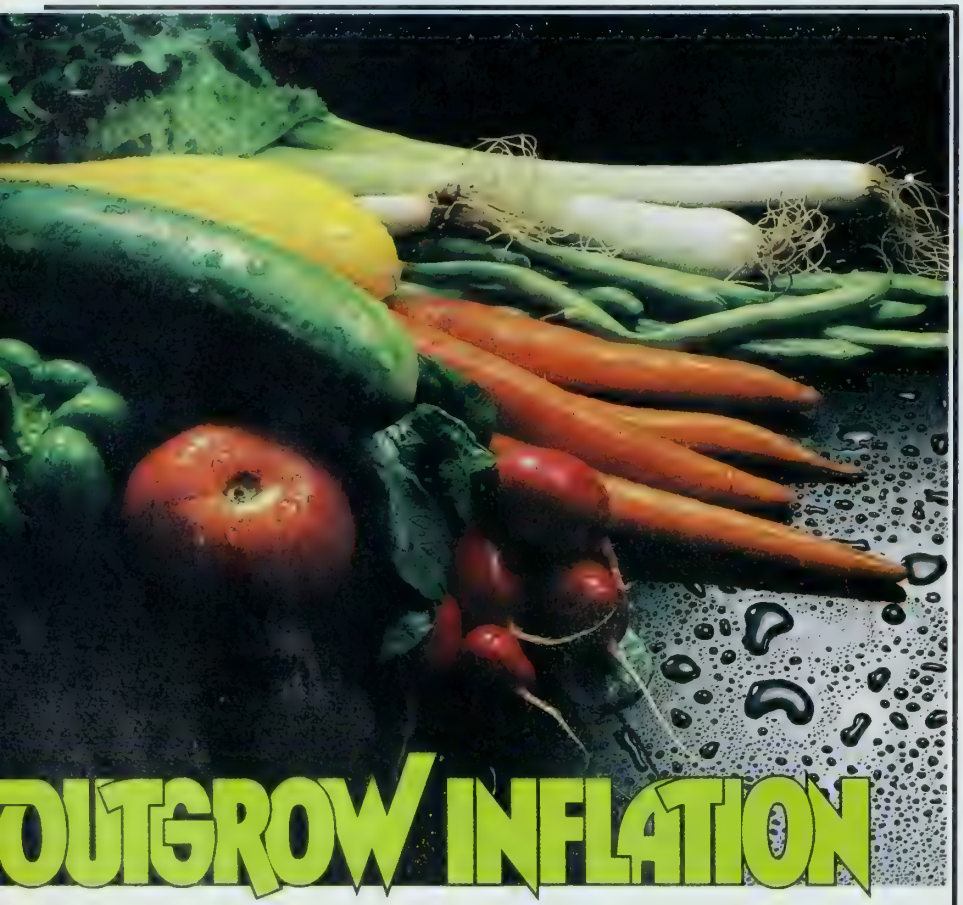
Induction magic

Roper is in the forefront of this newest form of cooking, and its Futura 2000 induction cooktop is available in two units. One is a freestanding range with conventional self-cleaning electric oven—the other, a built-in cooktop easily installed in the same space as other cooktops. Both Roper units are designed around the energy-efficient principle of magnetic induction in which the only energy used is that which heats the pan or pot—from which it is transferred as heat to the food—none is used to heat burner elements. **Chambers** calls its induction system "Magnawave." This four-position cooktop combines digital touch heat control and automatic shut-off—safe operating temperatures are never exceeded should pans boil dry. Chambers also offers a five-year limited warranty on functional parts, two years on service labor, indicating its confidence in induction cooking.

Microwaves

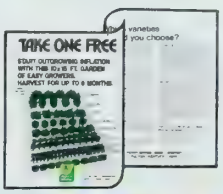
General Electric's newest line of microwave ovens is distinguished by "Automatic Cooking Control," using a special humidity sensor. With the sensor, there is no need to set time, temperature, or power levels. Good results are ensured—and the "Temp Hold" cycle prevents overcooking while keeping the meal at serving temperature for up to an hour. GE's newest "Spacemaker" microwave oven incorporates "Automatic Cooking Control." All GE Spacemaker microwave ovens are for installation above the range in place of the range hood to save counter space.

Jenn-Air's Deluxe microwave oven features a temperature probe as well as microcomputer-controlled operation. **Panasonic** has introduced its "Talking" Genius microwave ovens, also featuring a sensor probe and computer controls. As each cycle is chosen, the unit speaks "computerese"—and after the entire program is selected—say defrost, high, low, warm—the cycle sequence is repeated to ensure proper program selection. Also incorporating a humidity sensor to automatically figure cooking times is **Magic Chef**'s "One Touch." **Whirlpool** offers six microwave ovens, including three models with microcomputer operation. All Whirlpool microwaves can be adapted to space-saving, off-the-counter wall installation. **Litton** features the Auto-Cook in its new microwave line—it has a 6,000-word capability and microprocessors ask questions to guide you through microwave programing to cook any of almost 40 frequently prepared foods. Auto-Cook incorporates all of Litton's advanced features including Vari-Cook. **Frigidaire** offers its "Full Circle Cooking System" on three countertop microwaves—reduces rotating or stirring during cooking. ■



Start with the Easy-Growers and help from Ferry-Morse.

ook for the "Outgrow Inflation" display in tores throughout your area and start your noney-saving garden with help from Ferry-Morse. You'll find a free guide to a garden of asy-growers—plus a big selection of vegetable, herb and flower seed, including houseplant seed and hybrids. Be sure to check the Ferry-Morse All America Award Winners. They're something special from America's leading packet-seed company.



ERRY-MORSE SEED COMPANY
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ontinued from page 50

ı Liliputian glass.

The town of Skyros has a timeless aura. Old men in baggy trousers, relics of the island's one-time Turkish occupation, smoke curvy pipes, play chess, and gossip in the squares. Women in black garments, with sun-browned skins, add color by draping bright yellow and black gauze scarves rakishly over their heads, in a kind of chorus costume for some non-Greek performance. We searched out the source of these gauze draperies, and bought oodles to bring back to friends.

Skyros, once again, favors blue and white in the decoration of its houses. A curious example of the Greek passion for this combination is the blue line, edging the cobbled streets along the way to the Church of the Archangel Michael. "What does it mean?" we asked the Metropolitan, who was our guide He answered, "The sensitivity of women." A poetic concept.

Two additional parts of our odyssey, so fast-moving and full of interest that we hardly had time to take in more than fleeting, but lasting impressions, were a flight to Salonika to what is thought to be the tomb of Philip of Macedon, father of Alexander the Great, and an action-packed day in Athens.

Salonika was a marvelous bonanza. We flew there to meet Professor Manoli Androniko at his archaeological digs at Vergina. It was he who discovered the tombs, and has been excavating them since 1977.

The professor showed us the still-incomplete site, and the laboratory where he and his staff are reconstructing some of the marvelous finds that were broken or had deteriorated through the ages. We took in Salonika's dazzling museumful of treasures found in the tombs, and saw some especially fortunately preserved pieces like three thrilling ivory figures.

A traveling exhibition including finds by Professor Andronikos, "The Search for Alexander," is presently going around the U.S.—to end up in New York in November 1982. At the National Gallery of Art, Washington D.C., until April 15 then to the Art Institute, Chicago, May 14—September 7; The Museum of Fine Arts, Boston, October 23-January 10; and The Fine Arts Museums, San Francisco, February 19-May 16, 1982.

A really "proper" visit to Athens was not on our schedule, but in just over 24 hours there we did manage to see:

—The National Tourist Organization of Greece to thank its public relations director, Constantin Drivas, and his colleagues Lisa Greenberg and Sia Moraitou, for their kindness in expediting our demanding requirements, and then facilitating our arrangements.

—The internationally admired Saridis family, their new furniture designs, and their latest projects.

—The Benaki Museum of Decorative Arts: a rushed glimpse, doubly instructive because we had been seeing similar artisanal objects actually being made on our island tour.

—Young Laura Papadimitrious's "Village Shop" (Thespidos Street 12, Plaka) and the inventive range of her own beautiful handwoven fabrics, plus a quick look into the shop of interior designer John Stefanidis, where smart Athenians go for ideas.

—A wonderful lunch at Gerofinikas Restaurant—a huge establishment under a phoenix tree, a cool, hospitable setting where seafood and other tantalizing dishes are displayed for its customers.

—Maroussi and its colossal (apologies to Henry Miller) collection of cooperative pottery emporia—interesting roof and chimney pots, tableware brushed with stripes of color, large luminous green vases.

—The Plaka, for an animated dinner in one of its hundreds of informal tavernas.

—A farewell look at the rosy red sun, setting spectacularly behind the Acropolis's honeyed columns. ■

Great Scots Festivals

Macphersons, MacPhees, and Mackintoshes from all over the world will travel to Scotland this spring for the International Gathering of the Scottish Clans, beginning May 23 in Edinburgh. Another Scottish treat: the Historic Houses Festival, May 2–16, celebrates the country's architecture, history, and gardens. Events include a "Garden Walk" through the famous garden of Brodick Castle on the Isle of Arran; "Summer Music in an 18th-Century Setting" performed by the Scottish Baroque Ensemble at Hopetoun House (designed by William Adam, Robert Adam's father) near Edinburgh; an "Edwardian Dinner" at another William Adam building, Pollock House, in Glasgow; a guided walk called "Houses in the Royal Mile" in Edinburgh; plus special exhibitions of old needlework, glassware, antiques. For more information on "Year of the Scot" events, write the British Tourist Authority, 680 Fifth Ave., New York, N.Y. 10017.

The key to New Orleans

Mardi Gras falls on March 3 this year—and if you're traveling to the Crescent City then or later in the spring take note: Now you can buy a pass for $4 that, for one day, allows you to get on and off the city's main-line St. Charles Avenue streetcar as often as you like. A delightful and convenient way to explore New Orleans *beyond* the French Quarter, the St. Charles streetcar is a 1920s rolling period piece that traverses the city's uptown neighborhoods. And you can organize your own streetcar/walking tour with the recently-published *Streetcar Guide to Uptown New Orleans*. The 124-page guide, packed with detailed maps, information, and 75 color photographs, gives you a history of the city and its up-river neighborhoods and maps out walking tours which begin at various streetcar stops. For seeing a bit of everything, there's a 3-hour "Grand Tour." And for New Orleans architecture you can walk the 2½-hour "Historic Neighborhoods Tour" which takes in the famous Garden District with its wonderful mid-19th-century houses and gardens. Also in the guide: tours of Audubon Park, designed by Frederick Law Olmstead, and the University section (Tulane, Newcomb, Loyola), plus information on hotels, restaurants, shops, where to rent bicycles, horses, and roller skates. Buy both the streetcar pass and the *Streetcar Guide to Uptown New Orleans*, which costs $5, at the Streetcar Store, 111 St. Charles Ave., New Orleans, La. 70130. If you order the Guide by mail, send check or money order, and add 75¢ for postage and handling.

Booklets

1. Greece: A 46-page guide to cities, villages, islands. Where to find archaeological sites, spas, caves, beaches.
2. Come See S.C.: What to see and do in South Carolina, by region. This spring in "Historic Charleston": house and garden tours, the Spoleto Festival.
3. Walt Disney World surprises: An island aviary, three golf courses, tennis courts, a 260-foot water slide.

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INSIDE STORY

BY MARGARET MORSE

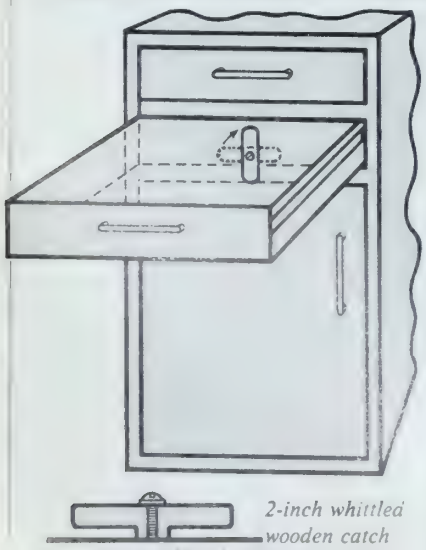
How-tos from our Decorating Pages

Bower-painted Bedroom

David Glomb

"Whenever people see my bedroom, they want to lie down and look up into the trees," says Phyllis Sues (page 136). The reason is the painted trees—one in each corner of the room. They grow together overhead like a green gazebo. Artist and scenic designer Nickolas Nadeau used artist's acrylic paints. They can be thinned with water (and, while wet, cleaned off), and they dry quickly to a sponge-cleanable finish suitable even for baths and children's rooms. His how-to tips: "Trace the outline on the walls with pastel chalk—it won't muddy up your paint when you paint over it, as pencil will. Then relax and have *fun* painting." That's how he achieved the loose, almost Corot-like romantic forest here.

Pull-out Drawer Desks



Each of the Chapin children has a place in the kitchen (page 128)—a pull-out desk shaped just like an upside-down drawer. The flat desk top is faced in Formica laminate, and—like the other drawers—can be lifted out and wiped clean. The desk is 3½ inches high to accommodate the sliding hardware on its sides. There's a 2-inch wooden rectangle screwed against the inside back of the drawer. To keep the pulled-out desk in place as the child leans up against it, he or she reaches under the desk top and turns the rectangle from a horizontal to a vertical position, which causes the bottom half of the rectangle to catch against the front of the cabinet below. Right above each of the four desks is an ordinary right-side-up drawer where each child stores supplies.

Self-help in the Kitchen

When you have a family of six—and your own creative life—to nourish, you need all the help you can get. Here are some helpers Mrs. Chapin (page 128) built into her remodeled kitchen:

- A two-handled garbage bin, made to fit plastic garbage bags exactly, with a "dump-everything-here" hole in the cabinet door that keeps it out-of-sight but ever-handy by the sink.
- By the stove, a stainless steel strip (about 14 inches wide and counter-deep), for resting hot-off-the-stove pots.
- Special drawers made-to-measure for . . . rolls of food wrap and paper towels . . . bread . . . candles . . . gift-wrapping needs ("With four children, there's always a party one or two need to get ready for.").
- A file cabinet for recipe clippings, and appliance warranties.

Mrs. Chapin's kitchen tips:

- Learn where you can take short-cuts. For example, frozen chopped spinach can substitute for fresh in a quiche.
- Where possible, let appliances do the work. Simmer stew all day in an electric crock. Whip up some soup in a blender. For pastry, a heavy-duty mixer with a dough hook can do as good a job as your hands, in a fraction of the time.
- Mix up your own cake and pancake mixes of dry ingredients, so all you add at the last minute is milk, shortening, and eggs.
- Cook in the largest possible quantity and freeze leftovers for delicious easy meals later. Try **herb butter** to dress up spaghetti, bread, steaks: Mash fresh herbs with a mortar and pestle, mix in a tiny bit of olive oil. Then cream butter and blend the mixture in. Freeze in plastic cups or ice-cube trays.
- Develop a repertoire of recipes you can prepare in a snap. Do pastry in advance, and it can be the basis of quiche, meat *en-croûte*, or dessert.
- Keep a card file of successful menus. Refine them until you've found dishes that taste and look really well together. Make the preparation schedule manageable: In each menu include just one dish that demands last-minute attention.
- Simplify your entertaining. One of the best parties we've ever had was a Mexican fiesta in our backyard last Fourth of July. People assembled their own tacos on the spot. Each family brought an ice-cream freezer filled and ready to churn, and the children dispensed lemonade from their wooden wagon (crepe-papered for the occasion). ■

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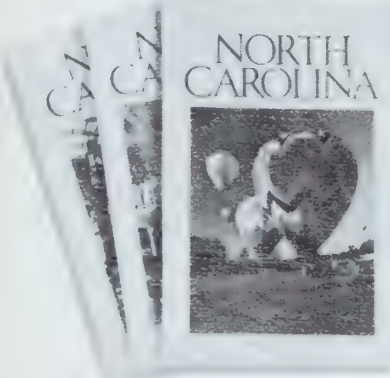

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NORTH CAROLINA TRAVEL PACKAGE

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As vacation time draws near, yours is probably once again a house divided. Some members of the family undoubtedly have their hearts set on a blissful week or two by the seashore, lazing the days away swimming and fishing in the invigorating ocean breezes. Others may have dreamed all winter of hiking and backpacking in cool, green mountains, while others have charted a pilgrimage through national historic shrines, dreamy Old World villages, music festivals and pageants.

Instead of splitting off in different directions, why not take your family to the all-in-one vacation land right here at home? Treat them to the South this spring and summer.

Beaches? The South has hundreds of miles of ocean sands, from Virginia Beach to Myrtle Beach, from North Carolina's Outer Banks to Georgia's Golden Isles, Florida's wrap-around beaches, the Alabama and Mississippi Gulf Coasts. Mountains? Take your choice of the Arkansas Ozarks and Ouachitas, the Alabama and Georgia Appalachians, the Kentucky Cumberlands, the North Carolina and Tennessee Great Smokies, the Virginia Blue Ridge. Historic Sites? The nation was shaped and forged at hallowed places like Jamestown and Yorktown, Ft. Sumter, St. Augustine, Vicksburg and New Orleans.

COME CELEBRATE THE SPRING Spring heralds a season of festivals and pageantry: the famed Spoleto Music Festival of Two Worlds at Charleston, the Garden Symposium at Colonial Williamsburg, Mardi Gras at Mobile and New Orleans; Dogwood Festivals in Knoxville and Atlanta; the Cotton Carnival at Memphis. Natchez, Savannah and Charleston may conduct the most famous house and garden tours, but towns all across the South open their own Greek Revival doors to springtime visitors. Fishing tournaments flourish on the Florida Gulf Coast, and spring is the best time of year for golf and tennis at resorts from Virginia to Louisiana, Arkansas to the Florida Keys.

Your Southern sojourn may draw you to several states. But even those who choose only one of the 11 Travel South USA states — Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia—will find an astonishing variety of places to explore and activities to pursue. And always, there are hospitable residents eager to introduce you to their special "secret" places.

ALABAMA Just take a look at what Alabama has to offer. Its head rests in northern lakes and mountains, while its feet dangle in the warm waters of the Gulf of Mexico. From top to bottom, mellow ante-bellum towns like Athens, Eufaula, and Demopolis are graced with resplendent Greek Revival mansions, many open to visitors during March and April pilgrimages.

Flowers bloom beside a mountain lake in Alabama.

Huntsville's ante-bellum quarter is one of the largest and finest anywhere in the South, but in contrast to its nostalgic old homes, this thriving northern Alabama city offers the Space Age wonders of the Alabama Space and Rocket Center. This marvelous museum skillfully unfolds the entire history of America's adventures in space, complete with "Do Touch" demonstrations of energy, weightlessness, gravity and other phenomena. A companion visit to the adjacent Marshall Space Flight Center takes visitors through mock-ups of Skylab, the Space Shuttle, and actual astronaut training sessions.

MOBILE AND THE GULF Historic Mobile has Bellingrath Gardens, fabulous seafood, the colorful Azalea Trail Festival in early spring, and the nation's oldest Mardi Gras, climaxed on March 3 this year, with the Shrove Tuesday revelry. Alabama's outstanding state park system includes "resort parks" with cozy lodges, cottages, and facilities for golf, tennis, fishing, swimming, and lazily doing nothing.

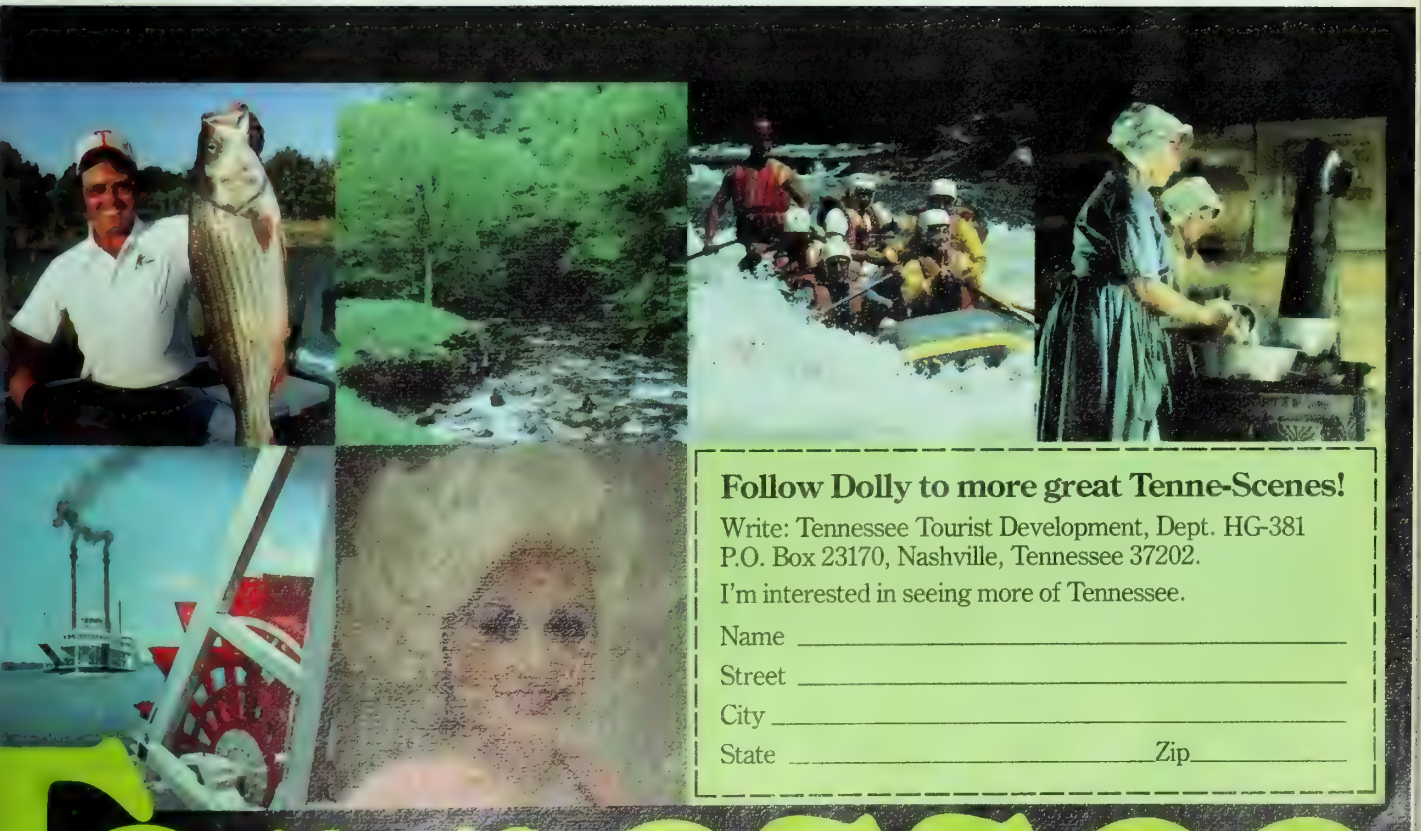
Metropolitan Birmingham has many fine hotels, museums and attractions. The city's excellent restaurants include the award-winning Meadowlark Farms, in the small community of Alabaster.

ARKANSAS Arkansas has some things old, many things new for its traveling public in 1981. Among the old are the ancient Ozark and Ouachita mountains, whitewater rivers like the Buffalo, popular with rafters and canoeists, and hundreds of placid lakes and streams ready-made for bass and trout anglers.

The "new" in 1981 includes the Mid-America Center Museum at Hot Springs, where visitors are urged to tinker with a host of fascinating scientific exhibits. While in the Hot Springs area, vacationers may also savor 50 days of thoroughbred horse racing at Oaklawn, luxuriate in 47 thermal spas, and unwind amid the natural grandeur of the Hot Springs National Park.

The annual Arkansas Folk Festival, held at the Ozark Mountain hamlet of Mountain View the third and fourth weekends of April, will be highlighted by bluegrass music, handicrafts, hearty mountain cooking, and square dancing around the old courthouse square.

Indian culture enthusiasts will want to



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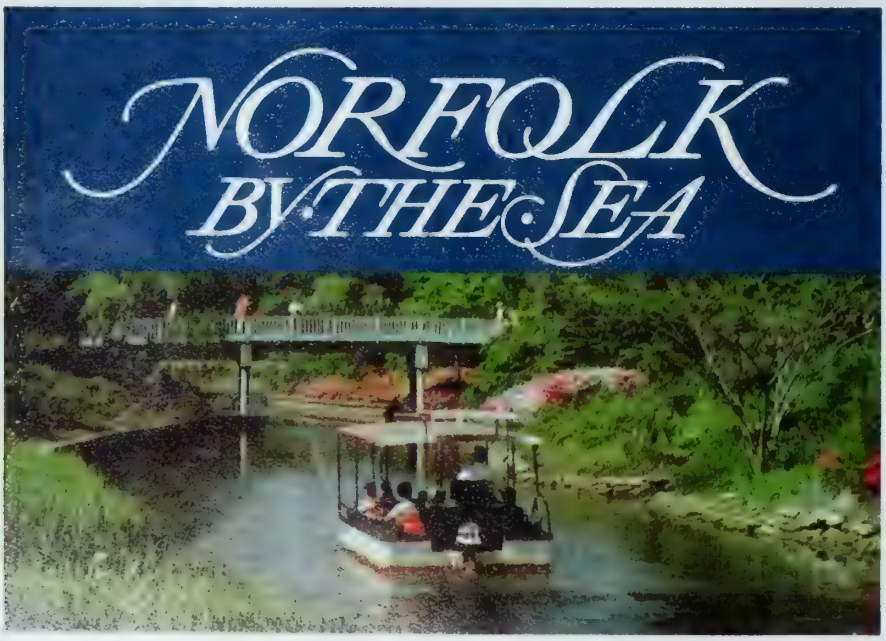

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spend time at Arkansas' newly opened Toltec Mounds State Park. This area, with the largest Indian mounds ever uncovered west of the Mississippi River, was the seat of a civilization which flourished here more than 1,500 years ago.

FLORIDA Mention Florida, and many minds immediately conjure pleasant images of Daytona Beach. In spring, when warm breezes caress "The World's Most Famous Beach," northern "snowbirds" flock to Daytona in droves to cultivate their first tans of the season. For Canadians, Daytona will have a special welcome prepared March 21-28. The yearly Canadian Festival will be highlighted by a barbecue, golf and fishing tournaments, and other festivities.

The Daytona Kennel Club and Jai-Alai Fronton generate the excitement of high-speed sport, with the added spice of pari-mutuel wagering. The Daytona Striking Fish Tournament, Memorial Day weekend, will pit sport fishermen against tenacious marlin, sailfish, wahoos and tuna.

Guests who stay in Daytona's 26,000 hotel rooms are within short driving distance of such renowned Florida attractions as Walt Disney World, Silver Springs, Marineland and St. Augustine.

Those who choose the Holiday Inn at Plant City have quick access to Walt Disney World and the other Orlando area attractions, as well as Tampa, St. Petersburg and the Clearwater beaches. Lani Purcell's Restaurant at the Holiday Inn is a consistent recipient of national dining awards.

Another choice open to Florida visitors: a restful cruise from Miami to the sunny Bahamas on Eastern Steamship Lines' "Emerald Seas." Royal Caribbean Lines offers one and two-week cruises to many of the Caribbean's most exotic ports.

Mardi Gras celebrations are a Louisiana tradition.

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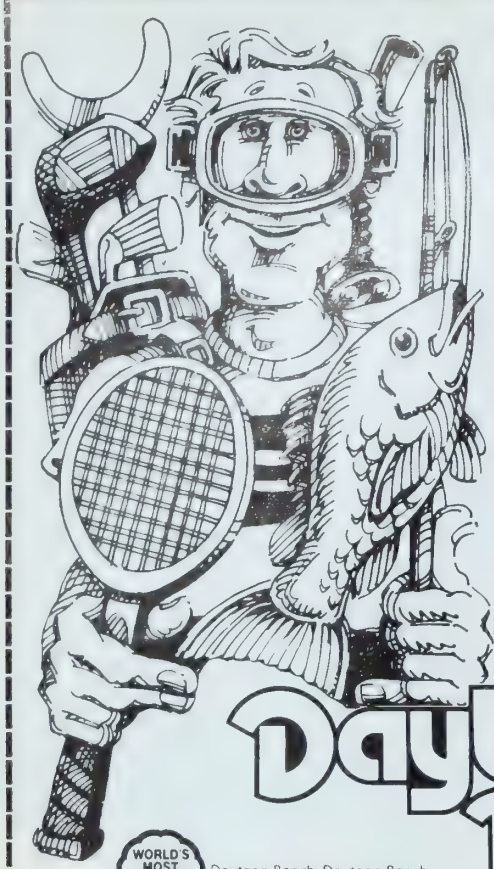

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mysterious Okefenokee Swamp, historic Savannah, Golden Isles and the modern capital city of Atlanta have all "starred" in recent made-in-Georgia movies.

Atlanta's Hartsfield International Airport —second busiest in the world—is a convenient gateway from all over the nation, and many foreign destinations. Spring is an especially colorful time to call on Atlanta. Zillions of pink and white dogwoods bloom all over town, providing a festive backdrop for annual "Dogwood Week" celebrations. Atlanta has an exuberant nightlife, many fine restaurants, and some of the nation's most beautiful shopping areas.

Atlanta also has two popular family attractions: the mammoth Six Flags Over Georgia theme park, with scores of rides and amusements, and Stone Mountain State Park, a 3,200-acre refuge with fishing, boating, swimming, golf, and the 880-foot high granite mountain itself, carved with the images of three Confederate heroes.

OLD SAVANNAH By mid-March, dogwood, tulip and redbud trees are in full bloom in Savannah's 24 garden squares. This mellow old seaport city, founded in 1733, begins its spring season with the largest and loudest St. Patrick's Day celebrations south of Fifth Avenue. On a more sedate note, the city's 18th and 19th century mansions and townhouses will be open to visitors during the yearly Tour of Homes and Gardens March 29-April 2. Night in Old Savannah, a three-day gala of food, fun and outdoor music, will follow April 30-May 2.

Out-of-towners can get into the Old World swing of things by lodging at one of Savannah's intimate European-style inns; a 300-room Hyatt Hotel will open this spring in the midst of the nightclubs, restaurants and shops on historic River Street.

For a truly memorable time in the "Old South" be sure to book passage with Robert DuPre's Carriage Tours of Savannah. It is bound to be one of the highlights of your Travel South vacation.

THE CLOISTER The Cloister, a 5-star resort hotel on Georgia's semi-tropical Sea Island, has been synonomous with class and distinction for more than 50 years. Cloister guests may choose deluxe accommodations in the Spanish Colonial-style main hotel, or in plush "cottages" on the private beachfront or renowned Sea Island Golf Course. Neighboring Jekyll Island is popular family-oriented resort area, with many attractions, a broad range of accommodations, and a beach with ample room for all.

KENTUCKY Kentucky is bounded on the east by rugged wooded highlands and on the west by a chain of tranquil lakes. In between, this generously endowed state is a family adventureland, proud of its many fine resort parks, historic sites, wondrous underground caverns, and thoroughbred horses.

Advertisement

The Kentucky Derby, run the first Saturday of May at Louisville's Churchill Downs, attracts more than 100,000 lucky ticket holders. Even those who can't find tickets can enjoy Derby Week's full calendar of boat races, fireworks, parades, music fests, and horseshows.

KENTUCKY LAKE Beginning in spring, campers, fishermen, hunters, hikers and nature enthusiasts of all persuasions flock to Kentucky Lake and Lake Barkley, center of a vast recreation mecca in western Kentucky. Two of the state's deluxe state resort parks are on Kentucky Lake's western shores. Facilities at these parks include lodges and dining rooms, equipped cottages, swimming beaches, golf and tennis, marinas and stables.

A summer visit to My Old Kentucky Home State Park, at Bardstown, is highlighted by "The Stephen Foster Story," an outdoor musical filled with the composer's beloved melodies.

Anyone who loves horses should plan a few hours at the Kentucky Horse Park, a 1,000-acre farm near Lexington that gives an informative look at the histories of many breeds, and offers tours of the stables where wobbly foals are bred into Kentucky Derby winners.

A cable car carries visitors past the world's largest carving at Stone Mountain Park, Georgia

LOUISIANA Louisiana, to most vacationers, means Dixieland and jazz, oysters on the half shell, moss-draped bayous, and a relaxed, easy-going way of life. New Orleans is justifiably renowned for its own special brand of Creole haute cuisine. But great cooking, always with a generous helping of spices and imagination, is available from the swampy bayous of the southern Cajun Country, to the flatlands along the Arkansas border

And while New Orleans is throwing its celebrated Mardi Gras, cities and towns all over the state are conducting pageants and festivals of their own.

Shreveport/Bossier, the hub of northwestern Louisiana, has its yearly Dixie Festival in late April. The festival is highlighted by a series of colorful parades, foods, handicrafts, and horseracing at Louisiana Downs.

The crayfish is honored with festivals in the fishing hamlets of the Cajun Country. Many of the moss-draped ante-bellum

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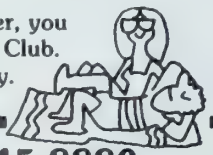

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mansions along the Old River Road between New Orleans and Baton Rouge invite visitors into their parlors in March and April.

From the skyscraper State Capitol at Baton Rouge Old Man Mississippi can be viewed snaking his way down to New Orleans.

THE MISSISSIPPI RIVIERA Mississippi's Gulf Coast beautifully weaves the Creole flavor of nearby New Orleans with the modern trimmings of the finest Florida resorts. For vacationers asking nothing more than unlimited sun, sand, and surf, the Gulf Coast of Mississippi has nearly 30 miles of beaches, lapped by gentle sea waters. When the salt air turns beachcombers ravenous, coastal restaurants serve up bountiful portions of freshly boiled shrimp, oysters, stuffed flounder, seafood gumbo and po'boy sandwiches. Tennis courts and golf courses are plentiful, and deep sea fishing boats are available for those with a yearning to challenge the big ones.

The Gulf Coast also has its share of history. Regal pre-Civil War villas hide discreetly behind live oaks and Spanish moss. Confederate President Jefferson Davis spent his last years at Beauvoir, a lovely home museum on the Gulf at Biloxi. One of America's most unique religious rites, the Blessing of the Shrimp Fleet, is conducted at Biloxi the first weekend of June. Hotel accommodations of every variety are available all along the coast.

One of hundreds of Civil War memorials in Vicksburg's National Military Park.

MISSISSIPPI PILGRIMAGES Home and garden pilgrimages are held in virtually every Mississippi town, but those with time for only one should consider Natchez. At the peak of its grandeur in the 1800s, much of the Old South's aristocracy lived in the palatial plantation homes around this old Mississippi River port. For the entire month of April many of these homes, enriched with the most exquisite European antiques, are on view. They're also open two weeks in fall, and many receive company the year around.

One of the most savage and decisive battles of our Civil War was waged at what is now the Vicksburg National Military Park. For a view of Vicksburg as the assaulting Union armies saw it, take the motor launch tour on the *Jefferson Davis*, from mid-April to Labor Day.

NORTH CAROLINA A golfer trying to choose only one Travel South state for his holidays would make a wise choice in North Carolina. The Tar Heel State has golf courses by the Atlantic coast, golf courses around famed Pinehurst in the Sandhills Country, golf courses high in the misty valleys of the Great Smoky Mountains. And where there's golf, there's naturally a plentitude of first rate facilities for tennis, swimming, boating and other outdoor pursuits, and beautiful hotels and lodges to stay.

Some of the nation's most coveted resorts are nestled in the Great Smoky Mountains of western North Carolina. High Hampton, a 2,300-acre retreat at Cashiers, is centered around a rustic lodge, leading onto a private 18-hole golf course, tennis courts, and endless wooded outdoors for hiking and jogging.

Fontana Village Resort bids you unwind at its comfortable inn and 250 equipped cottages, and enjoy numerous family activities: exploring mountain trails afoot or on horseback, wading and fishing in rippling mountain streams,canoeing, golfing and tennis.

BILTMORE HOUSE AND GARDENS Even if you've already been awed by the opulent upstairs rooms at George W. Vanderbilt's Biltmore House and Gardens, at Asheville, there's a new behind-the-scenes attraction to draw you back this year. Downstairs, more than a dozen "working rooms" in the 250-room French chateau have been renovated and opened. These include servants quarters, kitchens, laundry and a bowling alley.

The boyhood home of novelist Thomas Wolfe is also in Asheville.

SOUTH CAROLINA South Carolina may be small in size, but the Palmetto State stands as tall as any of her sister states when it comes to welcoming guests. Famous Myrtle Beach and the 50-mile Grand Strand gift wrap the Atlantic Ocean with 30 championship golf courses, 125 tennis courts, 400,000 guest rooms, amusement parks, restaurants and entertainment.

The lavish Ocean Dunes Resort, facing the Atlantic at Myrtle Beach, has numerous package plans with accommodations, meals and entree to the area's most renowned golf courses.

The Tryon Seville Hotel, beautifully sited on the Grand Strand's broadest stretch of beach, has deluxe rooms, great dining, and golf only minutes away.

ARISTOCRATIC CHARLESTON Charleston is one-of-a-kind, a proud aristocrat of a Southern city that zealously safeguards the landmarks of a 300-year history. Visitors may explore Ft. Sumter, in Charleston harbor, where the first shots of the Civil War were fired. Many of the stately mansions and townhouses around the Battery in downtown Charleston open their gates to outsiders in March and April. Plantations like Magnolia Gardens are also at their peak of splendor at this time of year, and for three memorable weeks in late May and early June, the Spoleto Music Festival of Two Worlds turns most of the old city into one vast concert stage.

America's historic past comes alive in Colonial Williamsburg.

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For the first time in 220 years, you can step into the Royal Governor's home and be met by his footman. You'll talk to his personal secretary. You'll see the Palace as it was then, a bustling outpost of the British Empire in the colonies. It's an exciting new experience in the heart of the only entire eighteenth-century town in America. For complete vacation information or reservations at the Williamsburg Inn, the Williamsburg Lodge or the Motor House, call toll-free 1-800-446-8956. In Virginia call 1-800-582-8976.

The thing that makes a Louisiana vacation different is that Louisiana is different. From its graceful plantations to its easy Mediterranean approach to living, Southern courtliness and subtropical greenness, Louisiana is the exotic sister in the family of American states.

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NEARBY ISLAND RESORTS Charleston's visitors may combine the city's historic charms with a resort vacation at closeby Kiawah Island, or The Beach and Racquet Club on the Isle of Palms. Kiawah's guests stay in luxurious oceanside villas. They frolic on a secluded beach, play golf and tennis on facilities second to none anywhere. At night they are wined, dined and entertained in the grandest of style.

The Beach and Racquet Club on the Isle of Palms, 12 miles from downtown Charleston, tempts you with 2½ miles of unpeopled beach, a brand new Fazio-designed golf course, 14 Har-Tru tennis courts, and 150 of the most gorgeous villas you've ever set eyes on.

WYETHS OF GREENVILLE There's a special treat in store for travelers in South Carolina's northwestern Piedmont Country. The Greenville County Museum of Art, at Greenville, has the largest collection of Andrew Wyeth paintings anywhere in the world.

A popular Tennessee destination: Great Smoky Mountain National Park.

TENNESSEE Tennessee is several vacationlands wrapped up in one exciting package. In the east, it's a mountain vacation: the charming town of Gatlinburg is the gateway to the Great Smoky Mountains National Park; Oak Ridge, birthplace of Atomic Energy, is the site of the U.S. Atomic Energy Museum, with many "Do Touch" exhibits. The nearby university city of Knoxville will host an energy-themed World's Fair in the Summer of 1982.

In central Tennessee, Nashville is the home of the Grand Old Opry and the music-oriented Opryland USA theme park. Visitors who come from all over the world to hear the famous Opry stars, usually pay a visit to Andrew Jackson's home, The Hermitage, on the outskirts of Nashville.

Chattanooga's numerous family attractions include Lookout Mountain and the Chickamuaga National Battlefield Park, site of one of the bloodiest engagements of the Civil War. The city also has Rock City Gardens, the Chattanooga Choo-Choo,

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and underground Ruby Falls.

Memphis, hard by the shores of Old Man Mississippi River, throws its extravagant Cotton Carnival, with parades, fireworks and foot-tapping music, in early May.

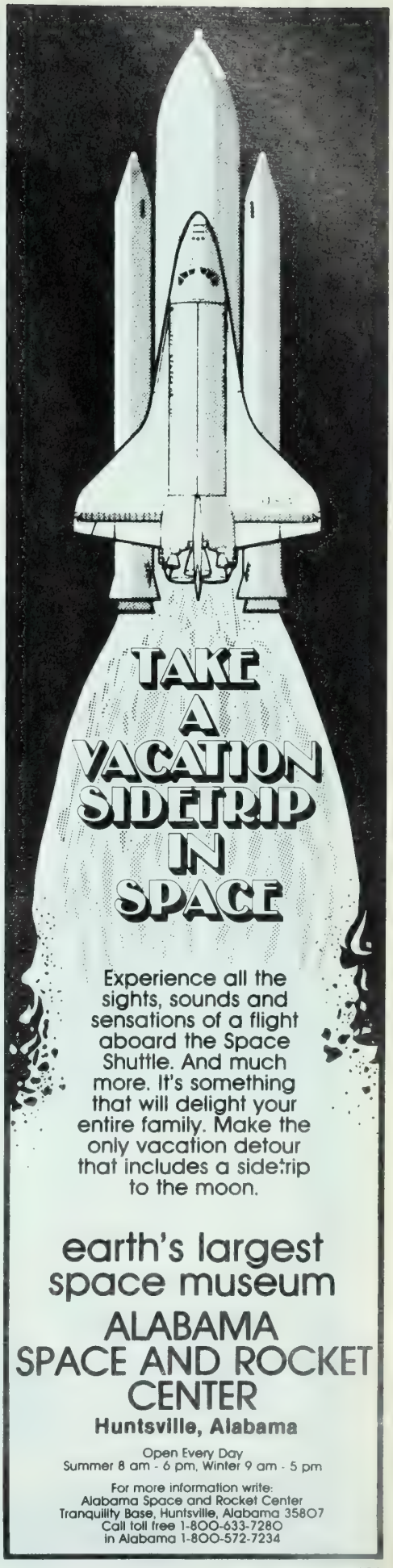
TENNESSEE STATE PARKS Tennessee's 38 parks come with all variety of scenery. Some are resorts in the truest sense, with lodges, cottages and restaurants. Many have golf courses, tennis, swimming and boating.

Crafts are a living tradition at Arkansas's Ozark Folk Center

VIRGINIA Thomas Jefferson, George Washington, Patrick Henry . . . Robert E. Lee, Stonewall Jackson, Jefferson Davis . . . Yorktown, Jamestown, Monticello, Mt. Vernon . . . Bull Run, Richmond, Appomattox.

The American nation was born in Virginia, and some of the most important battles in our War for Independence and Civil War were fought on its soil. Today, these shrines to our national heritage are preserved from Virginia's Blue Ridge Mountains to her Tidewater shores.

Visitors to the Commonwealth may pilgrimage through our past, while enjoying some of the finest resort facilities in the nation. The Boar's Head Inn, for example, is only a few minutes drive from Thomas Jefferson's beloved Monticello; the 5-star Williamsburg Inn is in the center of the Colonial Capital of Williamsburg.



Travel South USA beaches attract families from every state in the Union.

One of the highlights of a spring visit to Williamsburg will be the 35th annual Garden Symposium. Held April 5-8, the Symposium will feature tours of many privately owned historic homes and gardens, and numerous "how to" demonstrations on all aspects of gardening.

This spring the refurbished Governor's Palace, furnished with many reproductions made in Williamsburg's own shops, will reopen to the public. As always, spring is a lovely time to stroll the handsome gardens of the Palace, and shop for a unique gift on Duke of Gloucester Street. At night, visitors may get a real taste of Colonial America in the rollicking King's Arms, or Chowning's Tavern. The dining room at the Williamsburg Inn has been hailed by gourmets from all over the world.

Hikers pause to view the scenery near Sky Bridge, Kentucky.

NORFOLK HARBORFEST The old Navy town of Norfolk will celebrate Memorial Day weekend (May 22-25) with its annual Harborfest. *Calypso*, famed oceanographer Jacque Cousteau's research vessel, is scheduled to be in Norfolk, and open to Harborfest celebrants. The Cousteau Society has plans for a $20 million oceanographic center and aquarium in Norfolk, with the initial phase scheduled to be open by 1982.

Norfolk visitors may also view the imposing General Douglas MacArthur Memorial, and the Chrysler Art Museum, filled with works of art from all the major periods. The city's Azalea Festival, with parades, art shows, and musical events, is scheduled for April 18-22.

So this spring bring your family to Virginia or any of the other 10 Travel South USA states. It's an at-home vacation that can't be matched anywhere else on earth.

—*BILL SCHEMMEL*

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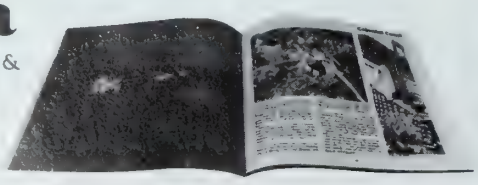

ENERGY SAVING IDEAS

FOR YOUR TRAVEL SOUTH USA HOLIDAY For most Americans, the family vacation is one of the most important events of the year. It's an annual opportunity to get away with the children and unwind by the mountains, the shore, or a cottage close to home. It can be a week or two to cherish for a long time, or one just as easily erased from memory.

Would-be astronauts buckle up for liftoff in one of the spaceship simulators moored at Tranquility Base, Alabama Space and Rocket Center

PLAN AHEAD The key to making a vacation memorable is preparation. If traveling by car, that means putting the vehicle through a "physical examination" before taking it on the road. A reliable mechanic can assure that your tires will bear up under a long trip, make certain that you battery is strong, that the belts are trustworthy, and the engine is properly tuned.

It's always safer, and usually far less expensive, to have this work done by a mechanic you know and trust, rather than by a stranger in some out-of-state garage.

DRIVE 55 Although it can frequently seem futile, especially when other traffic is zooming around you at breakneck speeds, you'll come out much better in the long run by adhering to the 55 miles per hour speed limits. The law is diligently enforced in all 11 Travel South USA states. Also, tests conducted by the U.S. Department of Transportation have shown that driving 55mph, instead of 75mph, can save as much as 21% on every tankful of gas.

BUDGET LODGING By booking your accommodations in advance, you can stretch your travel dollars even further by staying in state parks in the Travel South USA states. Many Southern state park systems have "resort parks," with fully-equipped cottages, where you may do your own cooking. Most resort parks have comfortable inns, or lodges, with rates lower than privately owned resorts.

OPT FOR A CENTRAL LOCATION Vacationers in Travel South USA can also save unnecessary wear on themselves and their automobiles by basing in one central location, and visiting nearby attractions from there. They can save even more money, and have a lot of fun at the same time, by renting bicycles or mopeds to get from motels to beaches, shopping centers, and historic sites.

Our antebellum tour includes a tan.

Not all of the South's antebellum homes are on plantations. Some of the finest are on the Mississippi Gulf Coast.

Each spring, our lovely old homes open their doors to visitors. And all summer long you can tour such gracious homes as Grasslawn, built in 1836. Or Beauvoir, the splendid last home of Jefferson Davis. You can even climb the steps of the historic Biloxi Lighthouse. Built in 1848, it still guides the fishing fleet home from sea.

After you've toured our past, make the most of the present. Enjoy our 26-mile sand beach. Eleven championship golf courses. And wonderful Creole cuisine in quaint waterfront restaurants.

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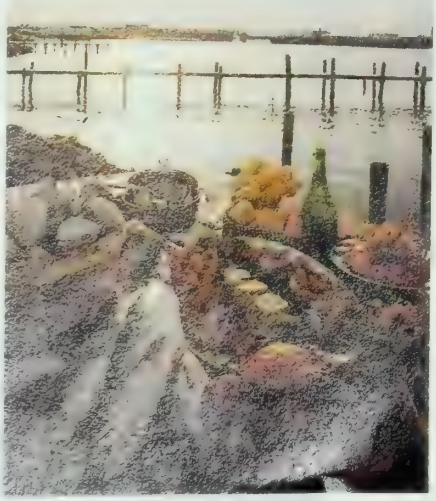

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Kentucky:
(800) 626-8000

Mississippi:
(800) 647-2290

Norfolk Convention & Visitors Bureau:
(800) 446-8184

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The sunlight streaming through the curtain dapples the room in light and shadow. A child's rocking horse stands mute and still. Speak softly here. And listen to the echos of the past. Here, amid the hustle and bustle of modern day living is Arlington, a magnificent Greek Revival home that has seen . . . and been . . . a part of history.

Alabama the Beautiful abounds with beautiful pieces of the past. Indian burial grounds. Civil War battle sites. The First White House of the Confederacy. And stately Southern mansions with ballrooms and mirrors and soaring columns and domed ceilings.

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TRAVEL SOUTH USA

BOOKLETS TO HELP YOU PLAN YOUR TRIP SOUTH

The following booklets will give you ideas and information on where to go and what to do on your Travel South USA vacation this spring. Just fill out the coupon below and return, as indicated.

1. ALABAMA HAS IT ALL. A 62-page color booklet describing Alabama's great attractions for family travel, fun and adventure.

2. ALABAMA SPACE AND ROCKET CENTER. Full color brochure illustrates all the excitement of the earth's largest space museum.

3. ARKANSAS IS A NATURAL. Arkansas, where the national forests, Ozark Mountains and state parks provide an ideal vacation setting.

4. BATON ROUGE PLANTATION COUNTRY. Louisiana's capital city is particularly appealing in the springtime.

5. CHARLESTON, SOUTH CAROLINA. The "Vacation Guide to Charleston, S.C." is an informative 54-page color brochure that families considering a vacation trip to this historic and charming city will find most useful.

6. THE CLOISTER HOTEL, GEORGIA. Escape to Sea Island, for your holiday at Georgia's luxurious golf and tennis resort.

7. COLONIAL WILLIAMSBURG. Look into our country's past by visiting this restored Colonial town.

8. DAYTONA BEACH, FLORIDA. One of the world's greatest beaches can be found in close proximity to the world's largest collection of amusement and theme parks.

9. EASTERN STEAMSHIP LINES sails from Miami to Nassau and Freeport on three and four night cruises.

10. FONTANA VILLAGE. Nestled deep in the heart of North Carolina's Great Smoky Mountains, it's the anytime fun place to visit.

11. GEORGIA. Seven brand new brochures answer all your questions about vacationing in Georgia. A complete guide of fun things to do.

12. HIGH HAMPTON INN AND COUNTRY CLUB. Offers resort activities in the beautiful mountains of Cashiers, North Carolina.

13. HOLIDAY INN AT PLANT CITY. Centrally located to visit Walt Disney World, Cypress Gardens and Busch Gardens, Florida.

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Daytona Beach offers vacationers easy access to central Florida's many attractions.

Circle the number of each booklet you want. Add $1 for postage and handling. Do not send stamps. Allow up to 4 weeks for delivery. Mail to: HOUSE & GARDEN, Dept. 3A, Box 3579, Grand Central Station, New York, N.Y. 10017.

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e. Eddy Creek Boat Dock
f. Bardstown-Nelson Tourist Commission
g. Kentucky Lake Vacationland
h. Elizabethtown Visitors Commission

16. KIAWAH ISLAND, SOUTH CAROLINA. An idea whose time has come. A walk-to-everything resort located on acres of primitive semi-tropical wilderness.

17. TRAVELERS GUIDE TO LOUISIANA. Details exciting places to visit and fun things to do. Be sure to see all the beautiful gardens!

18. MISSISSIPPI, IT'S LIKE COMING HOME. Placid, dignified, beautiful Mississippi awaits you with sights to show, stories to tell and decisions to ponder.

19. MISSISSIPPI GULF BEACHES. Where the sun is up and the long white beaches beckon with a soft and gentle surf.

20. 1981 NORFOLK VISITORS GUIDE describes hotel rates, great seafood restaurants, beaches, and ten attractions on the Norfolk tour. This free booklet also lists annual events.

21. NORTH CAROLINA. Down home in style. A handsome color brochure describing the state from the eastern coast to the western mountains.

22. OCEAN DUNES. First class rooms and special golf vacations on South Carolina's Grand Strand.

23. PALMETTO DUNES. A 20,000 acre resort on Hilton Head Island, South Carolina. Condominiums to rent, tennis, canoeing.

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HOW TODAY'S **WOMEN** ARE FINDING **TIME** FOR AN

Appealing HOME

We know you are busy. We are, too. Taking inventory of our very full lives, we most often find ourselves running out of time. And this is disturbing because we care so much.

Toward what end are we working so hard, if not toward a certain quality of life? Not to be confused with something called "standard of living," quality of life is not easily defined—*certainly* not in dollars and cents. It is something felt. Like good health, we are most keenly aware of it when it is lacking.

Creating an appealing style of living at home can help satisfy your desire for quality. "But how," you ask, "can I find the time, now that I'm spending proportionately more time working outside?" And that's just what we asked ourselves. Here are our answers.

"I take little vacations at home, at least twice a year"—this from our travel editor, who like many of us spends enough time on business trips that a vacation of going nowhere is something to look forward to. "Because I am working, I let my house run on automatic pilot for long periods of time. Then I take a few days off to catch up and give it some attention, especially before a big dinner—for me, a performance of sorts."

Another of our editors uses the trick of good scheduling to ready her house for company. "I invite people for Sunday-evening suppers. That gives me all day Saturday to get things together. Typically, the meal will consist of a main-course soup, bread, salad, and an assortment of desserts. And I rely on a huge wardrobe of cloth napkins and fresh flowers for instant change of table decor." It all sounded so simple we wondered if she had any other quick tricks for atmosphere at home.

"It's all done with color. My front hall is painted a strong shade of yellow—a brave statement right upfront to give the place its own identity. The seating in the living area is slipcovered in blue and white ticking, so basic that my two schemes of accessories—one blue/white and one a mix of garden colors—enable me to change the look by rotating the smaller things in and out of closets. For an all blue/white look, I have quilt-covered throw pillows, the table skirted in a full-size quilt, and a mix of Canton-, sponge-, and spatterware, plus blue Mexican glass. For a multicolored look, I put those away and bring out flowery batik pillows and cloth, and a collection of majolica plates."

Our food editor revealed that a collection of handthrown pottery inspired an easy decorating plan for her living room. Having assembled a colorful group of pieces, she decided to let the room reflect her interest, filling two walls with shelves that show them off. The rest is quite simple. "Don't underestimate the importance of a few beautiful objects in establishing the style for a room and making you feel good in it," she remarks.

Another editor saw the issue of "a few good things" as the key to making her home attractive. "Don't waste time or money on anything second-rate. Do without, if necessary, until you can afford good quality. Living with less helps you appreciate the good things you have more. And, good pieces go up in value, so if you decide to part with something (I believe in editing and upgrading to keep a room from going stale), you'll be able to sell it at a gain. Another thing about living on the lean side—maintenance is easier. I can't indulge in chaos because I simply haven't got the time to search for something when I need it."

"Work against trendiness," suggests one of the decorating editors. "Do let some things go but don't feel *compelled* to change. One sure time-saver is to commit yourself to the things you like and freshen them periodically by moving them to a different room, and by having them refinished or recovered."

Since children also play a part in this woman's life, we asked if this compounded the work of keeping her home looking good. "My children are now 13 and 15, but I don't ever remember this being a problem. For one thing, they've grown up with nice things and they've learned to treat them properly—they were never not allowed in certain areas. And their wishes were sought out and respected in their own rooms—each helped choose colors, furniture—so they like to spend time there, and they take an interest in keeping them in shape."

Other tips for juggling time while satisfying your need for a nice home: "Being a morning person," says our kitchen editor, "I find I can do a million things if I get going pronto—start a tart for that night's dinner, wash a load of laundry, do a little touch-up cleaning—all before going to the office. Also, little things contribute greatly to my sense of home. I almost always have fresh flowers in the house, and plot my walk home from work at night to include buying them, along with anything else I need."

Many of our editors concurred that little things mean a lot in establishing quality of life, especially when time is at stake: candlelight, extra pillows covered with fresh linens on the bed, a desk arranged to take advantage of a lovely view, fresh air blowing through crisp curtains, a basket of potpourri, a ceiling painted sky blue.

Following are many more ideas for decorating, entertaining, gardening—all from women, like you, who lead busy lives. That is what this issue is all about. For example, the designer who planned her loft apartment from the "shell" inward (page *124*) built into her design many elements that are geared to her pace but satisfy her quality concerns, too: banquettes that triple as storage space and extra bed, butcher-block kitchen counter with garbage-catch slot, bedroom layout that incorporates exercise space and ballet barre.

If you've found time to read this far, go on! ■

How ACTIVE WOMEN Create ATTRACTIVE HOMESTYLES

You might assume that since today's woman spends less time at home fulfilling her traditional role, she cares less about home than did her mother or grandmother. But you would be wrong.

True, more women are working; even more expect to. According to the U.S. Department of Labor, half the women in this country are employed, and of these, 75 percent, full-time. Even more significant: Women are the new entrepreneurs. "They are going into business for themselves at three times the rate for men," reports Beatrice A. Fitzpatrick, of the American Women's Economic Development Corp. (AWED), an organization that trains and counsels women in business.

Yet, in spite of outside pursuits, or maybe because of them, a woman's home has taken on new importance: as a retreat after a hard day, as a place to rejoin family to offer and accept support, as a vehicle for personal style, as a base of operations for other interests, as an oasis for the enjoyment of friends and relaxation.

Here's an inside glimpse at the great-looking homes of some hard-working women. All care enormously about their places and have made the time and found the energy to carry out a design scheme that shows it. They happily confirm that while a woman's place is not just in the home, a woman's house is still home base.

A Full House

By LESLIE GARIS

Picture a household with devoted parents who both have consuming careers, two young children, three dogs, two cats, one bird, a constant array of houseguests like Al Pacino, Marthe Keller, Costa Gavras, and weekly salons which most of the acting community attends every Sunday. And if this household doesn't have a staff, yet is not chaotic, but warm, with a Chekhovian sense of the amplitude of family life, one wonders who has the energy and organizational talent to keep it all going.

Anna Strasberg, wife of Lee Strasberg, the legendary founder of The Actors' Studio and the Strasberg Institute, is the woman behind this amazing ménage. Studying at the Los Angeles Actors' Studio, she met Lee Strasberg, a recent widower, when he began teaching in California after years of being based in New York. They fell in love immediately, and the flowering of their happiness in each other and in their two sons, 11-year-old Adam and 10-year-old David (Susan and John Strasberg are children from an earlier marriage), is reflected in the house they bought together and which Anna decorated herself. The house is unabashedly romantic.

A WOMAN IN THE THEATRE

Joyce Ravid

Right: *Anna and Lee Strasberg at home.* Far right: *Charming mixture of periods: Edwardian batiste eyelet curtains with cupid pattern, new and old Porthault pillows on wicker couch with Haitian yoyo quilt. Behind a Victorian wicker rocker with antique American pillows, a blue vase with seagulls in relief.*

Charles White

A Full House

Shades of blue and white unify personal treasures

It's our love house," says beautiful, dark-haired Anna, who grew up in Venezuela. "You see, Lee is special. He is a man who can make dreams happen." (One thinks of all of the actors whose dreams of creative fulfillment Lee Strasberg helped realize, including Paul Newman, Marilyn Monroe, and Marlon Brando.) "And this house is our own dream of an American home filled with love and laughter. But it's real. That's what dreams are for—to be turned into reality."

Above: *In a sunny corner of the living room, romance and business share billing on Lee Strasberg's desk. Scripts, books, and photos are framed by Victorian lamp and radiant fresh flowers.* Right: *Blue and white predominate in a triumph of charming eclecticism. American rag and hooked rugs, and striking star quilt meld beautifully with Victorian wicker furniture and lace. A collection of Japanese prints frame entranceway; antique Chinese paintings and a portrait of Susan Strasberg as Camille provide lively visual contrast. An ever-present bowl of old-fashioned gumballs on the graceful Victorian tea trolley is another reminder of the sense of generosity this house exudes. Climbing the stairway wall: awards and photographs are silent testimony to Lee Strasberg's enduring contribution to American theatre.*

Charles White

A Full House

Charming rooms that are a feast for the eye

Nevertheless, there is a fairy-tale quality to the house, and indeed to Anna Strasberg's life. Fresh flowers, fruits, and vegetables are everywhere, deepening the impression of infinite capacity, infinite productivity. As we sit in rooms full of Victorian wicker, lace, and other evocative reminders of America's past, we wonder, with some awe and confusion, how it is possible that this woman manages such a complicated existence and such a restful, nurturing environment if not by the use of enchantment.

Charles White

Left: *The dining room is the most consistently American room in the house. An early harvest table sits atop an antique hooked rug. Lovely, august Windsor chairs are in amusing contrast to flamboyant china, crystal, and brass chandelier from a New Orleans bordello. Always flooded with light, the room looks out on pool and Jacuzzi surrounded by fruit trees planted by Anna and the children.* Above: *In front of the house, a wishing well holds floral gifts from Mr. Strasberg's students, while bougainvillea climbs the arch.* Above right: *The "summer kitchen" (one of two working kitchens in the Strasberg household), with its Early American quilting table laden with food from family favorite, L.A. Desserts. Brick floor continues out to terrace.* Lower right: *By dining-room window, sideboard and tea wagon stand ever ready to serve champagne to constant guests.*

A Full House

Romantic collections grouped for impact

Anna is the administrative head of the Strasberg Institutes on both coasts, commuting almost weekly for meetings. In California she rises at 6 A.M. every morning so that she can care for her garden in solitude. She grows many of her own fruits, herbs, and vegetables. After tending garden she picks whatever she plans to use in the evening meal. At the Institute by 8, she takes a dance class with the students, and is at her desk by 9, ready to cope with the day's business. *(Continued on page 195)*

Charles White

Left: *On Anna's desk in bedroom, a milk-glass lamp with butterfly design cheers the evening house. Heart-shaped chair back unites the desk with the rest of this intensely romantic room. Marble hearts and porcelain cupids echo and reecho the theme. Photos of the children smile down in a most personal collection of "props" for their actress-mother.* Above: *A Chinese trunk covered with lace holds Marilyn Monroe's gift of Eleonora Duse photographs. Antique fan is one of Anna's favorite objects. Barely visible at left is a graceful wicker chaise with antique lace pillows.* Right: *Blue, white, and pink lace and silk cover the huge wicker-frame bed. In foreground a table holds collections of silver and crystal from Anna's hope chest, which her mother started when Anna was a child in Venezuela. And as always, everywhere, flowers.*
Editor: Joyce MacRae

SOFT SOPHISTICATION FOR A CITY SPACE

"Almost amazing thing happens to people who live by themselves," remarks Laura Bohn, an architectural interior designer who herself lives alone. "They hide out in their bedrooms! They read there, eat there, sleep there, and otherwise ignore whatever other space their house or apartment affords them. The trick to breaking out of that habit is to arrange your living space in such a way that you can work, entertain, or sleep anywhere in the apartment to get the most from the space. Anything less is needless sacrifice." She's as good as her word. Her New York City loft is carefully composed of spaces that do double, even triple duty in their capacity of office, bedroom, and living space and. . . all without the necessity of walls.

At first glance the loft appears to have the super-functional, minimalist qualities of "High Tech." But right away that feeling is supplanted by a subtlety and harmony of color that speaks of a woman. "My scheme is very simple," she explains. "Every new element—the banquettes, tables, and building materials—is basic gray or pastel. The original shell, white."

Top: *Soaking in her ingenious interpretation of a bathtub is Laura Bohn.* Above, left: *Celadon trough-turned-tub.* Above, right: *Looking from the living area toward the angled kitchen counter.* Right: *Gray industrial carpeting on floor and banquette unifies the space. Loft designed by Laura Bohn Associates.*

SOFT SOPHISTICATION FOR A CITY SPACE

Miss Bohn prefers the Oriental approach to living and art: low levels, matte materials, flexible arrangements, clean colors that unify, and a disciplined selection of art and personal memorabilia. "When I designed the loft I had it gutted. Then I had to weed out every unnecessary object, hypercriticize every new thing introduced into the space. My decision was to live with less because I really don't have time to be looking after assorted objects. Industrial materials allow you to carry out your resolve. An all-carpeted environment means there is no 'furniture' to dust; an epoxy-painted horse-trough bathtub means no porcelain to polish."

Above: *In central column, a walk-in closet. One side has pull curtains for a small dressing room; bracketed shelves hold sweaters, plastic drawers, accessories and shoes.*

Above: *In kitchen, handy "parings slot" for cuttings. Kitchen, made of Formica laminate and butcher block, is designed on a triangle: two counter sides with a work front base.*

Miss Bohn works at home and does a good deal of entertaining there as well. So she maximized her options by creating multifunctional tables and seating arrangements. The traffic flow of the space revolves around a columnar storage element placed at the loft's center—a closet-in-the-round, as it were. Inside, clothes are folded and hung for immediate access. Among the flexible arrangements in the loft is Miss Bohn's choice of where to sleep. She uses three separate areas according to the season, the time of day, and the work she's completing. A daybed in her office is a carpeted mat that goes atop the banquette seating already installed there. The same goes for the living area, where under the banquette for seating or sleeping, she keeps extra sheets and blankets in built-in storage compartments. Miss Bohn also has a large bedroom that opens onto the storage column. As for flexible dining, Miss Bohn had a large, low coffee table made for meals in the living area, and extended her kitchen counters into the space so that she needn't be separated from her guests while cooking. Otherwise she likes trays to take into her office or bedroom. Construction by Abcom Industries; carpeting from John Graham Carpeting; Dejon shades from Holland Shade; sofa upholstery by Flam Associates; Brown Jordan chairs; cabinetry by Navedo Woodcraft. For details, see Shopping Information.■ *By Paula Rice Jackson. Editor: Kaaren Gray.*

Opposite: *An east-facing bedroom whose scale is much the same as the rest of the loft: oversized, neat, delicately colored. Plump, soft pillows enhance the bed, which is covered with movers' packing pads.* Inset, top: *Baby-pink column adds warmth.* Below: *Miss Bohn's serious office space includes a daybed for occasional naps, a small closet for video and sound-component storage.*

Bruce Wolf

ACTIVE WOMEN

A WOMAN AT HOME

ATTRACTIVE HOMESTYLES

A KITCHEN TAILORED FOR A FAMILY

How do you go to graduate school and also bring up four children? "It's easy," says Mrs. Chapin. "The secret is in my spaghetti sauce." Every fall she makes 20 quarts from her homegrown tomatoes, so once a week when the sitter comes the children's supper is already half made. The answer is also in her made-to-order remodeled kitchen. With the help of a carpenter (and two years of planning), Mrs. Chapin had the old kitchen opened up for space and light, with butler's and closet pantries removed and a porch enclosed. The result: "The kitchen is really the hub of the house now, and we can all be together without getting in each other's way."

The plan is built around a large island. On the far side of the island is Mrs. Chapin's step-saving cooking and clean-up area. On the other side is the dining table and—in the island itself—a row of pull-out children's desks (in Formica laminate like the counters), so Mrs. Chapin can help with the children's homework or hobbies while she works. "Magic happens when you talk about things with children," says Mrs. Chapin, who is also a writer of children's stories, a musician and composer, and a grade-school soccer coach.

The decorative focus is the Italian ceramic floor tile. Mrs. Chapin created her own design out of patterns from Country Tiles: "I was homesick for the tiled kitchens we saw when we lived in France, for the coolness under bare feet, and the pitter-patter of feet upon them." The pattern also has a plus: It's a temporary camouflage for spills. Handsome made-to-measure birch cabinets add an appropriate country complement.

To make the kitchen seem an extension of the outdoors, Mr. Chapin built a deck with wide welcoming steps down to the backyard. In warm weather it's the Chapins' open-air dining and entertaining room. For details, please turn to both Inside Story and Shopping Information. ■

By Margaret Morse. Editor: Barbara Portsch.

Top left: *The cooking and clean-up area, with Mrs. Chapin's menu-planning desk in the corner by the cookbook shelf, telephone, and back door.* Far left: *The getting-ready-for-dinner and homework hour.* Above left: *The pretty-as-a-nosegay herb garden, with pottery markers made by Mrs. Chapin's mother.* Left: *Proof that an island-centered kitchen works beautifully for entertaining, too: The table set for a buffet, from cream of carrot soup to fruit tarts—all but a few ingredients homegrown! Mrs. Chapin's touch: a display cabinet opposite the island sink, so she can admire her French earthenware as she works. By the glass doors is a small sink—for flower-arranging and bartending. Glasses wait alongside on shelves at right angles to the display cabinet. The refrigerator is to the far right (not shown), so the children can come and go and pick up refreshments without entering the work area.*

ACTIVE WOMEN

A WOMAN IN BUSINESS

ATTRACTIVE HOMESTYLES

In ICF showroom, above, rocker designed by Josef Hoffmann in 1905 relaxes Pat Hoffman, the firm's executive vice president. Her New York apartment, below and right, reflects her interest in classic 20th-century furniture design, but it's also a fine place in which to give a lively party.

A Woman's Home is Her Palazzo

How do you decorate a *palazzo* if you're not into red damask, crystal chandeliers, or furniture crawling with pudgy gilded cherubs? The Italians know how. And their modern approach to furnishing large rooms that have period detailing has been successfully adapted to a small—but also grand—New York interior. It was done for her own apartment by Pat Hoffman, an interior and furniture designer who is executive vice president of International Contract Furnishings, the American importer of European design classics by such important 20th-century architects as Josef Hoffmann (no relation) and Alvar Aalto. Ten years ago, when she worked for an architect in Italy, she was deeply impressed by the new Italian way with old spaces.

"Most people think that when you live in a period building you must decorate in a period style," Pat Hoffman observes. "But most people aren't fortunate enough to have family heirlooms, so they end up instead with cheap reproductions. In Italy, though, where people are concerned with 'realness,' they decorate old buildings either with heirlooms, or with good, clean, modern furniture. If the lines are strong and simple and pure enough, the old and new work very well together." When she moved into her three-room apartment in a subdivided turn-of-the-century mansion in New York, she decided to apply those same decorating principles. The results are a refreshing testament to her very definite and demanding design standards.

Continued on page 198

Green-gray moldings give strong graphic impact to living room, above and left. Black Hoffmann armchairs, left, repeat rectilinear theme, flank white Hoffmann table. Furnishings by ICF. Flowers by Mädderlake

GOOD GOLLY MISS HOLLY!

Traditional furniture played off against avant garde art turns an art dealer's home from a conventional apartment into something rich and strange

A WOMAN IN ART

ATTRACTIVE HOMESTYLES

Stephen Tucker

Holly Solomon, collector of Pop Art in the '60s, dealer in avant-garde art of the '70s and '80s.

By MARTIN FILLER

Is she kidding, or is she for real?" That's what runs through one's mind when meeting Holly Solomon for the first time. A tiny, doll-like woman, she is dressed in an immaculately tailored gray flannel suit, the Eternal Suit, the kind they call "investment dressing." But on the lapel of her suit jacket is pinned a rhinestone brooch the approximate size and shape of an English muffin. That's Holly Solomon at a glance, and her home is decorated in much the same way as she dresses. The large New York apartment Holly Solomon shares with her husband, Horace, is also conservative and expensive in its basics, but it's saved from being conventional by a glittering appliqué of startling objects. What's even more striking is that those objects are art, part of the vast collection of exuberant avant-garde works the Solomons have acquired over the past two decades, first for their own collection and now for the Holly Solomon Gallery in SoHo. But neither the art nor the way its owners live with it

Living room of the Solomons' New York apartment, left, has mural-sized canvas by Robert Kushner, over sofa with painted fabric by Kim MacConnel, and an extravagant lamp-sculpture, by Thomas Lanigan-Schmidt to right of sofa.

Stephen Tucker

GOOD GOLLY MISS HOLLY!

Roy Lichtenstein's Pop Art portrait of Holly Solomon, painted in 1964.

corresponds to the generally accepted notions of taste in the world of modern art.

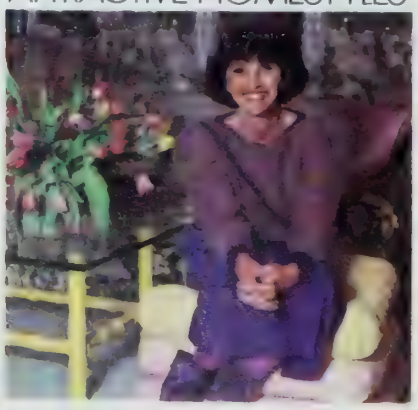
"There was a time when a collector's home was either white and beige or white and gray," Holly Solomon recalls. "Everybody had the Mies van der Rohe chairs and the Parsons table. And they always had primitive art, a smattering of African masks to make sure you knew that they were *serious* collectors. But in my opinion, it was a cliché. A home should really reflect your needs and pleasures and what you want to live with. This house was extremely controversial in the Pop Art days because people thought that art should be treated with more reverence. *(Continued on page 199)*

Dining room, right, *juxtaposes formal elements—crystal chandelier, silk and lace curtains, antique Directoire table and chairs—with Andy Warhol's Campbell's Soup can painting, plastic centerpiece by Thomas Lanigan-Schmidt. Sitting room,* opposite page top, *again mixes traditional and unexpected: chintz-covered armchairs, antique* bouillotte *lamp on skirted table, painted wall hanging by Kim MacConnel, Andy Warhol's Brillo carton encased in plexiglass. In master bedroom,* opposite page bottom, *$2 bill by Warhol, painted bedspread by Kim MacConnel, painting over bed by Brad Davis.*

ACTIVE WOMEN

A WOMAN IN FASHION

ATTRACTIVE HOMESTYLES



Above: *Phyllis Sues, circled by flowers.*
Below: *Living room's pink wall and ceiling cast a rosy rejuvenating glow.*

CULTIVATING A TASTE FOR FLOWERS

Phyllis Sues loves garden colors. And it shows, not only in the clothes she creates as a busy fashion designer, but in her home as well. Her Los Angeles living room is as green as the gardens outside, with a lively floral cotton covering walls and furniture. "Don't be timid when you fall in love with an outspoken print like this one," advises Ms. Sues. "Instead, let it take over." To intensify the happy mood, she added a contrast of plaids and pastels: a plump love seat flanked by sunny leopard-print chairs; acres of banquette pillows. The reflected light from a rich raspberry ceiling "makes everyone look terrific," an effect so flattering it's repeated on one wall. On another, mirror doubles space and light, and adds cosmetic glimmer at night. Crisp white moldings outline the room. "These 'white collar and cuffs' of decorating are a great way to set off any pattern or color," remarks Ms. Sues. And since a look this strong needs little embellishment, accessories are minimal, and the furniture arrangement simple.

Upstairs, the bedroom is a garden in the trees, with leafy branches handpainted over refreshing light-aqua walls. Island-like touches—shuttered windows open to the outdoors, and a bare tile floor—add to the breezy air. The floral bedside table, like a blanket of flowers skirting the trees, is a soft note. Feminine accessories add the finishing touches: striped and sprigged linens; a bank of scalloped shams at the head of the bed; a Victorian wall lamp with milk-glass lily shades; a delicate gold ballroom chair with petit-point seat. Details, see Shopping Information. ■ *By Mary Seehafer. Editor: Joyce MacRae.*

Left: *In the living room, fabric on the walls was laminated, then hung like wallpaper. The angled banquette, extra long and extra deep, takes the idea of a window seat one step farther. One of the favorite seats in the house, it replaces a little-used table and chairs. Lace half-curtains give privacy, yet still admit the garden view. Silk-skirted tables, fresh flowers are other feminine touches. For spark, a touch of red—the lacquered Chinese plant stand.* Above: *The bedroom, one of two small upstairs rooms, feels like a cradle in the treetops. Make-believe greenery arches overhead. Bed linens by T & J Vestor. See Inside Story.*

David Glomb

THE SUPERWOMAN SECRET:

Don't try to be one!

By Nancy Josephson

The last person Dede Thompson expected to find holding down a high-paying job, running a home, and raising two kids was Dede Thompson.

But at 5:30 each weekday morning, the $50,000-a-year Mobil Oil Corporation executive slides out of bed in her 10-room Connecticut house. Methodically, she showers, dresses, downs her coffee, and wakes four-month-old Jay for his 6 A.M. feeding. Then, following a quick breakfast of fruit and cold cereal with husband Jim and four-year-old Katie, Dede Thompson dashes for the 7:43 express train into New York. By 9, the slim brunette—dressed today in a soft pink blouse and black wool suit—has passed through Mobil's rigid security and is fielding phone calls from her private office, looking every bit the executive woman on the rise.

Superwoman? If you believe that, you're operating under an erroneous assumption. There's no such thing as Superwoman. It's a myth, like Santa Claus and the good fairy. Believe she exists and you're headed for trouble. Emulate her as an ideal and you'll be attempting to squeeze more than you possibly can into your already packed day.

Real people grow tired. If they're too beat to cook, they buy take-out—not necessarily fast-food, often a gourmet alternative. And women you'd least expect to find living with "imperfections" cut all sorts of corners. Letitia Baldridge, author of the revised *Amy Vanderbilt Complete Book of Etiquette*, runs around carrying unchic paper shopping bags and confesses to not polishing her brass. Visually attuned interior designer Lucretia Robertson admits that she orders birthday presents from catalogues. And Dede Thompson isn't a gourmet cook. In fact, her meals are simple. Beef stew, chili, pork—prepared in advance the Saturday before—and defrosted as needed. The family's menu for the week is posted on the refrigerator door.

"I don't do everything 'super,' " says the Mobil executive. "I fix my time, set my limitations, and try to be very realistic. A Superwoman believes she can do everything. I know I can't. I have to ask for help."

Clearly, the difference between these successful women and some of us is that while we keep struggling to reach Superwoman perfection, these women simply quit trying to achieve the impossible. If, for example, they decided their jobs and outside interests were most important, they quietly cut back on the amount they did at home. If they opted for home and family, they made some sacrifices on the job. As a result, these women live rich but not wasteful lives; their expectations are in line with their capabilities.

Yet the myth persists. Which is bad, because it doesn't take into account certain basics—such as time. How, you might ask, is someone supposed to arrive at work at 9 in the morning when the nursery school doesn't open until 9:15? And how, if someone is working long hours, commuting twice a day, and spending weekends with the family, will she ever find time for fitness?

"You decide which two or three things are most important and you do them," advises 55-year-old Geraldine Stutz, one of the top women retailers in this country—president of Henri Bendel, the chic New York women's specialty store.

Each woman, of course, has to establish her own set of priorities. Gerry Stutz, who's single and divorced, lists her work, close friends, and Connecticut country home as most important. She also enjoys entertaining, but she doesn't cook and has no qualms about calling in caterers to help with cozy supper parties at home.

"I don't cook and I don't keep house—I have a terrific housekeeper who does that for me," she says. In addition, for someone whose business is fashion, she spends very little time worrying about clothes. "I have five daytime looks. My wardrobe is planned so I don't have to spend time thinking about what to wear. I put everything together at the beginning of the season and wear each outfit at least one day a week, maybe two."

Lucretia Robertson's priorities are her fastidiously decorated 14-room Tudor-style home, her career, and her family—not necessarily in that order. But in terms of actual hours, she spends most of her time at work, not with her husband and two children. "Frankly, I don't think there's such a thing as an unharassed, guilt-free, working mother," says the 37-year-old interior designer. Mrs. Robertson is conscious of the choices implicit in her lifestyle. But she deliberately chose a career that reinforces her love of home and allows her greater control over her work schedule. And she shifts gears as she can to make room for whichever of her priorities is most in need of attention.

Unfortunately, the Superwoman myth is so compelling, many of us run ourselves ragged trying to achieve perfection—attempting to stay fit, caring for home, job, and family, entertaining, decorating, and doing all the other things women are "supposed" to do.

"Women today are making demands on themselves that really aren't necessary for living meaningful, constructive lives," says Karen Gerard, president of the Women's Forum, a New York organization of professional women, an economist, and a married mother of two. They are trying to excel at everything simultaneously.

Part of the problem is that most women were raised thinking it's their duty to keep house, mind the family, wash clothes, cook, scour, and save. In fact, according to Dr. Harriet Lerner, a psychologist with the Menninger Foundation, Topeka, Kansas, "the predominant

Continued on page 197

Nancy Josephson is a writer who has given up trying to be Superwoman: she has dust balls behind the sofa and a boyfriend who cooks.

WHAT HAPPENS WHEN A COUPLE SWAPS ROLES

It's not a situation comedy anymore.

By Theodore Pettus

Robert Grossman

It has been more than two years, but I still get those calls about 9:30 in the morning. "Sorry, Ted, did I wake you up?" I used to rise to the bait with a vengeance. "I've been up since six, thank you. Now make it quick, I'm *working*." Defensive? You bet. If no one else thinks I'm working—then maybe I'm not working. The idea haunted me. And only after a few months did my humor return: "Hang on a sec, let me turn on the light."

I used to work in an office. For 12 years to be exact. I didn't hate my job but increasingly I found myself dreaming about what I'd really like to be doing. Writing. It was just a dream, of course. My wife Peggy had been dreaming too. After 10 years she was fidgety and bored waiting for the kids to come home from school. At the age of 36 we both wanted out. Out of the house and into the office . . . out of the office and into the house.

I vividly remember the moment we made the decision. Two emotions ruled the day: Abject terror and unbridled excitement. The financial realities were numbing but the anticipation of change was wildly seductive. We were each dreaming about ourselves. Both worrying about our children.

The figures are impossible, I ranted, knowing there was still time to turn back. We'll have to move immediately. The weekend house is out of the question. We'll have to cut back everywhere. No more vacations. Forget restaurants and dinner parties. Birthdays and Christmases will be thinner. It was strange, but each sacrifice, both real and imagined, seemed to make the decision even more delicious.

My last day at work was traumatic. Outside my door I heard my secretary on the phone say, "Mr. Pettus's office." She sounded marvelous. Further down the hall two people were arguing over who would inherit my view of the Summit Hotel. For some masochistic reason I chose this moment to actually *read* those booklets I'd been given the day I was hired. All those benefits! In a few hours they would be gone forever. Before my retirement lunch I raced out and bought three kinds of insurance and established a massive line of credit. "Oh, yes," I assured a nervous banker, "I certainly am employed." In my hand I held the stub of my last paycheck.

"It's a trade-off," we told each other as we gave up our nine-room Park Avenue apartment for four rooms on the West Side. Did we really need a guest room, a dining room, and a den? A 30-foot front hall, four baths, and an army of doormen?

Suddenly we were living in an apartment no larger than the one we had 11 years ago, before Rebecca was born. And to our amazement, less was more. Well, almost. It's dangerous to have two people in the galley kitchen and a challenge to have more than four for dinner. I still haven't learned to read with the Flintstones babbling in my ear. And my daughter does remind me that her new room is about the size of her closet in the old apartment.

But the excitement was there from the beginning. An adventure had begun. It was as though we were 25 years old again and everything was possible. Anything could happen. We shared a wonderful blind optimism. I was going to have time for the things that mattered. Time to read, write, and think. And Peggy was putting three years of evening classes to work—at a real job, in a real office, with a real paycheck.

While I put away my suits, Peggy resurrected hers. I learned to cook. My wife discovered the business lunch. We began turning down invitations from people we knew we wouldn't be able to, or didn't want to, pay back. We went to bed earlier and rose earlier. We tried to divide the domestic labors and sometimes the labors divided us.

At first Peggy insisted she prepare the children's dinner. But at 7:30, when she often arrived home? That became my joy, and I've never stopped complaining. By default Peggy inherited the chore of getting them dressed for school at an hour when I find it physically impossible to smile. I happily accepted the job of seeing after the kids' doctors and dentists in return for a promise that I would never have to serve on any committee at any school, no matter how worthy.

I began buying the groceries, a duty I relished . . . for three weeks. During week one I was told I didn't know how to shop. By week two I was being accused of ignoring basic dietary principles. False charges, but I backed off, suddenly aware that there was some-

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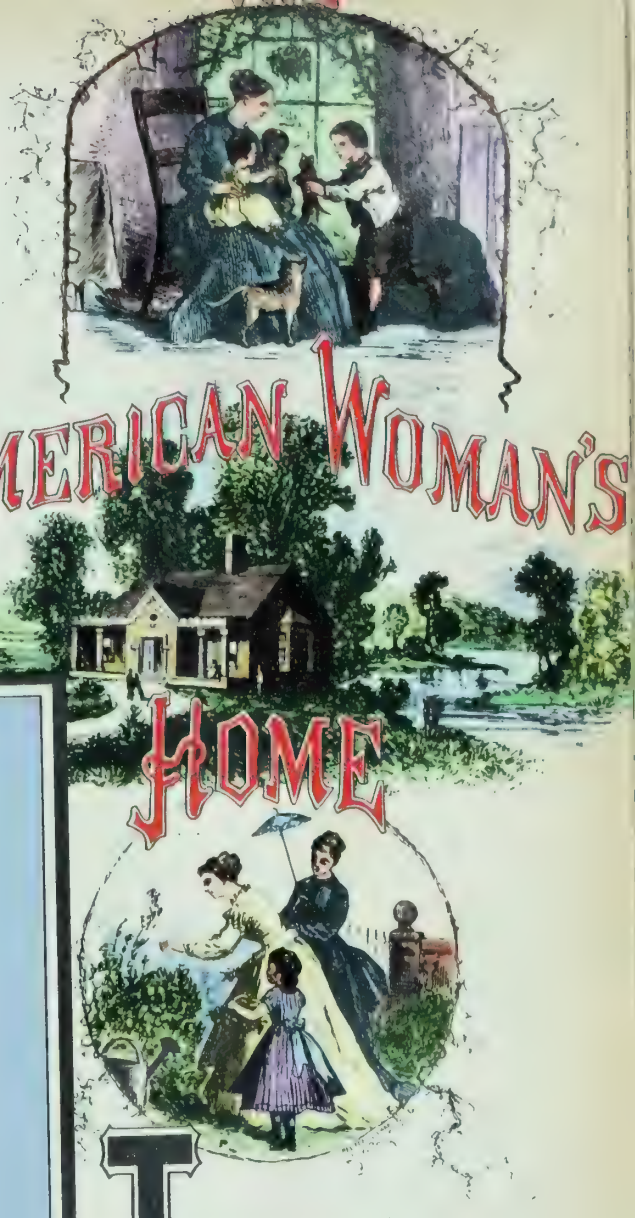
Theodore Pettus is a free-lance writer who lives in New York.

How two remarkable sisters transformed the role of women in the home

AMERICAN WOMAN'S HOME



> "The wise woman seeks a home…so planned that it will provide in the best manner for health, industry, and economy, those cardinal requisites of domestic enjoyment and success."
>
> *--Catharine Beecher and Harriet Beecher Stowe, 1869*

Catharine Beecher, above right, and her sister Harriet Beecher Stowe, above left, coauthors of The American Woman's Home, *the influential home-management guide published in 1869. Their book's principles were basis for design of the Stowe house in Hartford, Conn. Parlor of the house, left, is filled with light, air, and greenery.*

By MARTIN FILLER

They were the most famous literary sister act of their time, with the possible exception of the Brontës. But in terms of their impact on the world they lived in, Catharine Beecher and Harriet Beecher Stowe were without equal among women in the 19th century. As with all siblings, they shared both strong similarities and striking differences. Catharine was the oldest child, a natural leader with a strong and secure sense of social mission. Harriet was the middle child of nine, less driven, though scarcely less productive. They were both authors, but Harriet for the most part wrote sentimental novels, while Catharine wrote learned texts on religion, philosophy, and home economics. Harriet married and had six children; Catharine remained unwed and childless her whole life. They both wrote inspiringly of the importance of woman's role in the home, but neither had much liking for housework. Harriet had a large house that was built on Catharine's domestic theories, but Catharine died without a home of her own.

In their lifetimes, Harriet Beecher Stowe was

Beadle, The Bettmann Archive. Courtesy Schlesinger Library, Radcliffe College

THE AMERICAN WOMAN'S HOME

> "If parents wish their daughters to grow up with good domestic habits, they should have... a neat and cheerful kitchen....The walls should often be cleaned and white-washed, to promote a neat look and pure air."
>
> —*Catharine Beecher and Harriet Beecher Stowe, 1869*

the more famous of the two. Her greatest success was *Uncle Tom's Cabin*, the best-selling novel (and later hit play) that captured antislavery sentiment in the North in the years just before the Civil War. It gave her a reputation so formidable that when she later visited Abraham Lincoln in the White House, he greeted her, only half-jokingly, "So, you're the little lady who started the war."

But Catharine Beecher started something, too. In fact, she had an even more profound, more pervasive, and more permanent effect on life in the United States than her youngest sister. Catharine Beecher's book, *Treatise on Domestic Economy for the Use of Young Ladies at Home and at School*, published in 1841, and her later, more comprehensive versions—especially the hugely popular *The American Woman's Home* of 1869—became the indispensable guides to home living for several generations of American women. Those books had the kind of deep and widespread influence on people's daily lives later paralleled by the long-lived works of Fanny Farmer and Dr. Spock. Catharine Beecher was a germinal figure whose contribution was insufficiently recognized during her own lifetime, and whose importance is put into proper perspective only now by the corrective lens of history.

Catharine Beecher was born in 1800, and her sister Harriet in 1811, at a time when an important change in the role of women was beginning to be felt. In the 18th century, the economy both in Europe and the United States was based

Kitchen of Stowe house, left, *is a model of efficient organization, and reflects sisters' belief that "A kitchen should always, if possible, be entirely above-ground, and well lighted," in contrast to earlier basement kitchens. Kitchen garden was another recommendation: "If flowers and shrubs be cultivated around the doors and windows . . . it will add very much to their agreeable appearance," they wrote.* Inset: *Morning-glory vines trained up "maypole."*

Dining room, right, *displays Beecher family heirlooms: American Empire wall clock, Victorian what-not console, set of chairs in transitional Gothic Revival/Rococo Revival style, circa 1850.*

THE AMERICAN WOMAN'S HOME

"One subject is of marked importance... that is, the *making of beds*.... Every young woman who expects to have a household of her own to manage should be able to do it well herself."

—*Catharine Beecher and Harriet Beecher Stowe, 1869*

mainly on agriculture. In that economic system, women had a coequal place with men. They worked closely with their husbands, and enjoyed property rights that derived from their role as helpmates. But the Industrial Revolution caused a significant displacement. As the economic base shifted from the farm to the factory, more and more women were excluded from the new economic order. The home often became their only sphere of experience and influence.

To address the women who were dispossessed of their traditional role of helpmate, Catharine Beecher set out to claim the home as woman's unchallenged domain, as much as the greater outside world had become increasingly the exclusive domain of man. She tried to make a virtue of a vice, and sought to put a positive face on a development that many now see as singularly negative. Reflecting current feminist opinion on Catharine Beecher, the historian Dolores Hayden recently wrote, "One must admire her guts and resourcefulness, as well as detest the ends for which they were employed: the idealization of female domesticity and the sex-stereotyping of household work."

To be sure, Catharine Beecher's books tended to do both. Women were not only put on a pedestal; they were also expected to keep it highly polished. The introduction to *The American Woman's Home* declares, "It is the earnest desire of the authors . . . to show how much happier

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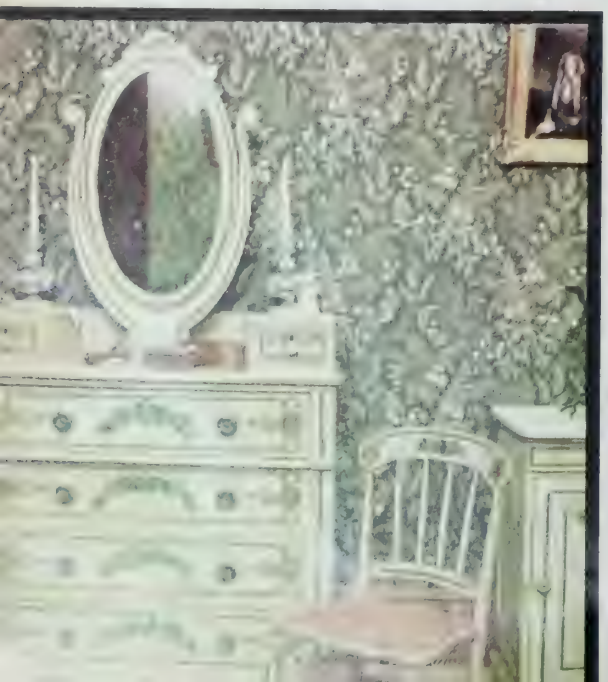


Bedroom, right, is dominated by pair of massive Victorian Renaissance Revival beds, flanking older, more delicately proportioned pieces: gilded American Empire mirror, Salem-style Sheraton table, circa 1810. Floor is covered with straw matting topped with small Oriental rugs.

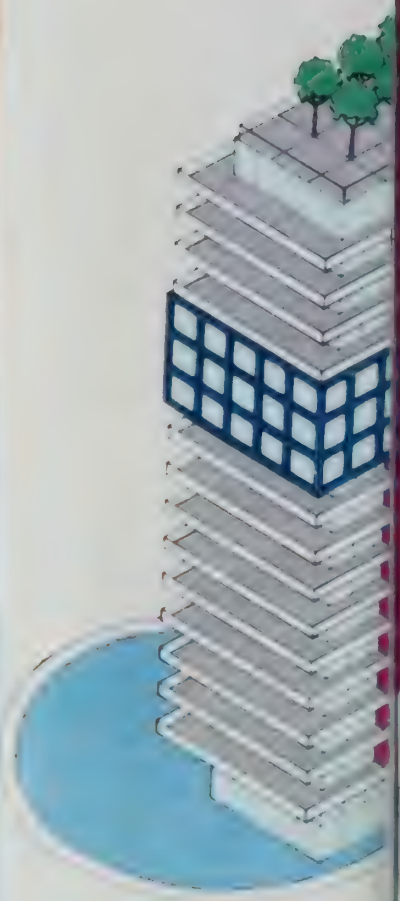
Pretty painted dressing table, left, set against backdrop of fern-and-flower wallpaper typifies the Beecher style: simple, unpretentious, economical, with an emphasis on colors and patterns taken from nature. Inset: Exterior of the Beecher Stowe house.

WOMEN *in* ARCHITECTURE

BREAKING NEW GROUND

BY SUZANNE STEPHENS

LELLA VIGNELLI of Vignelli Associates designed a soundproof bedroom for her and her husband's New York City duplex next to a firehouse. Walls, windows, and ceiling are all covered with padded, channel-quilted Belgian linen. Dominating room is a black lacquer bed.



Although it is no longer rare for women to pursue a career, it still is relatively rare for women to become scientists, lawyers, or doctors. And it is even rarer for women to become architects. Ten years ago, only 7 percent of the student population in the architecture schools in the United States were women. Now the percentage has risen to a national average of about 10 percent, with some schools claiming 25 percent and more. Yet few female architecture students have actually made traditional careers out of architecture. Less than 5 percent of the registered architects in America today are women. As paltry as this statistic seems, it represents a signif-

icant gain over the 1.2 percent the American Institute

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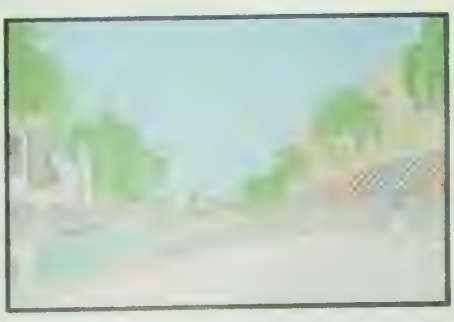
Author: **Suzanne Stephens** *is a senior editor of* Progressive Architecture *magazine, and author of "Voices of Consequence: Four Architectural Critics" in the book* Women in American Architecture: A Historic and Contemporary Perspective *(Whitney, 1977).*

LAURINDA SPEAR of Miami firm Arquitectonica uses stripped-down modern forms in new combinations. The "Imperial," *above,* is one of several large apartment houses the firm has designed.



DENISE SCOTT BROWN of Venturi, Rauch & Scott Brown, principal in charge of revitalization project, *left,* for Art Deco section of Washington Ave. in Miami Beach.

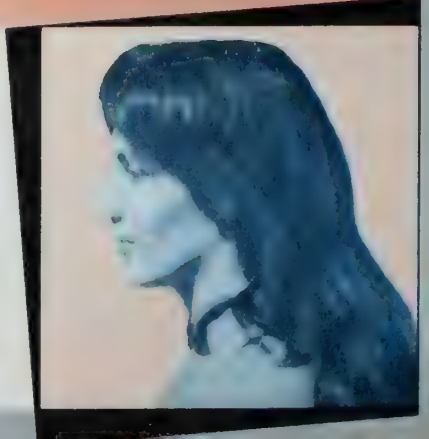
Sant Visalli

CREATING A NEW INTERIOR LANDSCAPE

SUSANA TORRE designed the New York City law offices of Torcyzner & Wiseman, *below,* to dramatize and complement the firm's unusual art collection. To set off George Segal's sculpture "Sleeping Figure" and a painting by Domenico Gnoli to good effect, and to separate the gallery and library (right) from the offices, Torre created a portal of the same white bricks that also sheath the outside of the building.

Norman McGrath

LAURETTA VINCIARELLI has been studying the indigenous architecture of Texas, such as houses built around open courtyards. Her house project, *left,* uses basic components of Texas domestic vernacular—courts, simple wall construction, and rectilinear forms—to create new architecture that extracts and learns from the past without being nostalgic.



Architects found registered in 1975.

Part of the reason for the scarcity of men architects can be attributed to the basic split between the architectural and interior design professions in this country. As architecture and interior design evolved into separate disciplines, the training and requirements for one did not necessarily apply to the other. This differentiation developed into a strange polarization: Architects came to be viewed as technicians (usually men) who built glass-and-steel skyscrapers, while interior designers were thought of as decorators (usually women) who coated interior surfaces with chintz. Even female architects found themselves more often than not relegated to the interior design departments of architectural firms.

Significantly, this pattern does not hold true in other countries. In Italy, for example, all students interested in design go to architecture school, where about 50 percent of the student population is female. Graduates of these schools, like the New York-based architect and designer Lella Vignelli, can then move freely through all phases of architectural and design work. However, when Lella Vignelli arrived in Chicago from Italy in the late 1950s with her architect husband Massimo Vignelli, she was hired for the interior design department of a large architectural firm.

It is not surprising, then, that women such as Lella Vignelli and the other architects whose work is illustrated on these pages are offering new role models for up-and-coming female architects. These women architects are significant not just because they are women. They are important because they belong to the vanguard of the architectural design profession today. Through their design work, and through their lectures, writings, and exhibitions, they are making a contribution to architecture innovative enough to be measured on its own terms—not because it is executed by women. Given the greater access women in other countries have to architectural education, it is not surprising that five out of these seven architects were raised and educated outside of the United States. All seven come from professional, managerial, or academic families that valued independence and achievement. All have chosen to work on their own or with small-sized firms rather than join the corporate ranks. Five of them live in New York City. While five are married to their partners, all of them have established their own independent design identities through their own work. In doing so, all of these seven women have gained attention because of their commitment to the intrinsic characteristics that make architecture what it is: form and space—*not* merely structure, *not* merely decoration.

While each of these architects holds very different attitudes about the sorts

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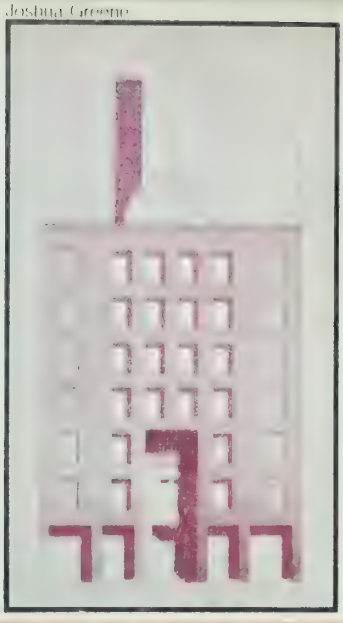
WOMEN IN ARCHITECTURE

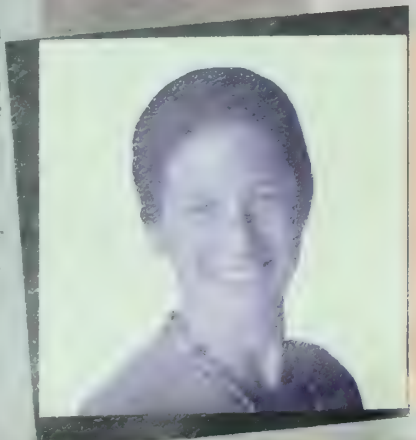
Joshua Greene



DIANA AGREST and Mario Gandelsonas codesigned this 10-story brick-and-granite apartment building in Buenos Aires, now near completion, with Jorge Feferbaum and Marcelo Naseuski.

Norman McGrath

FRANCES HALSBAND and Robert Kliment carved this octagonal foyer out of a rectangular space in an old New York City apartment, *above*. Glass doors allow natural light to penetrate into this previously dark space. Lavender-tinted glass alternates with clear panes. Molding added around doors gives foyer extra architectural definition. Lighting fixture was designed with Howard Brandston.

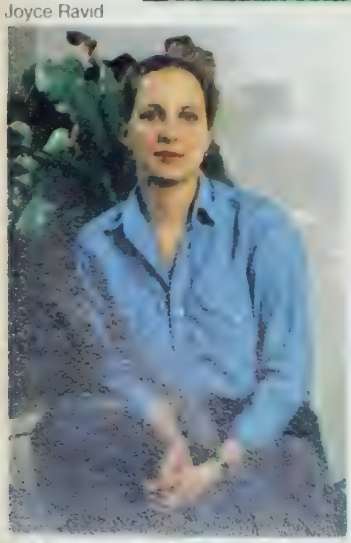


Romance in the Garden

In a setting that might have daunted others—a small backyard partially black-topped for parking cars, crowded by two buildings and an ugly concrete-rimmed swimming pool—Leslie Rose Close designed a very personal summer garden. It is filled with glorious old-fashioned flowers. Her inspiration: 100 years of notable women's flower gardens in England and America. Her choices: dependable vines, perennials, and silver-leaved herbs.

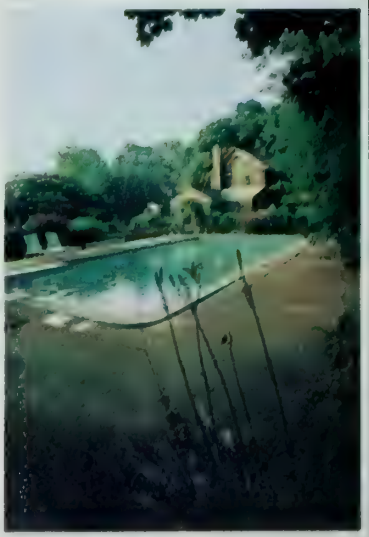
Emerick Bronson

Joyce Ravid



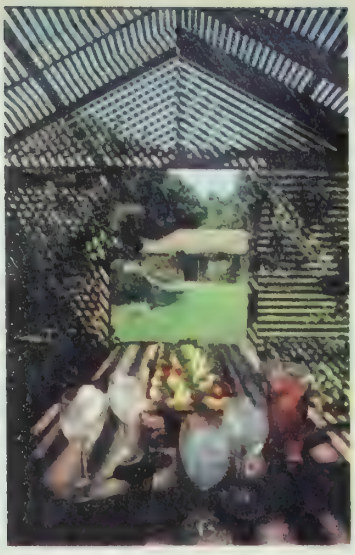
Above: *Leslie Close, a city gardener in winter, takes begonias to the slat house,* opposite, *the Closes added to a Long Island summer home.*

If you're starting a garden, read a lot first, advises Leslie Rose Close. Her passion for old garden books has helped her solve some contemporary problems, such as how to fence in a swimming pool attractively as well as safely. "Gertrude Jekyll and Vita Sackville-West have been my greatest teachers and influences," she says. Garden designer Leslie Close is now completing a master's degree at N.Y.U. in the history of women in landscape architecture. Her husband is photorealist painter Chuck Close.



Right: *Flowering herbs shimmer near the picket fence and vine-covered gateway concealing the Closes' pool,* left. *"Chuck cut the gate's arch out of weatherproof plywood. He thinks it's jerry-built, but I think it's great." Silver-lace vine covers it now but soon will be replaced by slower-growing clematis, already greening the slat house.*
Above: *Spectacular carillons of white lilies (Lilium 'Black Dragon') and fragrant yellow daylilies (Hemerocallis 'Hyperion') tower over ground-hugging lamb's-ears (Stachys lanata) and blue-flowered Nepeta Mussinii.*

Romance in the Garden



Left: *The added-on slat house, designed by architect Peter Hoppner, provides shade for both plants and dining. Topped with plexiglass, it is useful even on rainy days. Workmen put in the foundation and roof; the Closes did the brick floor and framing. Facing it is Chuck Close's studio, with a roofline trellis for wisteria.*

When the Closes arrived 3 years ago, the backyard was "a mess." They spent the first year having the tar and gravel of the drive and parking area removed by back-hoe, and double-digging before planting a lawn and flowers. Then wood from the pool's original fence was recycled into a weathered new one. The Closes simply cut the stockade down by half, removed every other picket, reset it. Because Leslie Close could not find all of the flowers she wanted locally—foxgloves, hollyhocks, campanulas, platycodon, gray plants of all sorts—she studied catalogues and ordered seedlings by mail. She's always experimenting, and gradually, reluctantly, she has given up lupines, asters, and a few other favorites that did not do well, even roses. "I've tried to eliminate everything in this garden that takes a great deal of care or spraying." To fill in any gaps in the border, she finds snapdragons helpful—"they look more like perennials than other annuals do." In midwinter she mulches the plants ("but not the crowns!") with well-rotted manure and 2 inches of salt hay, removing hay in May, or when the last heaving frost is past. ■ *By Marybeth Weston. Editor: Babs Simpson.*

Emerick Bronson

Far left: *The crowning glory of the garden in mid-July is loosestrife (Lythrum 'Morden Pink'), topping baby's breath (Gypsophila 'Bristol Fairy'), yarrow (Achillea 'Coronation Gold'), pink Sidalcea malviflora, and Artemisia 'Silver King.'* Left: *Inside the pool's fence (required by law in this area) is a narrow border for cut flowers and vegetable growing. Here a tendril of 'Sugar Snap' pea ("so good raw that not one made it into the house") stretches toward a curly-mopped clematis. This part of the garden belongs to 7-year-old Georgia Close who, like most children, likes plants with tiny flowers or ones that are good to eat: peas, scarlet runner beans, basil, chives, parsley. More on this garden in Gardener's Notes.*

DECORATING FOR PEOPLE WHO DON'T HAVE TIME TO DECORATE

USE A FOOLPROOF SCHEME

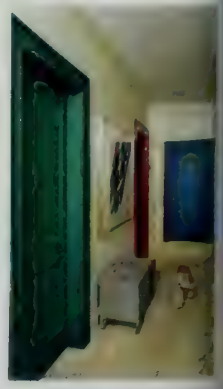
Strategy: Make a plan and stick to it – just a few good things and ideas go a long way if you know how to use them well

We're all busier than ever these days, which means the time we *do* have should be spent wisely. Even decorating, which to many sounds like a big project, can be streamlined and quick by following a plan founded on simplicity and easy choices. Bill Merrill took his North Carolina house from empty to complete in a matter of months. His winning ideas can be applied anywhere, and may be just the way to your own decorating success.

Group your favorite pieces—they bring out the best in each other. This Tibetan wedding chest and African mud cloth become even stronger focal points when paired. Notice how their patterns seem to echo each other—another reason why they're such a happy match. And since light is one of the best ways to accent texture and increase graphic impact, the cloth is lit by a tiny tabletop spot. The chest's lid is a perfect stage for handmade pottery. And a tall amaryllis adds the touch of living color that vitalizes this "still life" arrangement.

William P. Steele

Keep the background simple. It will let thi in the forefront speak up. In the living roo sandy walls are neutr yet warmer than whi Another un-color plu change in accessories can change the whole look—the possibilities are easy, and endless. Limit yourself to just few colors, and choic are automatically eas to make. In the livin room, *right above*, bl and white are the foundation of the stylishly simple schem In the bedroom, *righ below*, blue and white are the basics. Bare t floors. They're easier maintain, and emphas a clean sweep of spac from room to room. Raise the eye with verticals, to give any room a lift. Example here: the pencil post and highboy, ficus tr at all the living-room windows, the decoy o pedestal, a pair of Ashanti sculptures, t dining-room mirrors. Know when to stop. Introduce accessories one day at a time, an your eye will tell you when you're done. Yo spare effect will look intentional, rather tha unfinished. For impac make a few big statements: like the o bold living-room rug, the huge paper lanter over the dining table. And fewer things mea



more emphasis on eac piece. Use color to organize your scheme Painting hallway door *above*, the same color interiors of each room is a systems approach that's graphic too.

William P. Steele

A FOOLPROOF SCHEME

A wash of color creates instant mood. The warmth of the coral dining room, *left top*, draws you in; inky indigo walls in the bedroom set a tranquil tone. Keep windows simple to let in natural light by using just sunloving ficus trees, simple bamboo blinds, shutters. Rely on in-stock items and available sources; then add your own special touches. In this house, almost everything is widely available, including the furniture, here, mostly from Hickory Chair. How you put ordinary things like these to work is what makes a decorating scheme

your own. A few personal things warm up a room—like this ancestor portrait over the living-room mantel. If you like something, use it again. In the breakfast room, *left center*, and in the bedroom, the same Schumacher plaid is used in different shades of blue, unifying the house's look. Use fabric to soften unadorned surfaces. A skirted table saves the dining room from starkness. Chintz curtains warm the library, *left bottom*. Do the unexpected: In the library, to offset the conventional knotty-pine look, some light touches: English pottery, a straw rug, a wicker chair. For details, see Shopping Information. *By Mary Seehafer. Editor: Margaret Kennedy.*

James Levin

DECORATING FOR PEOPLE WHO DON'T HAVE TIME TO DECORATE

HIRE • PROFESSIONAL • HELP

• Strategy: Use an expert to save you time, money, and mistakes, a major consideration for anyone with a busy life who wants to make a statement

Even with a basic decorating plan in mind, some of us still can't find the time to execute it. Which is where professional help can really pay off. Howard and Iris Burkat's active careers left them no extra hours to keep the look of their New York apartment in pace with their business successes. For help, they turned to Lang/Robertson Ltd. Designers Donna Lang and Lucretia Robertson, busy professionals themselves, understand today's time-squeeze, so they devised a practical solution for the Burkats—a two-stage decorating plan which gave their clients the look they wanted gradually, and spread the costs over a longer time.

AFTER ▲

Finished living room reflects just the right measure of sophistication and polish for professionals who love to entertain.

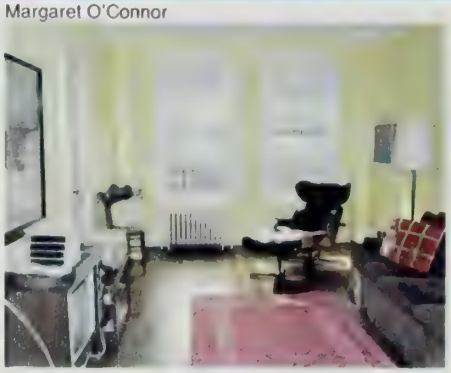
BEFORE ▲
The old living room—hard-edged, lifeless. Needs a practiced eye to update its look. The Burkats' decision-making abilities, honed in business, helped them work quickly with their decorators.

IN PROGRESS ▶
To improve the shell of the room, coral wallpaper that looks hand-combed; gold-papered ceiling. Lightening the herringbone floor taps its potential. Big-scale seating and cocktail table can accommodate lots of guests. In lieu of curtains, kentia palms frame the windows.

AFTER
The completed living room (see previous page) has all the finishing touches that give a room nonstop sparkle and personality: handpainted pillows, one-of-a-kind accessories, a shimmering screen, good lighting. Area rug softens bare floor and sets off its new good looks.

Margaret O'Connor

BEFORE ▶
Wall-hugging furniture, bare windows, dull walls do nothing to foil the alley-like look of the library. What's needed: storage, coziness, a feeling of height, and a way to flatter large windows.



IN PROGRESS ▶
For unity, warm underpinnings: a toasty wallcovering with ceiling painted to match, and wool carpeting wall to wall. Vertical blinds and ribbed carpet repeat the lines of the radiator, absorbing it into the overall scheme. Stainless steel wall unit organizes instantly.

AFTER
Library takes on its proper proportions: a larger scale, a lighter look. Travertine table replaces small glass-and-steel rounds. Wicker chairs are light enough to move easily when sofa bed opens up for guests. ▶

James Levin

were lightened, the scale enlarged, the storage totally organized

BEFORE ▲

Help! This bedroom needs some plush, inviting comfort to warm its chilly, transient look. A boring bed, bare windows and floor, and an unattractive air conditioner all present problems to be solved.

IN PROGRESS ▶

No hard edges—just soft rounded shapes, face-powder colors, warm carpeting. Vertical blinds and a tree add height. Wicker chairs are temporary here, destined for the library. Air conditioner is now built-in at floor level.

AFTER

The room isn't complete yet—future plans call for paintings, sparkling tables from the library, a wicker chaise.

Margaret O'Connor

BEFORE ▲

Kitchen/dining area has a sterile deserted air, with breakfront, appliances, and cupboards railroaded along the walls.

AFTER ▶

A finished look fast. Wallpaper unifies. Open shelves break into the space, give it dimension. They divide without blocking window light, define the dining area. Wall-hung storage grid cuts the wall pattern, makes kitchenware part of the decoration. Cabinets were painted, chrome hardware added, and a new countertop installed. Matchstick blind is an easy immediate window improvement. For details, see Shopping Information.■ By Mary Seehafer. Editor: Carolyn Sollis.

James Levin

Greece

ANCIENT AND UP-TO-DATE LESSONS IN LIVING WITH THE SUN

By BETTINA McNULTY

David Massey

Left: *Beds on platforms in Oriental fashion, for hot summers, harsh winters.* Right: *A soaring arch, wooden steps, and decorative railing separate the raised platform from the other half of the spectacular sala.*

Mediterranean living has an affinity with the landscape. Life, most of the year, is spent on terraces, loggias, patios, verandas, and rooftops. From them the sea, rocks, courtyards, gardens, and vistas are magical, almost tangible furnishings that enhance life.

On the island of Rhodes, a tenderly restored romantic 16th-century house incorporates outdoor spaces like the terrace, *left,* whose virgin

view of the sea is limited only by the horizon. Unused until the sun sinks down behind the high wall, it is a place to see daylight melt away, and much later on to study stars. Lengths of patterned fabric dress its quartet of couches. Like many of the houses built by wealthy shipowners, it imitates the grand dwellings of European knights en route to the Holy Land.

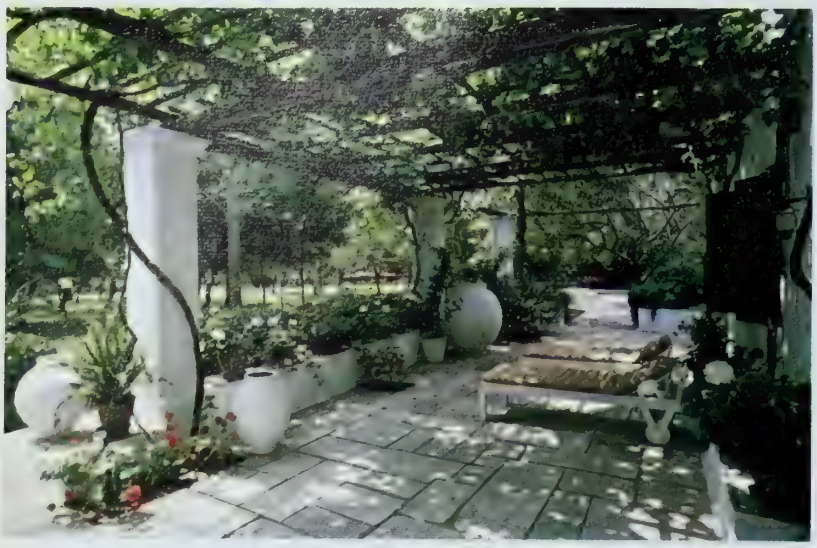
Inset above: *A doorless alcove.* Right: *Every fine house in Lindos had its captain's room—isolated from the house for the best view of sea and ship. A wrought-iron-and-gilt bed sits on a traditional floor of river pebbles.*

ROOMS THAT ADAPT
TO CHANGES OF LIGHT,
WEATHER, AND SEASON

Greece

Here, three views of a multi-tiered, multi-terraced house on Hydra. It belongs to designer Alan Jones. Inset right: *A table set casually under trees with a gamut of blues.* Far right: *A slant-roofed veranda, secluded behind white canvas and Virginia creeper, is open on two sides. The grilled window at the far end ensures cool breezes, and simple furnishings keep the look refreshing.* Below right: *A perfect sunning terrace borders a broad-stepped dip pool.* From top left, clockwise: *A small room in a typical house, with a muslin-swagged bed, antique embroidery panels to curtain the door. The warm glow of sunset emphasizes the almost monastic use of space in this secluded house on Patmos—two cotton-upholstered sofas and the immaculate bare floor are cool, practical elements. Fuchsia and geraniums in white-painted tins march up whitewashed steps in Philipi's restaurant on Mykonos. Nassos Madoupas, former mayor of Mykonos, patterns a wall of his harborside house with a collection of antique blue and white plates. A typical double-storied sala in Lindos is embellished by a collection of delightfully embroidered dowry pillows. Platform, cupboard, and shelf are pine, the floor a marvel of Lindian river pebble design.*

Greece



Above: *The terrace of a seaside retreat on Skyros. The house itself is a collection of a few small rooms, but the pillared grape arbor created by the genius of the late Robsjohn Gibbings extends the living area outdoors. Fast-growing grapevines trained over a checkerboard of timber offer shade, but let dancing dappled light through. Intermittent white-faced pillars give a sense of architecture and substance. Designed for moments of rest and thought-gathering, one end of the arbored terrace looks out on an expanse of garden.*

OUTDOOR ROOMS COOLED BY CANOPIES OF GRAPEVINES, OLIVE AND FRUIT TREES

Above: Whitewashed bricks collar lush beds of geraniums [illegible] fig trees. The garden is brimming with ideas [illegible] setting, combining architectural elements with [illegible]. One tip: Massing flowering plants—bushes [illegible] color—strengthens a garden design.

Above: *Under grape arbor, the table is set with a Skirian embroidered cloth, a collection of a local artist's heart-quickening pottery.* Below: *In main living room, Skirian embroidery sings from everywhere—even shelf borders. The ceiling is typically varnished, with cane between the beams.*

Above: *On the outdoor terrace sitting room—a corner banquette of stucco covered with pastel-hued flokati rugs over comfortable padding, tiny locally-made chairs and bread-dough tables. A frieze of flowering plants and greens gives definition to this space—as inviting for ten as it is for two. Oversized slabs of gray stone complete the cool, quiet setting.* Below: *The entrance to the house and arbor terrace, with great white-painted terra-cotta jars, orange day lilies, pillars, and depth of greenery, has all the mystery of a well-kept secret.*

Greece

A PLAY OF GEOMETRY CAN CREATE AN ORDERED OASIS IN A RUGGED LANDSCAPE

In Greece, the landscaping of spaces often rejects ordinary solutions and offers ideas to adapt and adopt. Here are ways to extend the horizon, to pinpoint a selected subject, and to encourage a garden from an arid terrain.

Right: *Three views of the extraordinary gardens of Lambros Eutaxias, where a barren hillside has been coaxed to bloom. On a terrace, inspiration for this chessboard came from an Italian pageant where locals become kings and queens for a day. White bricks were set flush with grassy squares.*

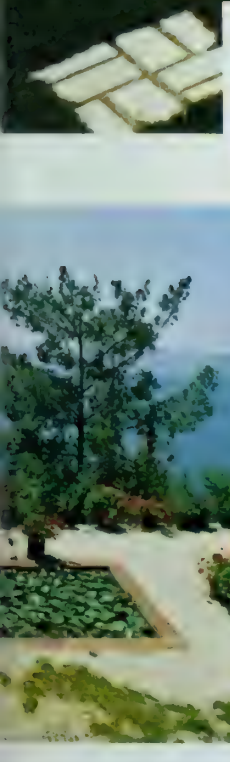
Inset far right: *Not enclosing anything, a Chinese-style wall, like a screen, stands free—a piece of monumental garden furniture. The moon door is placed so that, like a camera's lens, it focuses attention on the distant seascape.*

Inset right: *A lily pond surrounded by graveled, formal space sets the center stage for a natural backdrop of evergreens and blue water.*

Left: *An escape from the afternoon sun on a long sweep of terrace. At the back of Mr. and Mrs. Dale Keller's house on Hydra, it makes a shady retreat. Contrasting marble and slate squares lead the eye to rugged vistas beyond.*

Inset left: *At one end of this sheltered patio, an 8-foot marble table, good country chairs, and the protective presence of a Chinese dragon celebrate the joys of outdoor eating.*

David Mass



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MEAL IN MINUTES

MENU FOR TWO

Chocolaty chili
Tossed green salad
Brandied orange sherbet
Zinfandel wine or Mexican beer
Mexican coffee

When Frank Tolbert organized the first chili cookoff in 1966, he sparked nationwide excitement over the so-called "soup of the devil." Fifteen years later, Jane Butel, president of Pecos River Spice Company, reveals over 40 recipes from chefs and chiliheads across the country in her book, *Chili Madness* (Workman, $3.95). Tame or torrid, simple or exotic, there is a chili for everyone—even a salt-free chili, a vegetarian chili, and a "First Love Chili" for first-timers. Along with taste-tempting recipes, Mrs. Butel includes the legends surrounding the spiritual origins and the medicinal properties of chili, as well as cooking tips and descriptions of the ingredients that go into making the stuff Will Rogers once called a "bowl of blessedness."

Chili is a stick-to-the-ribs dish that cooks quickly when ground beef is used instead of chunks or cubes. A traditional way to begin a chili dinner is with guacamole and tostados. If time permits, make Mrs. Butel's avocado dip: mash the flesh of 2 ripe avocados in a nonaluminum bowl. Add 2 teaspoons fresh lime juice, 1½ teaspoons salt, ½ fresh peeled tomato, 2 chopped scallions, 1 crushed garlic clove, 2 tablespoons chopped green chili or 1 small chopped pickled Jalapeño. Add ½ teaspoon minced fresh cilantro if desired. Blend until thoroughly mixed. Taste, and adjust seasonings. Spoon into a pottery bowl, and serve with a basket full of crisp tostados.

Chocolaty chili (a variation on a Mexican mole) uses 1 ounce of unsweetened chocolate, not for the taste (although it does add a very subtle undertone) so much as for the rich texture and deep color that it gives. Serve the chili with special toppings that enhance the chili's exotic flavor—sour cream laced with fresh lime juice; a half-and half-mixture of grated Monte rey Jack and Chedda cheeses; chopped onion; and chopped, pickled Jalapeño peppers. Add a crisp green salad, hot buttered flour tortillas, and lots of beer or wine. For a refreshing dessert, blend a shot of brandy into a pint of orange sherbet. Finish with Mexican-style coffee: Add a cinnamon stick and a generous shake of ground cinnamon to a potful of dark roast brew, and serve piping hot.

Chocolaty chili

INGREDIENTS

2 tablespoons vegetable oil
1 medium onion, finely chopped
2 cloves garlic, finely chopped
1 pound lean beef, coarsely ground
1 16-ounce can kidney beans, drained
1 16-ounce can tomato purée
1 6-ounce can tomato paste
½ cup canned domestic green chilis, diced
1 ounce bittersweet chocolate
2 tablespoons ground red chili (hot, mild, or a combination of both)
1 teaspoon cumin
1 beef bouillon cube

METHOD

☐ Heat oil in a large skillet over medium heat. Add onion and garlic and cook until onion is translucent. Add meat and cook, stirring occasionally, until the meat is evenly browned.

☐ Stir in kidney beans, tomato purée, tomato paste, green chili, ½ cup water, the chocolate, red chili, cumin, and the bouillon cube. Mix well. Bring to a boil, then lower heat and simmer uncovered ½ hour. Stir occasionally.

☐ Taste, and adjust seasonings. Serves 2.

From Chili Madness, *copyright © 1980 by Jane Butel. Workman Publishing, New York. Reprinted by arrangement with the publisher.*

Opposite page: *Hearts of delicate butter lettuce, pomegranate seeds, and orange slices lightly dressed with oil and orange juice make an easy and colorful salad—recipes for this and other quick dishes (each completed in 15 minutes!)* *begin on page 182.*

WINE & FOOD

This Month:

Four personal approaches to successful party and menu planning: From Emalee Chapman in San Francisco, three-course menus in which no recipe takes longer than 15 minutes! From Ann Clark in Austin, Texas, a celebration of changing seasons in four menus, including a romantic spring lunch for two, an outdoor picnic for 25. An innovative solution from writer Linda Bird Francke, who claims she's not a cook, yet manages to eat and entertain well. (Hint: She does not order out!) From Jenifer Harvey, the well-stocked pantry solution to emergency entertaining. And from Peter Morrell, a whirlwind tour of America's regional wineries.

Orange and pomegranate salad

Russell MacMasters

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For variation: Substitute milk for half the water and add ¼ teaspoon of prepared mustard per serving; or double the cheese and add ¼ teaspoon of prepared mustard per serving.

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Confessions of a Gourmet Groupie

"Somewhere along the take-out counters of life I discovered I was far better suited to eating someone else's cooking rather than my own—leading me on a merry chase to make and cement friendships with people who can cook."

BY LINDA BIRD FRANCKE

It is a fallacy to confuse a great eater with a great cook. Somebody who *ooohs* and *ahhhs* knowledgeably about the unexpected zing of ginger hidden in the pockets of broiled oysters, or who pinpoints the touch of cumin in zucchini-yogurt soup, is not necessarily going to rush home to attempt the same concoction. Quite the opposite, in fact. For the plain kitchen truth is that some people cook—and other people eat.

I am an eater. Rarely does a chef find a more appreciative palate than mine, and expressions of gratitude and taste pour out of my lips. But cook? Not me. Somewhere along the take-out counters of life I discovered I was far better suited to eat someone else's cooking. This has caused me no end of humiliation, of course. In this day and age of bread bakers and veal stuffers, I have felt very much the incompleat woman. While I can keep up my end of cooking jargon for the polite length of time, and comment on the delicacy of this and the subtlety of that, I always fall into a silence of total embarrassment when someone asks me how I do *my* beef Wellington or *my* poached trout. For I don't have *my* anything. I merely have a most willing mouth.

This fear of cooking has led me on a merry chase to cement the friendships of people who do cook. And my search for the edible Grail consumes about the same amount of time that other people spend making their own court bouillon. It requires money (flowers sent after a particularly good feast ensure a return invitation), energy (tracking down the out-of-season arugula or fresh dill for a dinner present), and boundless charm. (Who knows? Your dinner partner might turn out to be Craig Claiborne.) And to date, it has all been worthwhile. For while I may not be a gourmet, I have become a dedicated gourmet groupie.

After years of research and hundreds of dollars worth of morning-after flowers, I have managed to surround myself with cooks for all seasons. To be sure, someone in my position cannot afford to be too picky. It would be wonderful to blushingly admit to five dinner invitations a night, but the truth is closer to one every two weeks. So rather than sit famished by the phone waiting for Mr. Mouthwatering Menu to call, I have collected a group of gourmets who come to cook at my house.

Consider my friend Pam—and my gravy anxiety. One of the unsolved mysteries of the world to me is how to take the liquid and globs of drippings at the bottom of my roasting pan and turn it into gravy; my few attempts have resulted in something more appropriate for fixing photographs onto album pages. So when I feel a gravy fit coming on, I invite my friend Pam to dinner. "What are we having?" she always asks cheerfully. I reply mournfully, "Oh, chicken or pot roast or something," whereupon heavenly Pam always replies: "I know a wonderful sauce for chicken (or pot roast). I'll just bring along what I need." While most people arriving at a house for a dinner party bring along a bottle of wine, my guests inevitably bring their own cooking supplies. And with Pam, her wicker basket bears flour, heavy cream, butter, and a potpourri of herbs I dare not even pronounce, let alone use. The result always brings a smile of pleasure from the assembled guests and of gratitude from me.

Being a master gourmet groupie can reach dizzying heights of sophistication and mathematical formulas worthy of a computer. Take the simple pheasant, for example. Now there is nothing particularly simple about a pheasant, to be sure, but where I live these birds—and hunters—are abundant, and one of the latter inevitably brings me several birds a season. When such a treasure comes to roost in my kitchen, I immediately invite Joe to dinner. I invite Joe not to cook the pheasant (this is one meal I have conquered, merely stuffing the bird with cream cheese and orange juice) nor even to eat the pheasant (he is not particularly fond of such fowl), but because he is incapable of throwing out a carcass. Instead, keening with delight, he lovingly drops the meaty skeletons into a stock pot and adds all the things people make stock with, and lo and behold, I have vats of pheasant stock. Now comes the mathematical part. As I have no use for stock, not knowing what on earth to do with it I freeze it, and then bear it, container by container, to my super-chef friend Jason, who would kill for pheasant stock. Overwhelmed by such a perfect present, Jason then responds by inviting me to one exquisite repast after another—made with my gift. And so I happily eat my way through the winter.

My list of gourmets to group around goes deliciously on and on. When the children and I have looked at each other over too many evenings of meat loaf, we invite Kennett to dinner. Kennett has an egg fetish. He cannot be in the same room with one without beating it, separating it, stroking it into a perfect omelet or watching it rise past gravity's pull into a soufflé. While we stand around making encouraging noises, Kennett, caught up in his flirtation by the dozen, creates masterpieces that people line up in restaurants to savor. We reward his efforts by licking our plates clean and feeding his parrots for him when he is away.

And then there is Emory, perfect Emory, whose zeal in the kitchen makes Escoffier look like a two-day-old salad. There is nothing I wouldn't do to spend a weekend close to Emory's culinary heart. Like the vanished scullery maid, I happily set the table, clear the table, scrub the pots, wipe off the blades of her Cuisinart, weed her hanging ivy geraniums—anything—to make her transition to the next meal quicker. And the re-

Continued on page 192

Fantastic but fast meals for two

With some smart shopping and cooking strategies, you can prepare scrumptious three-course meals in less than half an hour

Cooking a meal at the end of the day *can* be easy and delicious! "You can cook a good dinner at home in less time and for less money than it takes to thaw a frozen dinner, call a Chinese take-out, or make reservations in a restaurant," says San Francisco food consultant and cooking teacher Emalee Chapman. Her recipes take 15 minutes or *less* each to prepare, result in special dishes like veal in cream sauce with braised endive. Thin veal scallops are sautéed in butter 2 minutes, flamed with brandy, and endive is added right alongside the veal. Cook a few minutes longer with cream, and it's done! Mrs. Chapman's version of chocolate mousse is magical—simply fold melted semi-sweet chocolate into whipped cream, sweeten with confectioners sugar and orange juice! A delicious dessert to finish off an effortless meal. Her strategies are geared to today's fast-paced life and small families—the recipes are for two, but multiply easily for four or more. Mrs. Chapman's ingenious combinations of ingredients offer ideas for limitless possibilities of good *fast* food.

Emalee Chapman in her California kitchen

Orange and pomegranate salad
Chicken breasts with fennel
Cornmeal cakes
Raspberry-cassis sorbet
Soave, Grey Reisling or Gamay Beaujolais

Try juicy orange slices and ruby-like pomegranate seeds, second row left, *for a tart salad to contrast with delicate chicken breasts poached with vegetables. Cornmeal pancakes,* top left, *and tangy sorbet,* bottom right, *round out the menu.*

Green and white bean salad with radishes
Veal scallops with Belgian endive
[illegible]

Combine crunchy radishes and two kinds of beans for a colorful salad. Quickly sautéed veal scallops, enriched with brandy and cream, team up with elegant endive. Finish with tart apple-apricot dessert and crisp nut cookies.

New-potato salad
Baked sea bass or halibut with tomatoes and olives
Pears with chocolate
Butter cookies
Grey Riesling, or Chianti Classico

Toss boiled potatoes with creamy mustard sauce, and add green peas and herbs, top right. *Serve with Provençal-style baked fish,* second row right, *and for dessert, a quick variation of Poires Belle Hélène,* bottom left. *Add rich butter cookies to dip into chocolate sauce.*

Pear or apple salad
Ham and chicken livers with sage
Italian cream-cheese dessert
Pinot Noir Blanc, Pinot Blanc, or Italian Barbera

Toss crisp pears and walnuts with yogurt and Gruyère cheese for a salad that marries well with Marsala- and sage-seasoned ham and chicken livers, third row left. *A cream-cheese dessert combines Amaretto, orange zest, and apricots for a fruit-and-nut flavor.*

How to plan quick-cooking menus

- Serve a well-prepared entrée with warm, fresh bread and good wine.
- If one dish takes time to prepare and cook, make the rest of the menu as simple as possible.
- Consider: flavor, cooking methods, color and texture, and the mutual attraction of opposites—crisp with smooth, bland with spicy.

SHOPPING STRATEGIES

- Choose foods that are of the best quality; generally, the better the food, the simpler its preparation.
- Frozen and canned supplies may be used in combination with fresh foods to save time, but the major part should be fresh. Cook foods in season; they will taste better and be easier on the budget.
- When you have time, explore local markets for unusual breads, fresh herbs, seasonal fruits, vegetables, ethnic items to add interest.

EQUIPMENT

- Collect only *essential* and *good*-quality equipment, preferably multipurpose pieces.
- Think carefully about your work area and organize, organize! Hang pots and pans over the stove, put the chopping block by the sink, keep your knives sharp, and place the food processor or blender out in the open ready to use.

Continued on page 182

ssell MacMasters

Fresh-as-spring menus for all year round

Classic cooking at its simplest, Cuisine Bourgeoise is based on the freshest available ingredients—delicate springtime herbs, snappy summer vegetables, luscious autumn fruits

Who said good down-home cooking in Texas has to mean chili and tacos? It can just as easily mean fine French cooking: "I like to cook simple French food . . . just the ordinary healthful food the French cook for themselves at home," remarks Ann Clark, director of La Bonne Cuisine School of French Cooking in Austin. Though her dishes are simple, meals become celebrations. The secret? She uses choice seasonal foods. Menus may have as many as five or six dishes, but Miss Clark serves small portions—"just like the French!" (Here and on the next two pages are four examples of her seasonal menus. For more, look for her book on seasonal menus for entertaining, to be published this summer by Irena Chalmers, Inc.)

When she first went to France 17 years ago as an *au pair* girl, Miss Clark knew no more about French food than the names and tastes of the rich, elaborate dishes her curiosity prompted her to order in American restaurants. It wasn't long before the simple cooking techniques of her French "family" captured her interest. She made mental notes of everything they did in the kitchen. When she returned to the States, she began collecting cookbooks and experimenting with recipes. Since that first trip, Miss Clark has spent more than six years living and traveling throughout France. In 1973, she started La Bonne [illegible] basic cooking techniques [illegible] French cuisine [illegible] art with a few basic skills and build from there."

Menus are carefully balanced to alternate simple and prepared dishes. Simple dishes—broiled meats or fish, salads—require few ingredients and preparation steps. Prepared dishes—soups, soufflés, elaborate desserts—take more ingredients and longer cooking times with more intricate preparation. For example, a winter dinner with pork medallions and prunes for an entrée may begin with watercress soup, end with a last-minute soufflèed omelet.

Another menu consideration is color: For a spring lunch, dishes take their good looks from garden colors—a rosy tomato soup precedes scallops garnished with sprigs of fresh blanched vegetables and a salad of mixed greens. For an autumn brunch, the inspiration is Burgundy: Eggs are blanketed with a red wine sauce, and poached pears get a warm cover from a black-currant topping. "Food carefully prepared and presented satisfies the eye *and* the palate," says Miss Clark. "A few bites are thoroughly satisfying."

That's why her menus often include so many courses—a first course to lead you into the entrée, a salad, a cheese course, and always a dessert finale. One rule of thumb: When you build a menu around heavier, heartier foods (as you often do in winter), be sure portions are small. Consider letting courses marry . . . for example, salad and cheese in one dish of cold sliced potatoes vinaigrette with generous crumblings of Roquefort cheese.

After deciding what she'll serve, Miss Clark gives equal consideration to *how* she will serve it. The potato salad, for instance, is presented in neat rows—"so much more appetizing than heaping it into a big mound." On a buffet table, a brioche takes on a whole new proportion when baked in a fish poacher; and homemade herbed cheese, molded in a great big heart, endears itself even to non-cheese lovers. "Like other arts, *cuisine bourgeoise* requires orchestration," she advises. "Just as a single brushstroke doesn't make a masterpiece, neither does one fine dish make a meal memorable. It's that dish and the others . . . how they enhance one another to please the palate and the eye."

SPINACH TIMBALES

INGREDIENTS

1 pound fresh spinach, washed
2 large eggs, beaten until frothy
½ cup heavy cream, heated
¼ teaspoon nutmeg
Salt, pepper to taste
2 lemons, sliced, for garnish

METHOD

☐ Do not cook spinach in aluminum pot or chop with carbon steel knife.

☐ Cook spinach uncovered in boiling salted water 4–5 minutes; drain, let cool, and squeeze dry. Chop spinach finely. Place in a bowl and add eggs. Stir in hot cream, and season with nutmeg, salt and pepper. Pour into buttered baba or timbale molds, or individual soufflé or custard cups. Place in a larger pan and pour boiling water to come halfway up the sides of the cups. Bake in a preheated 375° oven 45 minutes. Unmold carefully onto serving plates and garnish with lemon slices. Serves 4.

Continued on page 185

1

SPRING LUNCH

Cold tomato soup
Poached scallops with julienned spring vegetables
Mixed green salad from Provence
Lemon ice cream
Almond tiles
Dry white Graves

Opposite page:
Ann Clark, top left, at her outdoor luncheon which includes, from top right clockwise, whipped lemon ice cream with kiwi garnish; creamed poached scallops with blanched sprigs of carrot, celery, and zucchini; and leafy greens vinaigrette.

2

AUTUMN BRUNCH FROM BURGUNDY

Poached eggs in red wine sauce
Spinach timbales
Poached pears with black-currant sauce
Small nut tea cakes

A hearty noontime meal, right, to warm body and spirit: eggs served on croustades with a rich wine sauce; baked creamy spinach; pears with cassis and blackberry topping.

Karen Radkai

Karen Radkai

Fresh-as-spring menus

3

WINTER DINNER FROM TOURAINE

Watercress soup
Pork with prunes
Potato salad with Roquefort
Grand Marnier dessert omelet
Semi-dry Vouvray

Ann Clark's candlelit dining room, top left—the perfect setting for a romantic dinner which includes, from top right clockwise: pork medallions simmered in wine, spirited soufflèed omelet, and cold slices of potatoes with Roquefort vinaigrette.

4

PROVENÇAL SUMMER PICNIC

Grilled almonds
Pernod
Country pâté
Chicken-liver pâté with green peppercorns
Giant brioche
Light rye bread
Basket of crudités
Homemade herb cheese
Zucchini gratin
Ratatouille
Marinated mushrooms
Apricot galette
Tavel rosé

An outdoor buffet, left, with a generous assortment of make-ahead movable dishes. All are best served at room temperature and are easy to eat.

Imaginative meals straight from the shelf

Keeping your pantry carefully stocked means never having to say "I'm all out of escargots"

BY JENIFER HARVEY

Two years ago, the East Coast was blanketed by one of the worst snowstorms of the decade. I was caught in my house in upstate New York with plenty of firewood, a group of good friends, lots of good books, a television set, and an *empty* refrigerator. At the time, my friends and I were students in a school for professional chefs, but during the four days of our confinement we were hard put to come up with interesting meals from the specious and unlabeled leftovers in the freezer and a pantry stocked with such necessities as cocoa powder, dog food, and ancient cans of herbs.

Since then I have never been without a cupboard filled with nonperishables which could make fabulous meals when I was caught off guard; in circumstances less dramatic than a blinding snowstorm, to be sure. It stands me in good stead when friends invited for cocktails stay around looking hungry, when friends drop in for drinks on the spur of the moment (at my behest or theirs), when it's raining torrentially and I just can't bring myself to go out, and when I come home dog-tired and famished.

My system assumes a cupboard of staples, comprised of most of the following and more:

- salt (coarse and regular), pepper (whole, in the mill)
- some kind of tomato product (purée, paste, juice, canned tomatoes)
- a selection of oils, vinegars, plus soy sauce
- good-quality wine for cooking (may be leftovers from the dinner table)
- canned chicken and beef broth (preferably without added salt)
- mayonnaise and a selection of interesting mustards
- ripe olives, capers, gherkins, grape leaves, mushrooms, and nuts
- canned meats, escargots, anchovies, salmon, tuna, kippers, clam juice
- legumes and other favorite vegetables and fruits such as sauerkraut, pumpkin, beets, dates, and canned lichee nuts
- brown sugar, white sugar, confectioners sugar, molasses, chocolate or fudge sauce
- rice, imported pasta, flour, baking powder, unflavored gelatin, evaporated milk, cookies
- onions, garlic, freeze-dried parsley
- eggs (in the refrigerator; they last forever, so I keep them around)
- Parmesan cheese, preferably freshly grated and frozen packed in plastic bags
- lemon juice (in the refrigerator; not reconstituted) and orange juice concentrate (in the freezer)
- bread (in the freezer)
- butter (in the freezer)

To inspire you, here are some recipes from my pantry shelf:

APPETIZERS AND HORS D'OEUVRE

Herbed olives: To a can of drained ripe olives, add olive oil, capers, crushed red pepper, rosemary leaves, and chopped garlic. Mix and store in the refrigerator a few days until the flavor is to your liking. When the olives are eaten up, you can use the oil for salads.

Smithfield pâté: Mix a can of minced Smithfield ham with an equal amount of softened unsalted butter and add prepared mustard and minced cornichons or gherkins to taste. Serve with toast triangles or crackers.

Escargots: Chop a small onion and 2 cloves of garlic and sauté in half a stick of butter. Add a quarter of a cup of white wine and a handful of fresh parsley, if you have it, or freeze-dried, if you have that. Salt and pepper to taste. Cook until most of the liquid reduces. Add 2 dozen canned escargots, rinsed and drained; heat through and serve in or out of snail shells.

Armenian pickled peas: To a can of drained black-eyed peas add a generous amount of basic vinaigrette (wine vinegar, olive oil, mustard, and your favorite herbs plus salt and pepper), and a couple of whole garlic cloves. Toss together and keep in the refrigerator a couple of days to meld flavors. Serve with thinly sliced red onions on top.

Marinated mushrooms: Rinse well and drain a can of high-quality button mushrooms and mix with a vinaigrette made with lemon juice instead of vinegar. Add oregano, if you like it, or an herb you like better, such as thyme.

Anchovies: Roll up anchovy fillets and roll in freshly grated nutmeg and chopped dried or fresh mint.

Salmon mousse: Mash salmon from two 7¾-ounce cans with a fork or in a blender. Sprinkle two envelopes unflavored gelatin over ⅓ cup white wine in a small saucepan, let stand a few minutes, then heat over a low flame until gelatin mixture becomes clear. Mix together salmon, 1 cup bottled clam juice or chicken broth, melted gelatin, 3 tablespoons vinegar, 1 teaspoon minced onion, ½ cup *(Continued on page 192)*

GOOD SPIRITS

BY PETER MORRELL

Regional American Wines

A whirlwind tour of America's booming wine industry from Rhode Island to Alabama, Maryland to Oregon

Baco Noir, Chelois, Aurora, Seyval Blanc . . . The names may sound strange to the average wine-drinker's ear, but they are destined to become increasingly familiar by the turn of the century. These are the Franco-American hybrids, and they are riding the crest of a new wave of viticultural activity that is quietly but explosively redrawing the maps of American winedom. There are wineries now in Washington, Colorado, Texas, Mississippi, South Carolina, New Hampshire, Michigan, and Wisconsin, and Alabama's first winery just opened this year! What this means to the consumer is that over the next two decades more and more wines from local wineries will be appearing on the retail shelf, offering a wide spectrum of taste with a generous helping of local pride. Furthermore, the best wines from these wineries will match the best California and Europe have to offer.

The viticultural revolution of the '80s started a century ago as a result of the greatest disaster which ever engulfed the wine world. Brought to Europe unintentionally on experimental American vines, *phylloxera* (a root louse which burrows in the soil, feeding off the roots of grapevines) became established in the European vineyards, spreading like a forest fire. American root stocks with thicker outer layers are able to resist this scourge, but the thin-skinned European (vinifera) roots have no protection. Vineyardists watched in despair as their vines died in spite of every effort. Finally, viticultural scientists hit on two ways of circumventing phylloxera: grafting and hybridizing. The hybridizers cross-pollinated American and European vines hoping to combine the disease resistance and hardihood of the former with the fruit qualities of the latter. This program was moderately successful, but it became obvious that it would take a long time, and the speed with which phylloxera was spreading required a more rapid solution. Grafting of European vines onto American rootstocks proved to be the answer, and to this day virtually all European vines are grafted to American rootstocks.

Two by-products of this trauma in the wine world were the increasing sophistication of grafting techniques and the familiarity with the process of hybridizing. It was Dr. Konstantin Frank, born in Russia and trained there, who saw the relevance of this grafting development to the Eastern wine industry. He argued that European vines could survive cold and disease if grafted to the proper, hardy American rootstock. And under the patronage of Charles Fournier at Gold Seal Vineyards in New York, he set out to prove this. His success with world class Johannisberg Riesling and Chardonnay were the first straws in the wind.

Meanwhile, in Maryland, Philip Wagner of Boordy Vineyard started to bring in and grow the best of the hybrids developed by the French viticultural scientists. He wrote the early book on which particular hybrids would grow well on these shores and what kind of wine they produced. And many amateurs, bitten by the wine bug, came to him for the vines with which they established vineyards up and down the Eastern seaboard. Finally the state agricultural stations, which had primarily been concerned with fruit production, began to get into the act, and in the '70s they started to produce new and interesting hybrids of their own. Nor was this activity confined to the North; in the South, home of the Muscadine vine, new varieties such as Carlos, Noble, and Magnolia made far better wine than the traditional Scuppernong.

Now as we enter the '80s, we are on the verge of reaping the benefits of this century of activity. At least 34 states beyond the borders of California have wineries, and at last count there were approximately 150 wineries in commercial operation scattered through these states. However, as state after state passes laws more hospitable to starting farm wineries, this figure can be expected to escalate rapidly as it has done in the past three years. Keep in mind that the wineries for the most part are small, and it may take some hunting (or touring!) to come up with their wines.

A rapid survey of who is producing wine and where could start in New England. Here White Mountain Vineyard is producing well-made red, white, and rosé wines from cold-resistant hybrids grown in New Hampshire and Vermont. Commonwealth in Massachusetts is producing some notable white and red hybrids from grapes purchased in New York, but expects to have its own vineyards in production in the near future

Continued on page 180

Peter Morrell is one of New York City's most innovative wine and spirit retailers. His shop, Morrell & Co., is a cornucopia of good wines, including an extensive collection of American wines. Mr. Morrell is also Commander of the New York chapter of Knights of the Vine, a fraternal organization that is dedicated to the promotion of American wines.

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COINTREAU

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with both hybrids and vinifera such as Chardonnay and Riesling. A Cayuga, a hybrid developed at Geneva in New York, tasted recently was reminiscent of a top-rate Niersteiner from Germany. Other Massachusetts wineries are Chicama on Martha's Vineyard and Nashoba in Concord.

Tiny Rhode Island has its first winery, Sakonnet, in Little Compton, and the initial releases, partly from purchased grapes, have been very good including an excellent hybrid-blend called America's Cup White. Connecticut, too, has an ambitious winery in Haight Vineyard, which is producing a good Johannisberg Riesling and some well-made hybrids.

New York, of course, has a multitude of wineries with the major center of activity being in the Finger Lakes region. It would be impossible to list all the wineries which are doing exciting things, but the big news is the expansion to other parts of the state. Developing regions include the eastern end of Long Island, the Hudson Valley, and the Chatauqua region. The north fork of Long Island has received particular attention of late because European vinifera seem to grow well there, and it may be possible that in the next few years we'll see notable Pinot Noir, Chardonnay, Cabernet Sauvignon, and Sauvignon Blanc from this area.

The diversity of the New York wine industry is shown by some of the better New York State wines tasted recently: top-rate Johannisberg Rieslings from Weimar and Glenora, a fine Cayuga from Chateau Esperanza, a superb Seyval Blanc from Clinton, top-rate Sauvignon Blanc from Hargrave, a lovely Aurora from Wagner, 1980 Nouveau reds from Cascade and Benmarl, and a spicy, aromatic Muscat Ottonel from Dr. Frank. All of these wines are world-class, and they give us a microcosm of the future when there will be many more wineries producing many more wines. Another indication of the future is a large new planting of Chardonnay and Johannisberg Riesling by Gold Seal, one of the giants of the industry, and continued emphasis on hybrids by Great Western.

Notable wineries through the Middle Atlantic states include: Renault in New Jersey, with an extensive line including some hybrids; Mountbray in Maryland, which produces some top-rate vinifera varietals and hybrids; Boordy, with good blended hybrids; Meredyth in Virginia, with good hybrid varietals; and a number of Pennsylvania wineries, most of which are on the Lake Erie shore. Mazza, Penn-Shore, Presque Isle make some excellent wines from hybrids, vinifera, and the native labrusca grapes. A Penn-Shores Delaware showed what this native variety can do when well made.

South of Virginia, winemaking is only beginning to catch on, but the enthusiasm is there, and the better muscadine varieties are being grown in the Carolinas, Georgia, Mississippi, and Alabama, along with a few hybrids which seem able to withstand the humidity which brings mildew and other diseases of the vine.

The Midwest by contrast is booming, with new wineries appearing regularly. The problems here are cold-resistance in the northern areas, and mildew and related diseases in Kentucky and Tennessee. Ohio, a leading wine producer at an earlier stage of our history, is rapidly coming back to prominence. Two of the biggest names are Meiers, still largely committed to labrusca blends, but with increasing plantings of hybrids and vinifera; and Markko, with superb Chardonnay and Johannisberg Riesling. Michigan, aided by the tempering effects of the Great Lakes on its winter climate, has many wineries. Two of the best are Tabor Hill, which received some deserved publicity from President Ford, and Leelanau, producer of one of the best Seyval Blancs I have encountered. It was crisp, fresh, and full of fruit, recalling Vouvray at its best.

One of the best Indiana vineyards is Banholzer, which produces a very good Cabernet Sauvignon, and farther south in Kentucky, Cane Ridge is raising eyebrows with some very good French hybrids. A blending of Aurora and Seyval produced a complex, well-balanced white wine, and a Villiard Blanc showed considerable breadth and reach, recalling Chardonnay. Just to the west, Arkansas and that old wine state, Missouri, are catching attention with some very good wines. In Arkansas, Wiederkehr in Altus and Mt. Pleasant in Augusta are the most notable vineyards.

Texas has a number of vineyards, including Buena Vida, with a fresh, crisp Vidal Blanc and a full-bodied, substantial Villiard Noir, and farther north, in spite of icy temperatures, Wisconsin and Minnesota have a winery apiece. Moving to the east slope of the Rockies, Colorado has the beginnings of a wine industry. A recently tasted, very Moselle-like Johannisberg Riesling suggests that the future may be promising.

In Idaho and the Pacific Northwest, the future is here. Ste. Chapelle in Idaho is producing Chardonnay which ranks with premium examples from California, and Johannisberg Riesling which is even better. Plans are ambitious, and if winterkill can be circumvented, the residents of Idaho will have cause to be proud.

In Washington and Oregon they're already proud. Eyrie Vineyard's Oregon Pinot Noir astounded the wine world by beating some of Drouhin's best red Burgundies in a recent tasting conducted by that eminent French producer. The wineries of Oregon are small, but they are making a name with cold-tolerant vinifera such as Pinot Noir, Johannisberg

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10 Second Prizes	**$1,000 Cash**	**$2,000 Cash**
25 Third Prizes	**$100 Cash**	**$200 Cash**
50 Fourth Prizes	**$50 Cash**	**$100 Cash**
1,000 Fifth Prizes	**$10 Cash**	**$20 Cash**

Good spirits

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Riesling, Gewürztraminer, and Chardonnay. Names to look for are Tualatin, Eyrie, and Knudsen-Erath.

The major Washington name is Ste. Michelle, a big winery which is producing some very good wine. Particularly notable are its white Fumé Blanc, Johannisberg Riesling, and Semillon, and the red Cabernet Sauvignon and Merlot. Since the production is large, the wines are generally available and worth looking for.

A cornucopia? Definitely, but if you're looking for that challenge beyond, our last state has it to offer. Dry pineapple wine from Tedeschi Vineyards in Hawaii called Maui Blanc; it's dry and it's good! ■

Fantastic fast meals

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QUICK TIPS

- Leave the skin on fruits and vegetables if possible—it is both colorful and nutritious.
- Make salad dressings in the serving bowl. Slice vegetables and fruits directly on top of the dressing, and toss when ready to serve.
- Dice long-cooking vegetables such as potatoes to reduce cooking time.
- Take advantage of canned beans and frozen vegetables that can save preparation time.
- Utilize cooking time efficiently by planning ahead. Prepare the dessert, if possible, while the main course is cooking. This way you can relax at the end of the meal.
- Fill pots and pans with hot water as you finish with them and let soak; they will be easier to clean.
- If food burns in a pot or pan, cover the bottom with baking soda and fill with water to soak while you eat.
- For charm and protection, tie a pretty kitchen towel around the handle of a skillet or saucepan and place it on a trivet.
- Do the unexpected! Use a starched handkerchief to line a bread basket, an oversized goblet to hold a salad or dessert.
- You can be as imaginative with your meals as you wish; you need not follow [illegible] exactly. Adapt them to your own taste and style.

Orange and pomegranate salad

INGREDIENTS

2 medium oranges, pee[illegible]
Seeds of 1 pomegranate
½ cup orange juice
[illegible]
Salt, freshly ground pepper
Hearts of 2 heads butter lettuce

METHOD

☐ Slice the oranges thinly into a serving bowl. Add the pomegranate seeds. Pour orange juice into a small bowl and whisk in the oil. Add salt and pepper to taste, and pour over the oranges and pomegranate seeds. When ready to serve, add the lettuce and toss gently. Serves 2.

Chicken breasts with fennel

INGREDIENTS

3 tablespoons butter
2 chicken breast halves, boned, skinned, and cut in half
3 stalks fennel, chopped (if fennel is not available, substitute celery)
¾ cup homemade or canned chicken stock
Salt, pepper
Paprika (optional)
Fennel flowers (optional)

METHOD

☐ Melt the butter in a medium skillet. When it begins to foam, add the chicken and cook over medium heat about 2 minutes on each side or until golden brown. (Do not turn the heat up too high or the butter will burn.)

☐ Add fennel to the pan beside the chicken. Add ½ cup of the stock and cover with a lid or heavy brown paper (a cut-up brown paper bag will do). Simmer 6–7 minutes.

☐ Remove chicken and fennel to 2 warm plates. Turn up heat and add remaining stock to the pan. Deglaze the pan by scraping up brown bits on the bottom of the pan with a wooden spoon. Boil 1 minute. Pour the sauce over the chicken and chopped fennel. Season to taste with salt, pepper, and optional paprika. Garnish with optional fennel flowers. Serves 2.

Cornmeal cakes

INGREDIENTS

½ cup coarse cornmeal
⅛ teaspoon cayenne
2 tablespoons unsalted butter, at room temperature
1 tablespoon Parmesan cheese, grated (optional)
1 tablespoon poppy seeds (optional)

METHOD

☐ Place cornmeal in a medium bowl and pour ½ cup boiling water over it. Stir and let sit 2 minutes. Add cayenne and 1 tablespoon butter and mix.

☐ Melt remaining butter in a skillet and drop in cornmeal mixture by teaspoonfuls to form small pancakes. Cook slowly over low heat and turn when bottoms are golden brown, about 3 minutes. Cook on other side. Sprinkle with optional Parmesan cheese or poppy seeds. Serves 2.

Raspberry-cassis sorbet

INGREDIENTS

1 package [illegible] raspberries, cut into quarters with a heavy-duty serrated knife
Juice of 1 lemon
2–3 tablespoons crème de cassis
1 lemon, thinly sliced (optional)
Fresh or frozen raspberries (optional)

METHOD

☐ Put raspberries into a blender or food processor by quarters, blending quickly after each addition. Add lemon juice and blend until smooth. Add crème de cassis with the last turn of the machine. Serve immediately, or spoon into a dish and freeze until ready to serve. Garnish with optional lemon slices or raspberries. Serves 2.

Green and white bean salad with radishes

INGREDIENTS

1 cup (½ pound) fresh or frozen green beans, strings removed, and cut in half
⅓ cup red wine vinegar or lemon juice
Salt, pepper
⅔ cup Italian or French olive oil
½ cup canned white kidney beans or cannellini beans, drained
6 radishes, washed, trimmed, and thinly sliced

METHOD

☐ Fill a shallow skillet with water ¾ full and bring to a boil. Drop in the green beans and cook 3–4 minutes uncovered.

☐ Meanwhile, make the vinaigrette. Pour the vinegar or lemon juice into a small bowl. Stir in salt and pepper to taste. Pour in oil slowly by droplets while whisking constantly.

☐ Pour enough vinaigrette over the white beans in a serving bowl to coat lightly (reserve the remaining vinaigrette for another use). Add the warm, drained green beans and the radishes and toss. Serves 2.

Veal scallops with endive

INGREDIENTS

8 ¼-inch-thick veal scallops (cut from the fillet)
¼ cup Parmesan cheese, grated
2 tablespoons unsalted butter
1 tablespoon brandy
4 small heads Belgian endive, sliced in half lengthwise
Freshly ground white pepper (optional)
½ cup heavy cream

METHOD

☐ Dip the veal scallops in the Parmesan cheese spread out on a plate so that both sides are coated. Heat butter in a heavy skillet until it foams, and sauté the scallops 1 minute on each side. Add brandy to the skillet, and ignite. Deglaze by scraping up the brown bits on the bottom of the skillet with a wooden spoon.

☐ Add the endive to the skillet beside the veal. Reduce heat to medium-low and baste the endive with the pan juices. Cook covered 3 minutes. Add optional pepper. Add cream to skillet, boil 3 minutes, scrap-

Continued on page 184

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4 mg "tar," 0.4 mg nicotine av. per cigarette by FTC Method

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ing up brown bits with wooden spoon.
☐ Put veal and endive onto 2 plates and nap with the sauce. Serve immediately. Serves 2.

Golden apples

INGREDIENTS
2–3 medium apples, unpeeled, cored, and sliced thinly
½ cup orange juice
¼ cup honey
2–3 tablespoons apricot jam

METHOD
☐ Place apples in a saucepan and add orange juice. Bring to a boil over high heat. Stir in the honey, lower heat and cook, covered, 5 minutes. Fold in apricot jam, mixing well. Serve hot or cold. Serves 2.

Nutty brown-sugar cookies

INGREDIENTS
1½ cups brown sugar, firmly packed
½ teaspoon vanilla
½ cup (1 stick) unsalted butter, cut into pieces
1 cup flour, unsifted
1 cup finely chopped pecans or almonds

METHOD
☐ Put ½ cup of the brown sugar into a saucepan with ½ cup water. Boil 3 minutes, remove from heat, and add vanilla. Add butter and let melt. Add flour and the remaining sugar. Mix well and stir in the nuts.
☐ Drop the mixture by teaspoonfuls, several inches apart, onto a buttered baking sheet. Bake in a preheated 350° oven 4 minutes. (Watch carefully; cookies are thin and bake quickly.)
☐ Cool on baking sheet 2 minutes before removing with a spatula onto a plate. Makes 3 dozen cookies. Note: Freeze all or part of the dough by rolling into a long roll and wrapping in wax paper. Freeze, slice into thin rounds when ready to bake.

New-potato salad

INGREDIENTS
10–12 new potatoes, scrubbed, and diced the size of marbles
½ cup sour cream
1 teaspoon Dijon mustard
Salt, pepper
Juice of 1–2 lemons
½ cup fresh or frozen peas, defrosted
½ cup watercress leaves, parsley, or fresh herbs

METHOD
☐ Place the potatoes in a saucepan, cover with cold water, and bring to a boil. Reduce heat and cook 5–6 minutes at a slow boil.
[illegible] together the cream, [illegible] in a serving bowl [illegible] to make the
☐ Add the peas to the potatoes and cook 1–2 minutes longer. Drain, and add to the dressing in the bowl. Toss gently to coat, then add watercress, parsley, or herbs and toss again. Serves 2.

Baked sea bass or halibut with tomatoes and olives

INGREDIENTS
3 tablespoons olive oil
½ pound sea bass or halibut fillets
1 tomato, sliced
2 feathery tops of green fennel, finely chopped (or 2 tablespoons parsley, chopped)
8–10 small Italian black olives
4 tablespoons Pernod or dry white wine

METHOD
☐ Oil a shallow earthenware or porcelain ovenproof dish with 1 tablespoon of the olive oil. Lay the fillets in the dish. Surround the fish with tomatoes and lay fennel or parsley on top. Lay the olives over the tomato and dribble the remaining oil over all.
☐ Place in preheated 400° oven. Bake 8 minutes, then baste with Pernod or wine and the cooking liquid from the bottom of the dish. Continue to cook 5 more minutes or until fish flakes easily with a fork. Do not overcook. Serves 2.

Pears with chocolate

INGREDIENTS
2 firm pears, cored but not peeled and thinly sliced
2 tablespoons sugar
1 teaspoon vanilla
2–4 ounces semi-sweet chocolate, grated
1 tablespoon unsalted butter
Toasted almonds (optional)

METHOD
☐ Place pears in a nonaluminum saucepan. Add ½ cup water, sugar, and vanilla. Bring to a boil. Reduce heat, cover, and simmer slowly 5–6 minutes.
☐ Grate chocolate onto a piece of wax paper. Add the chocolate to the pears with the butter. Stir, and simmer 2 minutes uncovered. Serve hot, sprinkled with optional almonds. Serves 2.

Butter cookies

INGREDIENTS
½ cup sweet butter, room temperature
¾ cup plus 2 tablespoons confectioners sugar
Scant 1 cup flour
Juice of 1 lemon
1 cup finely ground nuts (almonds, pecans, or walnuts)

METHOD
☐ Beat the butter and ¾ cup sugar together in a medium bowl. Add flour by spoonfuls while stirring. Combine well. Add the lemon juice and the nuts.
☐ Drop by small teaspoons onto a buttered baking sheet. Bake in a preheated 350° oven 6–7 minutes or until pale golden in color. Remove from baking sheet and sift remaining sugar on the warm cookies. Makes 3 dozen cookies.

Pear or apple salad

INGREDIENTS
½ cup plain yogurt
Juice of 1–2 lemons
1 teaspoon Dijon mustard
2 tablespoons Gruyère cheese, grated
1–2 tablespoons chopped walnuts
2 firm pears or apples, cored and thinly sliced
Lettuce leaves

METHOD
☐ Mix the yogurt in a bowl with enough lemon juice to make the mixture very thin. Mix in the mustard, and add the cheese and walnuts. Add pears or apples and stir gently. Serve on lettuce leaves. Serves 2.

Ham and chicken livers with sage

INGREDIENTS
2 tablespoons butter
½ teaspoon dry sage, or 3–4 leaves fresh
½ cup chicken livers
2 slices ham, cut into thin strips
1 small bunch (about 10–12) seedless grapes, stems removed (optional)
¼ cup white wine or Marsala
Thinly sliced toast
1 lemon, quartered (optional)

METHOD
☐ Heat butter in a skillet over medium heat. Stir in the sage and chicken livers. Cook livers about 1 minute on each side or until golden brown.
☐ Stir in the ham, optional grapes, and the wine or Marsala and mix well. Cook over medium-low heat 2 minutes. Be careful not to overcook as the chicken livers will toughen. Serve on thin toast and garnish with more grapes, sage leaves or lemon quarters, if desired. Serves 2.

Italian cream cheese dessert

INGREDIENTS
1 small package (3 ounces) cream cheese (or ½ cup fresh), at room temperature
½ cup confectioners sugar
3 tablespoons Amaretto or cognac
2 tablespoons orange zest, grated
1 small can apricots, drained

METHOD
☐ Blend together cream cheese, sugar, 2 tablespoons Amaretto or cognac, and the orange zest in a bowl. Set aside.
☐ Purée apricots in a blender or food processor and add remaining Amaretto. Add to the cream mixture and spoon into separate bowls. Serves 2. ■

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oached eggs in ed wine sauce

NGREDIENTS

tablespoons unsalted butter
–4 slices slab bacon, diced
onion or 4 shallots, minced
small clove garlic, minced
heaping tablespoons flour
½ bottle dry red wine
cup chicken or light beef broth, preferably homemade
teaspoon salt
¼ teaspoon pepper
imported bay leaf
½ teaspoon thyme
tablespoon parsley, minced
1-inch-thick slices firm white bread
Melted butter
1 clove garlic, sliced
4 large eggs
Finely minced parsley for garnish

METHOD

☐ Melt butter in a skillet. Add bacon and cook until browned. Remove bacon to paper towels. Add onion or shallots to skillet, cook until soft, remove and set aside. Add garlic to skillet and cook several minutes over very low heat—do not let it burn. Remove from pan and set aside. Stir flour into butter and bacon fat in skillet. Cook, stirring constantly, over low heat 3 minutes. Do not let the roux take on a brown color. Heat the wine and broth together in a pan, then pour all at once into the hot roux, whisking until smooth. Cook gently a few minutes, then add reserved bacon, onion, garlic, and seasonings. Simmer sauce gently about 20 minutes.

☐ Dry the bread in a preheated 200° oven 10 minutes. Rub with garlic and brush with melted butter on both sides. Bake in a preheated 350° oven until golden brown.

☐ Poach eggs in gently simmering water 2½–3 minutes. Transfer to a bowl of ice water if not serving immediately. Reheat in barely simmering water, then drain on paper towels. Place on top of toasted bread on a serving platter. Pour red wine sauce over all. Garnish with parsley and serve immediately. Serves 4.

Poached pears with black currant sauce

INGREDIENTS FOR PEARS

4 firm pears with stems intact, peeled
2 cups sugar
3–4 1-inch strips lemon zest

INGREDIENTS FOR SAUCE

1 10-ounce package frozen unsweetened blackberries, thawed
3–4 tablespoons black currant jam
2½ tablespoons pear poaching liquid
2½ teaspoons cornstarch
1½ tablespoons créme de cassis liqueur

METHOD FOR PEARS

☐ Slice a small piece off bottom of pears so they stand upright. Dissolve sugar in 1 quart of water in a large saucepan. Bring to a boil. Add lemon zest and pears. Reduce heat and simmer until pears are tender. Timing will depend on ripeness of pears. Cool to room temperature in the cooking liquid and refrigerate until ready to serve.

METHOD FOR SAUCE

☐ Purée berries with their juices in food processor or blender. Strain into a bowl. Mix jam, poaching liquid, and puréed berries in a saucepan. Mix cornstarch with crème de cassis in a cup and add to berry mixture. Mix well and simmer gently until sauce is thick enough to coat back of spoon. Chill.

☐ Place drained pears in compote dish or

Continued on next page

continued from preceding page

bowl and pour the sauce over them. Serve with small nut tea cakes. Serves 4.

Small nut tea cakes

INGREDIENTS

½ cup unsalted butter
½ cup vanilla sugar (or plain sugar plus ¼ teaspoon vanilla)
⅛ teaspoon almond flavoring
1 tablespoon white rum
Grated zest of 1 orange
Pinch salt
⅔ cup plus 2 tablespoons flour
⅞ cup finely ground unblanched almonds
4 large egg whites, stiffly beaten
2–3 tablespoons powdered sugar, sifted

METHOD

☐ Cream butter and vanilla sugar (or plain sugar) together in a bowl. Add vanilla (if using it), almond flavoring, rum, orange zest, salt, flour, and almonds. Mix well. Mix in ⅓ of the egg whites to lighten the mixture, then carefully fold in the remaining egg whites.

☐ Pour into buttered 2-inch muffin tins and bake in a preheated 375° oven about 45 minutes. Remove from tins and cool on a rack. Sprinkle tops with powdered sugar. Makes 12 cakes.

Cold tomato soup

INGREDIENTS

2 tablespoons unsalted butter
1 large yellow onion, minced
2 large cloves garlic, minced
6 large, red, ripe tomatoes (about 2 pounds total), peeled, seeded, and chopped
3 cups chicken broth
2½ tablespoons tomato paste
2 tablespoons cornstarch dissolved in ¼ cup cold broth
½–1 tablespoon salt
White or black pepper
½ cup crème fraîche
2 tablespoons chopped fresh herbs—dill, basil, tarragon, parsley, or chives.

METHOD

☐ Melt butter in a heavy-bottomed casserole, add onion and garlic, and cook over low heat until soft. Add tomatoes and 1 cup broth. Simmer, covered, 15–20 minutes. Add 2 cups broth, tomato paste, cornstarch, salt, pepper. Simmer 10 minutes more, cool a bit. Purée soup in blender or food processor. Chill thoroughly. Stir in crème fraîche just before serving, sprinkle with chopped herbs. Serves 6.

Poached scallops with julienned spring vegetables

INGREDIENTS

½ pound small bay scallops (or large scallops, quartered)
1 cup Muscadet or other dry white wine
1 cup homemade fish stock (or court bouillon made with 1⅓ cups water, 2 sprigs parsley, chopped, 2 chopped shallots, pinch thyme, 1 bay leaf, ½ teaspoon peppercorns, pinch salt, ½ celery stalk, ½ carrot, chopped)
1 cup heavy cream or crème fraîche
Salt, pepper
Lemon juice
1 carrot, peeled and julienned
1 stalk celery, peeled and julienned
1 zucchini, peeled and julienned

METHOD

☐ Clean scallops well and set aside. Combine wine and stock or court bouillon in a saucepan and reduce by half. Strain, and discard herbs and vegetables from court bouillon, and add scallops to the liquid. Poach gently about 2 minutes. Remove scallops from liquid, drain, and set aside.

☐ Add 1 cup heavy cream to poaching liquid and reduce by ½ or until you have about 1 cup. Season with salt, pepper and drops of lemon juice. Remove from heat.

☐ Blanch julienned carrot, celery, and zucchini very briefly in boiling salted water (or leave raw if desired). Drain and set aside.

☐ Return scallops to saucepan with the sauce and heat gently. Place several tablespoons of sauce on each plate. Add scallops in a mound in the center. Top with 1 or 2 tablespoons of sauce. Garnish with the vegetables. Serves 2 generously.

CREAM PIE VS.

Turn plain cream pie into higher, lighter, creamy Dream Pie. So easy and m-m-m...so delicious!

On the left, a plain coconut cream pie. On the right, a luscious Coconut Dream Pie. It's made with Dream Whip® Whipped Topping Mix, Baker's® Angel Flake® Coconut, extra Jell-O® Brand Instant Pudding, and milk. Look at the creamy light difference! Dream Pie is easy to make because there's nothing to cook, and you make the pie all in one bowl. Dream Pies look great, taste great, and hold their shape beautifully. You'll want to turn all your plain cream pies into higher, lighter, creamy Dream Pies.

GF GENERAL FOODS

Mixed green salad from Provence

INGREDIENTS FOR SALAD

Mixed greens including a combination of Romaine, watercress, spinach, Boston lettuce
1 stalk celery, sliced thinly on the diagonal
1 red pepper (or a small jar Italian pimientos)
Zest of ¼ orange, sliced into long thin strips
Imported black olives

INGREDIENTS FOR VINAIGRETTE

1½ tablespoons lemon juice
½ teaspoon salt
¼ teaspoon ground pepper
1 shallot, finely minced
½ garlic clove, finely minced
¼ teaspoon dried basil, or 6 leaves fresh, finely minced
4–5 tablespoons Provençal or other fruity olive oil
4–5 tablespoons parsley, finely minced

METHOD

☐ Wash and drain salad greens. Tear into large pieces, and place in a salad bowl. Add celery, pepper or pimiento, orange zest, and olives.

☐ Make the vinaigrette by mixing together lemon juice, salt, pepper, shallot, garlic, and basil in a separate bowl. Just before serving, add the oil by droplets while whisking continuously. Whisk in the parsley. Pour over the salad, and toss well. Add salt and pepper to taste.

Lemon ice cream

INGREDIENTS

2 cups heavy cream
¾–1 cup sugar
Grated zest and juice of 2 small lemons
2 tablespoons kirsch

METHOD

☐ Whip together the cream and sugar in a deep bowl until slightly thickened. Mix in zest, juice, and kirsch. Place in a 1-quart ice-cream mold and freeze until hard. Unmold before serving. Serves 6.

Almond tiles

INGREDIENTS

½ cup sugar
2 egg whites
¼ cup flour
4 tablespoons unsalted butter, melted and cooled
1 cup sliced unblanched almonds

METHOD

☐ Combine ingredients in a bowl with a spoon, one by one adding almonds last. Mix carefully to avoid breaking almonds. Spread by teaspoonfuls into 3-inch circles with the back of a spoon on greased and floured baking sheet. If batter is too thick, add a little more melted butter. Bake in a preheated 375° oven about 6 minutes or until browned on the edges. Remove immediately from cookie sheets while hot and flexible and curl over a rolling pin or bottle to give the cookies their traditional curved shape (like roof tiles). Makes 2 dozen cookies.

Watercress soup

INGREDIENTS

4 tablespoons unsalted butter
2 small yellow onions, chopped
2 leeks, chopped
2 large Idaho potatoes, peeled and diced
5–6 cups chicken stock
2 large bunches watercress, trimmed and washed
¼–⅓ cup crème fraîche, optional
Salt, pepper
Several sprigs watercress for garnish

METHOD

☐ Melt butter in large saucepan; add onions and leeks and cook 10 minutes over medium-low heat. Add potatoes and cook 5 minutes longer. Add hot stock and watercress; cook uncovered until potatoes are soft. Let cool.

☐ Purée soup in food mill, blender, or food processor. Check seasonings and add crème fraîche. Reheat gently or serve chilled. Garnish with watercress sprigs. Serves 6.

Continued on next page

Coconut Dream Pie...as simple as a, b, c.

- 2 envelopes DREAM WHIP® Whipped Topping Mix
- 2¾ cups cold milk
- 1 teaspoon vanilla
- 2 packages (4-serving size) JELL-O® Brand Vanilla or Coconut Cream Flavor Instant Pudding
- 1⅓ cups (about) BAKER'S® ANGEL FLAKE® Coconut
- 1 baked 9-inch pie shell, cooled

a. Prepare whipped topping mix with 1 cup of the milk and the vanilla as directed on package, using large mixing bowl. Add remaining 1¾ cups milk and the pudding mix.

b. Blend; then beat at high speed for 2 minutes, scraping bowl occasionally. Stir in coconut.

c. Spoon into pie shell. Chill at least 4 hours. Garnish, if desired.

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continued from preceding page

Pork with prunes

INGREDIENTS

30 large prunes, pitted
2 cups demi-sec Vouvray or a slightly sweet Chenin Blanc
6 pork loin fillets ("noisettes"), each about 6 ounces (before boning) and 1½ inches thick, trimmed and tied
¼ cup flour seasoned with salt, pepper, and a pinch of thyme
2 tablespoons butter
1½ tablespoons oil
¾–1 cup chicken stock
1 cup heavy cream or crème fraîche
1½–2 tablespoons red currant jelly
Watercress

METHOD

☐ Steep prunes in wine for at least 1 hour in a nonaluminum pot, then simmer gently about 10 minutes until prunes are soft but still holding their shape. Drain and reserve wine for sauce.

☐ Dust the pork "noisettes" with seasoned flour. Heat the butter and oil in a sauté pan over medium-high heat and brown the pork on both sides. Remove from pan and pour off the oil. Add wine from prunes to the pan and boil until reduced to ½ cup. Add chicken stock and pork. Cover and simmer very gently about 40–60 minutes or until tender. Turn once during cooking. Remove from pan and place on a warm platter. Remove string.

☐ Add cream to the pan and bring to a boil, stirring constantly. Cook until reduced by ⅓. Stir in jelly and prunes. Taste and adjust seasoning. Pour over pork, and garnish with watercress. Serve very hot. Serves 6.

Potato salad with Roquefort

INGREDIENTS FOR VINAIGRETTE

3 tablespoons white wine tarragon-flavored vinegar
¾ teaspoon salt (or to taste)
½ teaspoon freshly ground pepper
3 large shallots, finely minced
¾–1 teaspoon Dijon mustard
9 tablespoons Provençal or other fruity olive oil
2 tablespoons parsley, finely minced

INGREDIENTS FOR SALAD

2 pounds small new potatoes
1 medium head Romaine lettuce (or 2–3 heads Boston lettuce, leaves left whole), washed and drained
½ bunch watercress, washed and stems removed
½ cup Roquefort cheese, crumbled
½–¾ cup heavy cream
10 slices slab bacon, fried or broiled until crisp, crumbled
2 tablespoons fresh chives, finely chopped

METHOD FOR VINAIGRETTE

Put vinegar, salt, pepper, shallots, and mustard in a small bowl. Stir until salt dissolves. Slowly pour in the oil by droplets while whisking continuously. Whisk in parsley and set aside.

METHOD FOR SALAD AND ASSEMBLY

☐ Cook potatoes in boiling salted water about 20 minutes or until tender when pierced with a fork. Do not overcook. Peel and slice potatoes while still warm. Place in a bowl and pour over ⅓–½ of the vinaigrette. Toss very gently.

☐ Layer lettuce on a large platter. Arrange potato slices in long even rows with watercress leaves in between the rows. Add Roquefort and cream to the remaining vinaigrette. Mix well, and spoon part of it over the potatoes. Add ½ of the bacon to the vinaigrette-cream mixture and crumble the rest over the potatoes. Sprinkle on the chives and serve at room temperature. Pass remaining vinaigrette separately. Serves 6.

Sweet dessert omelet

INGREDIENTS

3 large eggs, separated
3 tablespoons sugar
3 tablespoons Grand Marnier
1 tablespoon unsalted butter
Candied orange zest

METHOD

☐ Beat yolks, sugar, and liqueur in a bowl with a beater until thick. Set aside. Beat whites in a separate bowl until stiff. Fold into yolks.

☐ Heat butter in a 10–12-inch heavy-bottomed omelet and set over medium-high heat. When butter begins to lightly color, pour in eggs. Do not stir. Count to 60 slowly and check to see if omelet is browned on the bottom. It should be set but *very* soft on top. Slide onto a warm serving plate folding in half as you turn it out. Garnish with orange zest. Serves 6.

Country pâté

INGREDIENTS

¾ pound pork liver, puréed
1¼ pounds pork loin or shoulder, coarsely chopped
1 pound lean veal, minced
½ pound slab bacon, finely chopped
¾ tablespoons Armagnac, cognac, or port
2 large eggs
4 medium-size cloves garlic, crushed
¾ tablespoon dried basil
¼ teaspoon thyme
Pinch oregano
2 teaspoons salt
¾ teaspoon black pepper
¼ teaspoon allspice (or ½ teaspoon Quatre Epices)
8–10 slices bacon
1 large imported bay leaf

METHOD

☐ Combine pork liver, pork loin, veal, slab bacon, Armagnac, cognac, or port, eggs, garlic, basil, thyme, oregano, salt, pepper, and allspice in a large bowl and blend well.

☐ Line a 1½-quart mold or terrine with bacon slices letting them hang over the sides of the mold. Pour in the pâté mixture and fold the bacon over the top. Top with bay leaf and cover with lid or seal with foil.

☐ Place in a boiling water bath and bake in a preheated 325° oven 2 hours. Remove from oven and place a foil-covered brick or a plate with a weight (such as a large can of vegetables) on top of the pâté. Cool to room temperature, then refrigerate 8–24 hours before serving. Keeps 7–10 days. Serves 10–14.

Chicken liver pâté with green peppercorns

INGREDIENTS

1¼ pounds fresh pink chicken livers, trimmed
¾ cups plus 2 tablespoons Sercial Madeira
1½ teaspoons salt
½ teaspoon white pepper
⅛ teaspoon nutmeg
¾ teaspoon thyme
1 teaspoon marjoram
2 eggs, beaten
1 tablespoon unsalted butter
4 medium-size shallots, minced
1 clove garlic, minced
2 tablespoons dry white wine
2 tablespoons cognac or brandy
3 tablespoons port
¾ pound (3 sticks) unsalted butter, clarified
⅓ cup golden raisins, steeped in orange pekoe tea, drained
2 tablespoons green peppercorns
2 imported bay leaves

METHOD

☐ Rinse chicken livers and pat dry. Place in a large bowl and pour over ¾ cup of Madeira. Macerate 1 hour.

☐ Drain and purée livers in blender or food processor. Pour into a large bowl. Add salt, pepper, nutmeg, thyme, marjoram, and eggs. Set aside.

☐ Melt the tablespoon of butter in a skillet and cook shallots and garlic until soft. Add wine, cognac, port, and the remaining Madeira. Flame the mixture and reduce by half. Remove from heat and cool slightly. Add to the chicken liver mixture. Add clarified butter slowly, while beating vigorously with a wooden spoon to mix thoroughly. Stir in raisins and peppercorns.

☐ Place in buttered 1½-quart pâté mold or soufflé dish. Place bay leaves on top. Cover with a double layer of foil and a lid if you have one. Place in a boiling water bath and bake in a preheated 225° oven 3 hours. Add water as needed to the water bath. Remove from oven and cool on a rack. Chill in refrigerator 1 day before serving.

Giant brioche

The dough fills a 17½-inch fish poacher—the idea being to have a truly *huge* bread

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"Experts will tell you they drink Paul Masson Pinot Chardonnay because of its full varietal aroma, brilliant color and long pleasant finish. What they mean is...it tastes good."
PINOT CHARDONNAY
PAUL MASSON
Paul Masson will sell no wine before its time.
Paul Masson Vineyards, Saratoga, California

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for buffets. Divide all ingredients by three to have one large brioche or 2 medium loaves.

INGREDIENTS
3 tablespoons dry yeast
6¾ cups all-purpose flour
1 tablespoon salt
6 tablespoons sugar
3 cups (6 sticks) unsalted butter, softened
15 large eggs

METHOD
☐ Dissolve yeast in water in a large bowl. Mix together flour, salt, and sugar in a separate bowl. Add butter, eggs, and ½ of the dry ingredients to the yeast mixture. Beat batter 3 minutes in large, heavy-duty mixer (or, divide in two). Add remaining dry ingredients and beat until well kneaded.
☐ Place dough in large greased bowl, and let rise in a warm place about 2 hours or until doubled in bulk. Punch dough down. Refrigerate 4–8 hours or until dough is cold enough to handle easily.
☐ Butter or line with buttered parchment paper a 17½-inch fish poacher. Place all but 2–2½ cups brioche dough in the poacher. Make a grape cluster with the reserved dough, and place on top. Let rise until doubled in bulk, about 1–2 hours.
☐ Bake in a preheated 375°–400° oven about 1 hour. Remove from oven, and let sit 5 minutes. Turn out onto a rack to cool. Rub with butter (to keep crust soft). Cut into thin slices. Serves 25–30.

Light country rye bread

INGREDIENTS
1¾ cup milk, lukewarm
2 tablespoons sugar
1 tablespoon (1 package) dry yeast
¼ cup safflower or corn oil
2½ tablespoons unsalted butter, melted and cooled
2½ teaspoons salt
3½ cups unbleached all-purpose flour
2½ cups rye flour
¼ cup white flour

METHOD
☐ Pour milk into a large bowl and add sugar and yeast. Stir until yeast has dissolved. Stir in oil, butter, and salt dissolved in ¼ cup water. Add 1¾ cups unbleached flour, 1¼ cups rye flour, and ⅛ cup white flour. Beat vigorously with a wooden spoon or in a mixer with dough hook, about 5 minutes. Add the remaining flours ½ cup at a time.
☐ Knead 10 minutes by hand on a lightly floured surface, or 5 minutes with mixer. Place the dough in a greased bowl. Cover bowl and let rise in a warm place 1–2 hours or until doubled in bulk.
☐ Punch down, and let rest 5 minutes. Shape into two round loaves and place on baking sheet or into 2 bannetons (unglazed clay bakeware). If not using bannetons, make 1-inch-deep criss-cross slashes on top of loaves with sharp knife or razor blade. Dust loaves lightly with flour, and let rise in warm place until doubled in bulk.
☐ Pour 1 cup cold water in a baking pan and place on floor of preheated 400° oven 5 minutes before placing bread in oven. (The steam will make the crust crisp.) Bake bread in center of oven 45 minutes or until it sounds hollow when tapped lightly on the bottom. Cool on a rack. Makes 2 loaves.

Homemade herbed cheese

Use fresh herbs if possible
INGREDIENTS
1½ pounds small-curd creamed cottage cheese, drained
3 tablespoons créme fraîche
1 pound cream cheese, or more to taste
3 cloves garlic, finely minced
1 shallot, finely minced
½ teaspoon salt
½ teaspoon basil
⅛ teaspoon tarragon
⅛ teaspoon thyme
⅛ teaspoon sage
½ teaspoon ground white pepper
2 tablespoons fresh chives
2 tablespoons parsley finely chopped

METHOD
☐ Beat cottage cheese in a bowl with mixer until smooth. Then add remaining ingredients and beat until a creamy texture is obtained. Place in a plastic-wrap-lined 3-cup, heart-shaped mold. Let cure 24 hours in refrigerator, covered.
☐ Serve with crackers, French or dark bread, stuffed into celery or tomato halves; or serve with crudités. Serves 18–20.

Zucchini gratin

INGREDIENTS
6 pounds zucchini, peeled, seeded, diced
9–11 tablespoons unsalted butter
½–1 teaspoon salt
⅛ teaspoon white pepper
⅓ cup parsley, minced
1–1½ cups Swiss cheese, grated

METHOD
☐ Cook zucchini in a large skillet, partially covered, in 4 tablespoons butter over low heat. Remove from heat and add salt and pepper. Mash zucchini with a wooden spoon until puréed or put through a food mill. Stir in another 3–4 tablespoons butter and the parsley. Taste and adjust seasoning.
☐ Spread purée on bottom of a buttered shallow baking or gratin dish. Sprinkle with cheese and dot with 2–3 tablespoons butter. Bake in a preheated 375°–400° oven until cheese is lightly browned and bubbly. Serves 12.

Baked ratatouille

INGREDIENTS
⅓–½ cup Provençal or other fruity olive oil
2 small onions, chopped
2 small eggplants, peeled and chopped
2 green peppers, thinly sliced
2 cloves garlic, minced
1 teaspoon salt
½ teaspoon white pepper
2 teaspoons leaf thyme
⅛ teaspoon basil
⅛ teaspoon oregano
2–3 large ripe tomatoes, sliced
2–3 medium zucchini, scored and sliced

METHOD
☐ Heat oil in large sauté pan or casserole. Add onions and eggplant, toss thoroughly in oil, and cook 10 minutes; add all other ingredients except tomatoes and zucchini. Cover and simmer 45 minutes. Remove cover and cook an additional 15–30 minutes until excess moisture has evaporated. Adjust seasoning. You should have a vegetable purée.
☐ Place purée in oiled baking dish and arrange tomatoes and zucchini in rows on top of purée. Sprinkle with salt, pepper, thyme, olive oil. Bake 10–20 mintues in a preheated 350°–375° oven. Serves 8.

Marinated mushrooms

INGREDIENTS
1½ pounds mushrooms, washed and trimmed, quartered if large
3–4 large shallots, minced
3 scallions, finely chopped (include green tops)
3–4 tomatoes, peeled and chopped
½ teaspoon thyme
¼ teaspoon oregano
2 teaspoons peppercorns, crushed
2 teaspoons salt
½ teaspoon coriander seeds, crushed
2 imported bay leaves
⅓ cup Provençal or other fruity olive oil
1 cup dry white wine
Juice of one large lemon or 1½ small
½ cup water
3 tablespoons parsley, finely chopped

METHOD
☐ Place all ingredients except parsley in heavy saucepan. Bring to a boil and simmer, covered, 10 minutes. Transfer to earthenware crock or bowl and let cool to room temperature. Cover and chill until ready to serve.

May be kept at least 10 days in refrigerator. Flavor improves after standing. Garnish with parsley. Serves 10–12.

Marinated olives

INGREDIENTS
1 pound imported Moroccan or Calamata olives
2–3 cloves garlic, halved
1½ teaspoon thyme
½ teaspoon oregano
1–2 imported bay leaves
Several lemon slices
1 teaspoon black peppercorns, crushed
½ cup Provençal or other fruity olive oil

METHOD
☐ Place all ingredients in a jar and shake
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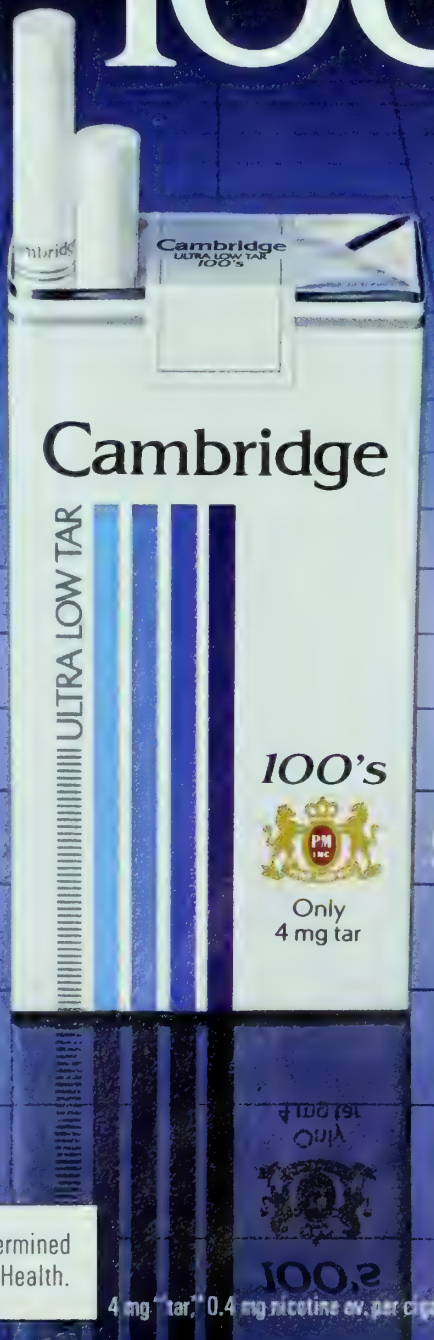
ULTRA LOW TAR
Cambridge 100's



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4 mg "tar," 0.4 mg nicotine av. per cigarette by FTC Method.

Fresh menus

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well to mix. Place in refrigerator and shake every day. After 2–3 days, remove lemon and garlic. Marinate 4–5 days more, continuing to shake jar daily. Keeps up to 1 month in the refrigerator.

Apricot galette

INGREDIENTS FOR PASTRY

2 tablespoons (2 packages) dry yeast
½ cup plus 2 teaspoons sugar
1 tablespoon lemon zest, finely grated
2 eggs
12 tablespoons unsalted butter
6 tablespoons brandy
Approximately 3¾ cups all-purpose white flour
6 tablespoons sugar

INGREDIENTS FOR FILLING AND GLAZE

½ cup sugar
1½ pounds dried apricots
2 3-inch strips lemon zest
½ cup apricot jam
1 tablespoon brandy

METHOD FOR PASTRY

☐ Dissolve yeast in ½ cup warm water with 2 tablespoons of the sugar in a large bowl. Let sit 5–10 minutes. Add lemon zest, eggs, 6 tablespoons butter, brandy to the yeast mixture and stir until mixed.

☐ Stir in flour, adding extra if needed to make soft but not sticky dough. Shape into ball, place in lightly buttered bowl. Let rise in a warm place 30–50 minutes.

☐ Place dough on a buttered and floured baking pan (a large pizza pan is perfect) and roll or press into a 15- or 16-inch circle. Pinch up a decorative border. Dot pastry with remaining butter and sprinkle with the sugar. Bake in preheated 475° oven about 12–15 minutes or until bottom is browned. Remove from oven and cool on a rack. Slide onto a serving platter and set aside.

METHOD FOR FILLING AND GLAZE

☐ Place apricots in a saucepan and pour over water to cover. Add remaining sugar and lemon zest. Simmer until just barely soft, about 15 minutes. Drain, cool, and arrange on the pastry in overlapping circles.

☐ Heat jam in a small saucepan. Add brandy and stir. Strain, and glaze the apricots with a pastry brush. Cut into wedges. Serves 12–16.

Grilled almonds

INGREDIENTS

2½ tablespoons olive oil or peanut oil
2 tablespoons butter
1 cup blanched almonds
Sea salt

METHOD

☐ Heat oil and butter in a heavy skillet. When butter foams add almonds, brown over moderate heat, stirring constantly. When golden brown, remove and drain on paper towels. Sprinkle with sea salt. ■

Gourmet groupie

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wards are multifold. In the last weekend eating marathon in her Maryland house, we had cold poached land-locked salmon for lunch, with mounds of homemade mayonnaise (pronounced my-onnaise when it comes from her own blender, may-onnaise when it comes from a jar), a picnic of steak tartare layered into a hollowed-out, freshly baked loaf of French bread, and an impossibly rich dinner of slender linguine topped with a creamy sauce of clams and mussels which had been nestled in their shells only two hours earlier. Even the memory of that weekend brings rushes of digestive juices along with thoughtful schemes of how to elicit another weekend invitation before dinner time.

Not everyone—or every meal—can be so sumptuous, of course, and the talents of simpler cooks figure heavily in my gourmet group. I have one good friend, for example, who becomes a grand master of fencing when you put a knife in his hand. All I need to do is lay out a salad bowl, a collection of radishes, scallions, Jerusalem artichokes, celery, green peppers, and whatever else tumbles out of the vegetable bin—and get out of the way. With blade flashing, Harvey proceeds to make paper-thin shavings of everything within reach. Only by yelling "rum and tonic" in the next room can one interrupt the momentum of his chopping to avoid having the bread, the electric cords, and the chopping block itself appear in neat slices in the salad bowl.

I have little shame about my inability to create what I love to eat. We should all stick to doing what we do best, and most of my forays into haute kitchen have been my worst. My record for hollandaise turning into a sauce rather than curdled clots is only one in ten. I tried to make tempura the other day in our popcorn popper and all the batter floated from the shrimp on to the bottom to coagulate into gummy pancakes on the surface. The verbs to "fold," "blanch," "sear," "braise," and "clarify" no longer make me break out in hives of anxiety because they have ceased to function either as working words in my vocabulary—or as challenges.

Instead, a curious sense of cooking calm has descended over me now that I have collected a circle of cuisine zealots around me. And besides, there is one thing I do better than anyone else. It requires lemon cake mix, fluffy white frosting, green food coloring, multicolored M&M candies, two candy canes, one child, and one Christmas pageant. Mix all the ingredients together, bake, cool, carve, color, frost, sculpt, sprinkle, inlay, and display the pine-tree cake on a piece of cardboard covered with shiny foil. See the smiles on the children's faces. See the looks of awe on the faces of their parents. Hide the little smirk of pride on your own face. Then race home and pray that someone has called to ask you out to dinner. ■

Imaginative meals

continued from page 177

mayonnaise, and freshly ground white pepper. Chill until mixture begins to thicken, then fold in the stiffly beaten whites of 2 eggs. Pour into a 5-cup mold and chill for 4 hours or until set.

SOUPS

Tomato bouillon with rice: Add 2 cups tomato juice to 2 cups beef broth or stock. Add ½ cup cooked leftover rice, or rice cooked for the occasion. Add salt and pepper to taste and serve when heated through.

Garlic soup: Sauté 4 cloves garlic in 3 tablespoons olive oil until golden; add 2 quarts hot water and boil 10 minutes. Remove the garlic and purée in a food processor or blender. Heat 2 cups chicken broth or stock and add puréed garlic, salt and pepper to taste. Simmer 10 minutes. Service with ⅓ pound vermicelli, cooked in the garlic-cooking water if you wish.

Consommé madrilène: To 4 cups beef broth or stock, add 1 chopped tomato from a can, with all of the juice from the can. Bring to a boil and simmer 5 minutes. Strain through a mesh sieve. Put consommé back on the stove over low heat and add remainder of tomatoes from the can, drained well and chopped. Stir in 1 cup port wine, minced freeze-dried parsley and chives (fresh if you have them). Add salt and pepper to taste and serve when heated through.

ENTRÉES

Cold sesame noodles: To 1 pound linguini cooked *al dente,* add 4 tablespoons sesame oil and 4 tablespoons soy sauce, ½ teaspoon minced garlic, and freshly-ground pepper to taste. Toss to mix and marinate in refrigerator 24 hours or more. Add crushed red pepper and chopped parsley, if you have it. Top with leftover cooked meat, if there's any around.

Nasi Goreng: Sauté ⅓ cup minced onion in half a stick of butter and stir in 2 tablespoons curry powder. Add 1 cup uncooked rice, salt and pepper to taste, and 2 cups chicken broth or stock. Cook in a 350° oven 25 minutes or until the liquid is absorbed. Stir in a can of flaked tuna (packed in water) and bits of whatever fresh vegetables are in your refrigerator. Top each serving with a fried egg.

Stuffed grape leaves: Sauté 2 minced medium onions in ¼ cup olive oil. Add 1 cup uncooked rice, ⅓ cup pine nuts, chopped fresh or freeze-dried parsley, ½ teaspoon allspice, the juice of ½ lemon, and salt and pepper to taste. Add 1 cup

hicken broth and cook, covered, over very low flame until liquid is absorbed. Put one spoonful of the mixture on one grape leaf taken from a can. Roll up and secure with a toothpick. Put rolls in a casserole with 1 cup water; cover and bake in a 350° oven 45 minutes.

Pasta with tuna and anchovy sauce: Sauté 2 cloves minced garlic in ½ cup olive oil and add 1 tablespoon each basil, parsley, and oregano. Add 2 cups canned tomato sauce and simmer for 10 minutes. Add 1 7½-ounce can tuna packed in water, 5 anchovy fillets, chopped, and salt and pepper to taste. When heated through, pour over 1 pound fettucine, cooked *al dente,* and top with grated Parmesan cheese, preferably fresh.

Puerto Rico baked beans: Rinse 2 cups black beans and cook 30 minutes in simmering water. Turn off heat and let stand 2 hours. Drain beans and add ½ cup olive oil, ½ cup molasses, 1 tablespoon prepared mustard, ¼ cup rum, ¼ teaspoon thyme, 1 medium onion and 2 cloves garlic, both minced. Cover with water and cook for 1 hour on a very low flame. Bake in a 350° oven until thick and brown on top.

Kippers in rum: Sauté canned kippers in butter and pour a little rum over them in the pan; ignite rum to burn off alcohol. Serve with toast. (Delicious for breakfast.)

SIDE DISHES

Sauerkraut salad: Drain and chop 2 pounds sauerkraut and add a vinaigrette made with white wine instead of vinegar. Add salt, pepper, and minced shallots or onions.

Pumpkin fritters: Beat 2 egg yolks until light and add ½ cup evaporated milk, 1½ cups sifted flour, 2 teaspoons baking powder, 1 teaspoon salt. Fold in 1 cup cooked pumpkin purée and 2 stiffly beaten egg whites. Drop by tablespoonfuls into hot vegetable oil. Sprinkle with sugar while still hot.

Pickled beets: Marinate canned sliced beets in a mixture of cider vinegar, brown sugar, salt, mustard, ground cloves, and minced garlic, all of which have been boiled together and poured over the beets while still hot. Add sliced onion, if you wish.

Lentil salad: Rinse 1 cup lentils and cook in 2 cups water with 1 onion, studded with 3 cloves, and 1 bay leaf until tender. Drain and marinate in 3 tablespoons olive oil, 2 tablespoons wine vinegar, and sliced red onion; salt and pepper to taste. Garnish with fresh tomatoes if you have them.

DESSERTS

Fruit-filled pasta: Mix together 5 tablespoons orange juice concentrate with 2 pounds chopped dates, 2 cups chopped walnuts, and 3 tablespoons grated orange rind. Fill pasta rounds as for tortellini, or use won-ton skins, which can be bought in many supermarkets and frozen. Deep fry in vegetable oil until golden and sprinkle with powdered sugar.

Cherries jubilee: Heat with their liquid 1 cup pitted Bing cherries from a can and add ¼ cup warmed brandy. Ignite the brandy and add 2 tablespoons kirsch. Serve over vanilla ice cream.

Lichee nuts: Add kirsch or other favorite liqueur to canned lichee nuts and their liquid. Chill until ready to serve. Top with chopped fresh mint if you have it.

Frozen amaretti mousse: Crush a generous number of Italian amaretti cookies and stir into softened coffee ice cream. Refreeze in a mold if you have one or simply in a bowl. Serve with chocolate or hot fudge sauce from a can or jar. ■

Two remarkable sisters

continued from page 144

and efficient family life will become when it is strengthened, sustained, and adorned by family work." But the drudgery remained, and it could quickly sap even the most elevated impulses.

The historian Ann Douglas got right to the point when she acutely observed that "Educators like Catharine Beecher might promise housewives that their occupation was to 'form immortal minds,' but it must have been hard in the multitudinous press of ordinary life to feel the vocation behind the labor." Catharine Beecher's obsessive crusade to establish woman's primacy as ruler of the home quite likely promoted more toil among women than it saved them. Her mania for separating, classifying, labeling, and storing the most minute household articles was part of a plan of staggering complexity, an expression of her overwhelming need to control. But she was also highly inventive, and her innovations—many of which were previously unthought of by men architects with no experience of "women's work"—were of immense importance. She took the kitchen out of the basement and moved it to the healthful air and sunlight of the first floor. She proposed multipurpose rooms, convertible furniture, and energy efficiency years before they became widespread ideas. She was a planner far ahead of her time. The model house plans and household organization schemes set forth in her books qualify Catharine Beecher as one of the most important social architects of the 19th century.

Throughout her long life, Catharine Beecher's sense of vocation never lagged. In addition to founding several women's academies—including the Hartford Female Seminary in Connecticut and similar schools in Ohio, Illinois, Iowa, and Wisconsin—she also wrote some 25 books, plus another three co-published with her sister. (Interestingly, those three collaborative efforts were all on home and family management. Although Catharine was responsible for most of the work on that trio of books, she perhaps felt that they needed the supportive joint byline of her better-known—and married—sister to give them greater popular credibility.)

On one level *The American Woman's Home* can be read as a charming compendium of clever housekeeping hints. On the subject "Rats and Mice" the authors sagely advise, "A good cat is the best remedy for these annoyances." They suggest that "Half a cocoa-nut shell, suspended, will hold earth or water for plants and make a pretty hanging garden." They demonstrate how a whole parlor might be simply but handsomely decorated for only $61.75, rather than the $80 it would cost just for a "cheap, ugly Brussels carpet . . . and we have nearly twenty dollars remaining for pictures." The book deals with the whole spectrum of household management, from sanitation to storage, from cooking to child care, from manners to mental health. Dozens of diagrams illustrate everything from the layout of an ideal house, to the workings of the human heart, to how a kitchen ought to be arranged. This unlikely range of topics is unified by one theme: a relentlessly high-minded moralism.

For underneath the bright ideas runs a persistent subtext of deep social purpose. "The proper education of a man [from which, incidentally, Catharine and Harriet had been excluded as their brothers went off to Amherst and Yale] decides the welfare of an individual," the Beecher sisters wrote. "But educate a woman, and the interests of a whole family are secured." To sanctify their cause, they declared woman to be no less than "the minister of the home." (Significantly, the Beecher sisters were the daughters of a well-known Presbyterian minister, and two of their brothers, one of whom was the famous Rev. Henry Ward Beecher, entered the clergy.) The home thus became both the woman's tabernacle and her shrine. But it became a hothouse, too, creating a hermetic atmosphere in which stifling attitudes flourished: "The hand that rocks the cradle rules the world," or "A woman's place is in the home" are the natural outgrowths of the Beecher domestic philosophy.

Today, Harriet Beecher Stowe's house in Hartford, Connecticut, seems more an artifact of her sister's ideas than a rich repository of fine period design. Built in 1871 with the proceeds of Harriet Beecher Stowe's best-seller—it might in fact be called "The House that *Uncle Tom's Cabin* Built"—the Stowe house is commodious but essentially modest. It reflects the sisters' belief in simple, cheerful, and inexpensive interior decoration. Old family pieces dating back to the Beechers' childhood on Long Island and in Connecticut and Victorian furniture

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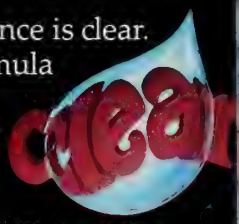

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wo remarkable sisters

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ere mixed without thought to contem-rary fashion.

Windows are large and numerous, un-mmeled by heavy curtains, to let in ht and air. In the parlor, Harriet Bee-er Stowe followed advice from *The nerican Woman's Home*: "A beautiful nament for a room . . . is German ivy . . We have seen some rooms that had ivy cornice around the whole, giving e air of a leafy bower." They could ve been describing this room. There above all a very clear sense of utility d organization, combined with a feel-g of fullness that (in the words of atharine Beecher's biographer, Kath-n Sklar) "demonstrates the belief that r every space there is an object, for ev-y question an answer."

As they grew older, Harriet became ore settled and Catharine became ever ore restless. Catharine's tireless efforts found a woman's college came to aught, but intense and obsessive, she ever stopped trying. Her sister Harriet rote to her at last, "Too many years ve passed over your head for you to wandering like a trunk without a la-el." When Catharine Beecher died at e age of 78, it was in the home of her alf-brother.

Despite the reawakened interest in atharine Beecher, she remains for any feminists a disturbing, contradic-ry figure. Though a brilliant, capable oman, Catharine Beecher was no fem-ist, and she is not seen by some to be e popularizer of inhibiting attitudes at have adversely affected women ever nce. But rarely have domestic architec-re and interior design been so clearly erceived as factors of social planning as ey were by Catharine Beecher. She as a product of her times no less than e are of ours, and we cannot fault her r what she did not do. In her we see figure of paradox and poignance that ill strike a chord with everyone who opes and works for a better world.

Editor: Galen Brand

urther reading on Catharine Beecher nd her times:

atharine E. Beecher and Harriet Bee-her Stowe, *The American Woman's ome; or, Principles of Domestic Science* irst published 1869; reprint by The towe-Day Foundation, 1975, $6.95). he classic "guide to the formation and aintenance of economical, healthful, eautiful and Christian homes," a rich nd revealing document of Catharine eecher's philosophy.

arl N. Degler, *At Odds: Women and he Family in America from the Revo-ution to the Present* (Oxford, 1980, 19.95). Thoughtful examination of the hanging role of women in American so-iety.

nn Douglas, *The Feminization of American Culture* (Knopf, 1977, $15). Penetrating and highly original study of the alliance between ministers and women writers in 19th-century America, with fascinating insights into the moral and intellectual forces that shaped Catharine Beecher's thinking.

Kathryn Kish Sklar, *Catharine Beecher: A Study in American Domesticity* (Yale, 1973, $20; paperback: Norton, 1976, $4.95). Admirable, critical biography that deals sympathetically with the contradictory aspects of its complex subject.

Visiting the Harriet Beecher Stowe House: The Stowe-Day Foundation owns and maintains the Harriet Beecher Stowe House, Visitors' Center, and Memorial Library. Open Monday through Friday, 9–5. For membership information in "Friends of Stowe House and Library," and further visitor and tour information, write the Stowe-Day Foundation, 77 Forest St., Hartford, Conn. 06105 Tel.: (203) 522-9258 ■

A full house

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She lunches with her husband, then, after more duties—such as interviewing prospective students—she picks up the children and heads home to prepare the evening meal. Several times a week the whole family shops together for food. "We are very organized," she says. "Each of us has a basket. The boys know that they can't buy junk, but they buy things that they particularly want."

When asked if she feels any contradiction in having a demanding career with being an attentive wife and mother, she shakes her head passionately and says, "I had children in my 30s, like many of my friends, and I feel we are a wonderful new generation of parents. My children respect me for working, and I, on my part, am perhaps more of a friend to them than a smothering mother. You can't live your children's lives for them, but you can listen to their needs, and you can guide them. My family, my home, and my work are all one. Perhaps I have the energy for them because I feel so blessed."

And it does take energy to be Lee Strasberg's wife. Besides running the Institute and entertaining a wide circle of colleagues, she also travels around the world with him, either on location for his numerous film roles, or as his aid on lecture tours for the State Department.

It was in Italy, while filming *The Cassandra Crossing*, that Anna bought the pink silk coverlet and the lace bridal veil that adorn their bed. And it was in Haiti, during production of *The Godfather, Part II* in nearby Santo Domingo, that she bought the yoyo quilts for the living-room couch. Every object in her house is there because she fell in love with it, and often because it also reminds her of a particularly happy experience. She keeps a blue bowl on the lower shelf of her coffee table, for instance, because it was sent to her full of flowers by Susan Strasberg after the birth of their first son. Nothing has been bought to fit a decorating scheme yet, and because Anna's own vision is consistent—romantic, obsessed by Chekhov, unpretentious—and her taste is unerring, the house has a unity that many more carefully planned houses lack.

The living room, for example, contains a collection of Japanese prints that were purchased on a lecture tour, a Victorian wicker tea trolley that Lee gave Anna early in their marriage, a piano given to the Strasbergs by a brilliant student from The Actors' Studio, rag rugs that were made by a couple in Pennsylvania who copy the Early American custom of weaving swatches of old clothes, a painting of Susan Strasberg appearing as Camille in a production directed by Franco Zeffirelli, and, on the piano, a clown given to Lee by a student in Europe, which meant so much to the Strasbergs that they carried it with them for thousands of miles on their way home.

The dining room is a marvelous collection of incongruities. Over an Early American harvest table hangs a chandelier from a New Orleans bordello. On the floor is an American hooked rug, and next to the window are a tea wagon and a buffet that contain champagne glasses, goblets, candelabra, and tea pots, all of silver—looking like a stage set for *The Three Sisters* or *Uncle Vanya*. "I use everything. These are all my props," says this animated actress, who once played Madame Arkadina in *The Seagull* at The Actors' Studio. "Everywhere you look there is something that could be used to create a character. Like this fan, for instance." She picks up a russet antique fan that lies on top of a Chinese trunk covered with Victorian lace.

"One day Harold Clurman came to visit us, soon after we'd moved in. We had an enormous picnic table outside and there were girls in their summer dresses, the table laden, children on the swings, people all over the garden, and Harold said, 'I never left Chekhov—and neither did Lee!'"

Los Angeles contains many unusual houses, but even in the city of make-believe one hardly expects to find a full-blown Chekhovian household. And what's so amazing about the Strasbergs' dreamlike domain is that it is so absolutely real. ■

Leslie Garis is a freelance writer whose work has appeared in The New York Times Magazine *and* The Washington Post.

Manuscripts

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Women in architecture

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of architecture she must create and the directions she must pursue, each has taken the crucial determinants of successful architecture—the way a building looks and the way it feels as you move through it and around it—and has begun to generate forms and spaces to enrich that experience.

Lella Vignelli of Vignelli Associates specializes in furniture and interior design, while her partner/husband Massimo Vignelli handles the firm's graphic design commissions. But they confer and collaborate closely on all phases of work, determining their roles according to the nature of the project. "As a project becomes more three-dimensional, I get more involved," explains Lella Vignelli (reversing the stereotypical assumption that a man would take over at that point). Whether executed by one or by both partners, their work is known for the subtlety with which spare bold forms are set off by precision detailing and rich materials.

Laurinda Spear, partner in the Miami-based firm Arquitectonica, also adheres to a clean, bold aesthetic. But she and her partners Hervin Romney and Bernardo Fort-Brescia (her husband) often juxtapose succulent mango and peach colors with hothouse pinks on the exterior walls of those solid, abstracted forms. Spear explains that she and her partners look for forms "that are very clear and easily grasped—an architecture one can like without having to know the history of architecture."

Women architects who work with their husbands often experience frustrations, but can also enjoy sharing their professional interests

Some architects, seeking to create an architecture that people will respond to with enthusiasm, end up with designs quite different from the stripped-down, gridded forms of Arquitectonica. The work of Denise Scott Brown of the Philadelphia firm of Venturi, Rauch & Scott Brown is a dramatic case in point. Certainly the best-known female architect and city planner practicing in America today, Scott Brown's innovative philosophy of learning from the often "tacky" and "banal" roadside architectural forms and spaces along America's cluttered commercial strips proves that emigrés—Scott Brown was raised in South Africa and trained for architecture in England—still see America with the freshest eyes.

Since writing the landmark book *Learning from Las Vegas,* with her partner (and husband) Robert Venturi and their associate Steven Izenour, in 1972, Scott Brown has made her mark. Her determined interest in the way people respond to the commonplace signs and symbols of American culture, and her advocacy of keeping its historic remnants a viable economic part of the landscape, have strengthened the firm's reputation for socially-minded preservation-oriented planning, as well as for innovative form.

Susana Torre, architect, teacher, and the curator and editor of the much-publicized 1976 exhibition and book *Women in Architecture,* shares similar attitudes: "Architecture is perpetually poised between aesthetic creation and social responsibility," Torre contends. "More fundamental things than taste have changed over the past decade," she adds, "especially in the lives of working women and their families." Committed to making living and work spaces respond to these changes, she is also drawn to the "cultural importance" of form: "I'm a romantic rationalist, a radical traditionalist, and an eclectic minimalist," she says. "I want my architecture to embrace the full range of the human intellect and emotions, of order and disorder, of self-and-*un*self-consciousness, of universal principles and individual expression."

The work produced in the office that the Argentinian-born-and-bred architect established and runs herself highlights Torre's intentions in vivid detail. For example, she combines and juxtaposes elements that play on the ambiguity between what we perceive about a form or space and what we mentally know to be true about it. This kind of exploration is based on a certain understanding about the "reading" of architecture. Architecture is being understood more and more to be a "language," a language with its own multilayered meanings, its own vocabularies, its own grammatical rules.

Diana Agrest, who came to New York from Buenos Aires 10 years ago, makes a strong case for this approach in her architecture. While she has spent a good deal of time in the last decade teaching and writing theoretical articles for scholarly magazines and professional journals, Agrest and her partner and husband Mario Gandelsonas are now busy designing a number of apartment buildings and private residences in Buenos Aires and New York. They both find building their design projects the best test for their theories: In fact, Agrest longs to realize some of their urban-scale projects, which so far remain on paper. She likes to take the kind of architecture that has gradually developed in cities over the years and to distill the essence of these urban forms and

paces to create new ones.

Frances Halsband designs in a more onsciously historical manner. For one hing, the firm of R.M. Kliment and rances Halsband is quite often engaged n the rehabilitation, renovation, and ex-ansion of existing buildings—schools, nuseums, and apartments. Halsband nd Kliment (who is also her husband) ave shown a keen sensitivity to design-ng new elements, like stairs, light fix-ures, and wall paneling to fit in with he old settings and to reinforce them, while still belonging identifiably to the resent.

Another architect who looks at past architecture and transforms it into something new is Lauretta Vinciarelli. While she has not yet built in the United States, since her arrival from Rome in the early 1970s she has looked closely at American vernacular architecture to provide material for her own research. The form her research takes is in meticulously executed, analytical architectural drawings. Vinciarelli also uses teaching (she is a full-time professor at Columbia University's School of Architecture) as a laboratory and a forum to investigate her ideas. Most of these women architects, in fact, have taught at leading architecture schools. Because of their presence—as well as the presence of a number of equally talented colleagues who are also in their 30s and 40s—they are providing an important range of role models for successful women architects.

Some observers may wonder how visible these particular women architects can become if five out of seven are married to their partners. Indeed this situation can have its drawbacks. Laurinda Spear notes the problem she has experienced with Latin American clients who prefer to deal with her male partners—who are also Latin American. Denise Scott Brown has had a very difficult time establishing her separate professional identity, partly because Robert Venturi had already made his iconoclastic reputation before she began to work with him, and partly because she did so in the years when the public still perceived a wife/partner as the "little woman." But these women architects married to partners also appreciate the satisfaction of integrating professional and personal lives. "We respect each other, trust each other, and have fun together," explains Agrest about her partnership with and marriage to Mario Gandelsonas. "We are very different, so it adds a richness in our lives and work. The only disadvantage is that we never stop working."

As the "little woman" preconception fades, so does the image of "invisible" woman architect. These women are attracting well-deserved recognition from their peers and public by dint of their own efforts as the level of their contribution to an emerging architectural form becomes increasingly apparent. ■

The superwoman secret

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message" has been that women are here to meet the needs of others. The difference, though, is that now women are saying they want to work outside the home as well, Dr. Lerner explains, and men are saying sure, as long as you do all the other things you're supposed to do. "The very notion of a Superwoman is a male creation that just perpetuates the idea that women can have both a family and a career, without any changes on the part of men and institutions," she says.

Still, many women themselves are responsible for the perpetuation of the Superwoman myth. There are times a woman may be her own worst enemy. For instance, she may think she can—and *should*—do all of it: the house, the job, the family. And then attempt to do it at a record pace. For example, a woman may want the recognition given to a male colleague who climbed to the top of the field after 25 years in business. But she is impatient and wants the recognition right away. Or, she may be like the young fashion journalist who learned that an office friend took only two months for maternity leave, so she felt compelled to do the same.

"Women have a tendency to look at other achieving women today and say, 'If she can do it, so can I,' " psychoanalyst and consultant Dr. Erika Padan Freeman explains. "But it takes time to give birth to great achievements. Ask any great hostess what it takes to become a great hostess. It's not realistic to think you're going to wake up tomorrow and have it all."

It's also unrealistic, and unfair, to think women should handle unassisted the responsibilities of home and family, plus career, according to Dr. Freeman. Taking on too much can lead not only to exhaustion but also to irritability, insomnia, and depression. The alternative, says Dr. Freeman: "Teamwork. A man knows that it often takes a number of people to accomplish one goal. Women don't know enough about support systems yet—or they think they're not allowed to use them—because, unlike a majority of men, they've generally not had the training in team sports from early childhood on. As soon as a man goes into business he sets up an organization to help him. And he gets a housekeeper for his home . . . very often a wife!"

Even for the uninitiated, setting up supports isn't that difficult. Professional services aimed at handling problems for overworked, harried women are springing up all over. There are companies emerging to bring you food, buy your clothes, plan your parties, even organize your closets—albeit at a price. But depending on how much time you spend at work, it may be worthwhile as a

Continued on next page

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The superwoman secret

continued from preceding page

trade-off and, for now, faster than waiting for your mate or kids to learn the best ways to lend a hand.

That still leaves plenty of women feeling guilty—either about working and leaving the children, or about remaining at home and being a zero in the career area. "These days, if you tell people you're staying at home with your children, they look at you like something's wrong," says former Georgetown University assistant dean Deborah Fallows, a 30-year-old mother of two.

But a highly structured routine, even with support systems, is not always satisfying. One's own standards must be brought to bear on main priorities that don't mesh well. In her days as an assistant dean at Georgetown University, Deborah Fallows invariably arrived late for work because of the necessity of getting her son off to school first. Meanwhile, additional daycare and housekeepers were costing her about half her take-home pay. So Deborah Fallows, assistant dean, quit. Although it was a difficult decision, she has no regrets. "When I started working I thought I could do it all just by managing my time. But with the standards I set for myself, I couldn't excel at work and at being a mother at the same time." So for Deborah Fallows, for now, the career is on hold. And her change of emphasis gives her a different kind of satisfaction.

In today's world many feel that men still are at an advantage. If a man takes on responsibilities at home, he's a hero. No accusations. No nasty cracks. In fact, people go out of their way to help him. Columbia University professor Hope Jensen Leichter recalls one such incident when the faculty seriously considered changing the time of a meeting because one of the men had to pick up his son at school.

Would the same have been done for a woman? "Probably not," she says. Which is unfortunate, because now women feel they have to be on the job all the time—no excuses—lest anyone think they're not serious about their careers.

But this is precisely how the Superwomen syndrome developed. Women, lacking alternatives, simply loaded up on duties. Rather than realize they were submitting to unreasonable demands, they went on.

However, the tide looks as if it's turning. Felice Schwartz, president of Catalyst, Inc. (a nonprofit organization that fosters the full participation of women in business and the professions), says husband, a physician, rs of marmarried, it and r do the me first cooks. We're in a period of transition. We're moving away from polarized roles for men and women. Society is giving a new message, and people are responding," she says.

It would be terrific if, like magic, people could be instantly programed to do things differently. That way, women could work, or stay at home, or do a little of both, depending on what they wanted. Their partners could do the same.

But it is not possible for one woman to do everything, no matter how talented, no matter how finely tuned her sense of organization and timing. Behind every successful *working woman/wife/mother* there's a pile of laundry waiting to be done. And it's okay to ask somebody else to do it. Or to put it off for awhile. ■

Couple swaps roles

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thing else going on here, something bigger than filling a shopping cart.

That sudden silence after the apartment empties out each morning never ceases to thrill me. I've come to love the moaning of the dishwasher as I shuffle from the dining-room table (in the living room) into the narrow back hall I refer to as "World Headquarters."

Here on a 6-foot slab of butcher block I manage three totally separate operations: a mail-order book business, a free-lance advertising business, and a fiction/nonfiction creative center. Each operation has its own desk area and business hours. Creative writing, 8:30 to 1:30. After lunch (in a restaurant), the advertising business swings into action until my son arrives home from school. From then on it's the dreary world of direct mail.

This system works with a wonderful precision, except for sneak attacks. A call from the school nurse. A plumber who won't budge unless he's bribed with conversation. Some door-to-door fanatic. And, of course, my nemesis, The School Vacation. This latter event requires that World Headquarters close down for inventory while the chairman retreats to the public library with an abbreviated work schedule.

"I know you're there, jerk. Pick up the phone." The voice crackles forth from the speaker in my telephone answering machine. Another househusband, a painter friend. In a different life he might occupy the office down the hall. In this one we find and use each other in the same way.

In the beginning Peggy would call at the first symptom of a guilt attack. "Did Tom remember his lunch box?" "Is the housekeeper angry?" "Is Rebecca home yet?" Five minutes later, "Why isn't she home yet?" The calls are decreasing. In number, not urgency.

As our new lives unfolded it came as a rude surprise that not all wished us well. A few of my all-time favorites: "I envy you, Ted, only I have to work for a living." Or, "We heard you'd be interested in some volunteer work, just a day or so a week." A classic regular, "I could be a damn good writer, but I've got a family to support." Last summer on Long Island I joined a group of wives waiting for their summer bachelor husbands at the train station on a Friday night. "Ohhhh, I see we washed our hair. All gussied up for the breadwinner, eh?" "Gotta keep 'em happy," I volunteered.

Peggy gets her dose from other mothers, too. "I'll cheer for Rebecca at the class play"—an assumption that neither of us would attend. "Of course I'd love to work, but it's not fair." Hats off to these Supermoms, they know how to ignite a mother's guilt.

But are we too selfish? Will our new lives reap some dreadful effect on our children? I wish I could be certain. I suspect, however, that we will never stop speculating whether this or that might be better were we each in our traditional places. Last week my son told his class that his dad was a typist. My daughter bribed her mother for favors she knew I would deny. On the other hand, Tom has taken to inventing stories I fully intend to plagiarize. And Rebecca asked if a woman could become President.

Yes, sometimes I talk about returning to the office. And on Election Day, Peggy told me she relished her day spent sewing, drawing, and waiting for the kids to come home. But we were just talking, not dreaming. We are still living the dream. ■

Home is her palazzo

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Though Pat Hoffman's apartment has only a living room, kitchen, bedroom, plus a small foyer and a bath, it is blessed with generous proportions: high ceilings, ample spaces, and a feeling of gracious expansiveness that mere square-footage can't impart. To emphasize that sense of scale, she set off the white-painted paneling of the living room with borders in a deep green-gray inspired by Michelangelo's Medici Chapel in Florence. The bold framework of the molding is echoed in her choice of furniture, especially the strongly rectilinear, grid-back armchairs by Josef Hoffmann. Additional Hoffmann touches repeating the right-angle theme include a white-painted table and his white-painted metal gridwork compote on the chrome-and-glass coffee table. Other seating is low, massive, recessive: a pair of matching brown corduroy sofas that flank the fireplace, a pair of brown leather hassocks. Two chrome-and-glass globe torchères recall the Italian fondness for High Tech floor lamps; symmetrically placed next to the matching sofas,

underscore the strict architectural
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of the apartment. Built in the days
re the open plan, each room can be
ed off from the others, allowing for
privacy. (Pat Hoffman's bedroom,
h its solid, deep blue walls and sleek,
te, modern modular furniture, is the
side of contemporary Italian design
n the rest of her apartment.) In Italy,
n most of Europe, the separation of
lic and private areas is expected. One
d not see a whole house to know the
ole person, and the private sanctum
approachable only by one's closest
ily or friends. That psychological
tance between personal and public
ce adds further dimension to this rel-
vely small but imaginatively con-
ved space.

Though there are strong reminders
e of the history of design—the Re-
ssance, the Beaux-Arts, and turn-of-
-century Vienna—this is also an
remely contemporary interior, pre-
ely because it acknowledges the past
d reinterprets it for the present. Like
best of Italian design, which is root-
in a tradition that encompasses more
n 20 centuries, this is history without
stalgia. As the Italians understand,
u must also forget if you are truly to
nember. ■

Martin Filler. Editor: Babs Simpson.

olly Miss Holly

tinued from page 135

ell, I think I have a good deal of rev-
nce for art. But a home is not a mu-
m, and there has to be a difference."
More than either a museum *or* a
me, the Solomon apartment looks like
nagpie's nest—aglimmer with bits of
ny tinsel, metallic mosaic, and Day-
o plastic. To say that it's unique is to
tate the obvious. To say that it's bi-
rre is to consign it unfairly to a judg-
ental limbo. Love it or hate it, this is
t an interior that can easily be dis-
ssed. Above all, it is exciting. In every
om of her apartment, Holly Solomon
d her decorator for the past 25 years,
chard Hare, narrowly skirt the edge
disaster. Punk is mixed with Provin-
l. Pattern is piled atop eye-popping
ttern. There are colors so garish that
ey clash with themselves. Rules are
oken with happy abandon, like plates in a Greek *taverna*. But astonishingly, it works, because both the decorator and client know just how far to go.

Despite the seeming lack of restraint, there is in fact an underlying set of principles at work here that unifies the whole mad concoction, in defiance of a great deal of received decorating wisdom. The basic principle: more is better. "Horace likes a lot of *stuff*," says Holly Solomon, "and besides, you need a certian number of objects in order to get a taste going. Without those things you have neither good taste nor bad taste—you have no taste."

Interestingly, the Solomons' love of abundance has a very practical benefit. "I wanted a background that would allow me to take down any piece of art and not have to worry about the whole room falling apart," explains Mrs. Solomon. A minimalist approach, in which everything else is secondary to the art, would not permit that freedom: Take away the art, and you take away the room. But if even a dozen pieces are removed from a room in the Solomons' house, what is left has a feeling of completeness.

From the second you step off the elevator and into the entry hall, you know this is no ordinary apartment. Anywhere else, the silver wallpaper with a bold white Chinese branch-and-blossom design would have been considered decoration enough. But here it is densely covered with a number of works of conceptual art by such artists as Christo, the late Gordon Matta-Clark, and Alexis Smith (see *House & Garden*, February 1981; pages 114–115). These pieces, in which the concept behind the work is actually more important than the artifact itself (which is sometimes little more than documentation of the idea), often have texts that take some time to read. "That's why they work so well here," notes Holly Solomon. "You can read them while you wait for the elevator."

Moving into the apartment itself, you're stopped dead in your tracks by a flabbergasting piece: Ned Smyth's large, untitled triptych incorporating gold mosaic, painted fabric, and colored concrete in a quasi-kitsch aquatic design of goldfish and lily pads. Flanked by a pair of fanciful concrete columns resting on a row of concrete arches, this curious mural could easily have been salvaged from a South Philadelphia pizzeria with pretensions.

Yet in contrast to the innovative art, the predominant furniture style of the apartment is antique French Directoire, with its characteristic straight-legged tables and caned-and-painted chairs, interspersed with exceptionally comfortable sofas and occasional seating. It is that deadpan, ironic juxtaposition of the very straight and the very funky that makes this apartment the decorative parallel of the art displayed within it. No wonder that in the 1960s Holly Solomon was hailed as a kindred spirit by the artists who saw her as a veritable Princess of Pop.

Each room presents its own surprises and delights. Works by such established figures as Roy Lichtenstein, Claes Oldenburg, and Andy Warhol are crowded by the art of a younger generation. A pair of small Madonna and Child ikons, inspired by Russian art but encrusted in glitter by Thomas Lanigan-Schmidt, would make the bejeweled and enameled fantasies of Fabergé look rather dull by comparison. Painted silk wall hangings by Kim MacConnel suggest the backgrounds of paintings by Matisse, and give the rooms a special sense of luxury, vibrancy, and voluptuousness.

Then there are the many portraits of Holly Solomon: by Richard Artschwager, by Christo (both Holly and Horace wrapped in clear plastic and trussed with rope), by Robert Rauschenberg, and by Andy Warhol. Two of the most famous are by Roy Lichtenstein and Joseph Kosuth. The Lichtenstein, a landmark of Pop Art that has been widely exhibited and extensively published, was Horace's 10th-anniversary present to Holly in 1964. (Mr. Solomon recently sold his plastics company and now works with his wife at the gallery.) The Kosuth was the first piece that this conceptual artist ever sold: The "portrait" consists of the printed definition of the word "holly" cut out of a dictionary and mounted on a small square of paper. All in all, the Solomons' place is an intense experience. Leaving the apartment and its staggering art collection, one is reminded of H. L. Mencken's description of demonstrations at political conventions: "a show so gaudy and so preposterous that you live a whole gorgeous year in an hour."

What Holly Solomon and Richard Hare have created here is clearly not for everyone. Yet it is probably a more inviting, livable setting than interiors devised for the display of art rather than for the comfort of people. But back to our original question: *is* she serious, or *is* this an exercise in humor? The answer: both. But don't be misled. Although it's all meant to be funny, it certainly is no joke. That is the key to understanding this extraordinary woman and the way she lives.

Holly Solomon lives in the duty-free zone of taste. She is blissfully beyond worrying about what the "done" thing is. In suiting herself and her husband, she has made sure that there are at least two satisfied customers, which is more than some people can say about their homes. In a world of "can't," "must," and "ought to," Holly Solomon has done just what she jolly well pleases, and as it turns out, she has done it exceedingly well. Her attitude toward life, dazzlingly expressed in the way she has made her house, has been "Let me eat cake." And whether or not it's exactly one's dish, you wind up admiring her for it. ■

Editor: Jacqueline Gonnet.

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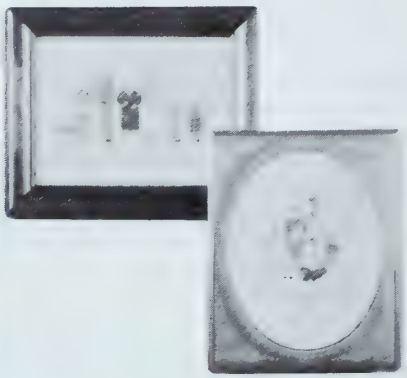

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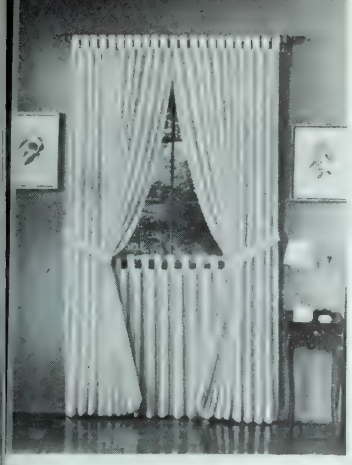

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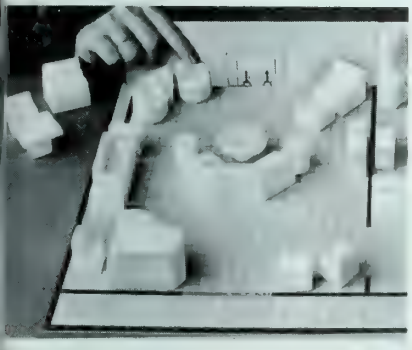

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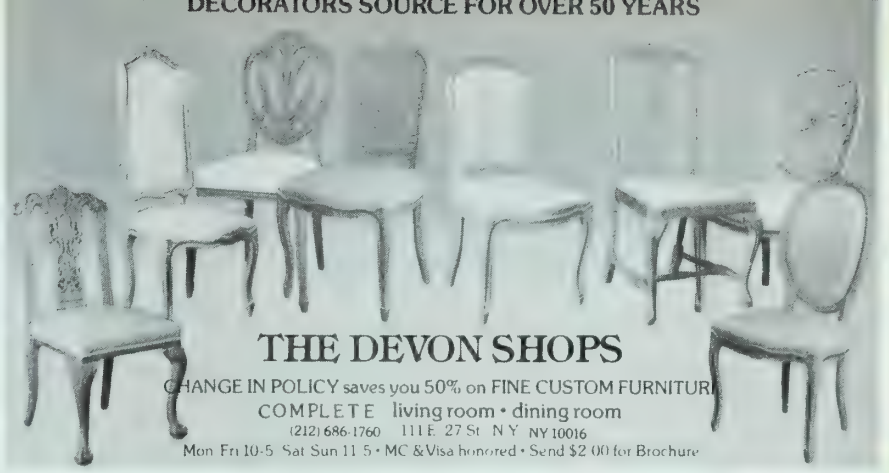

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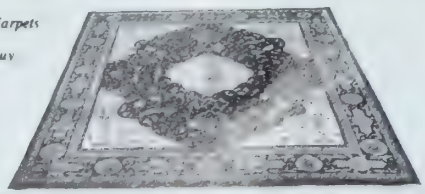

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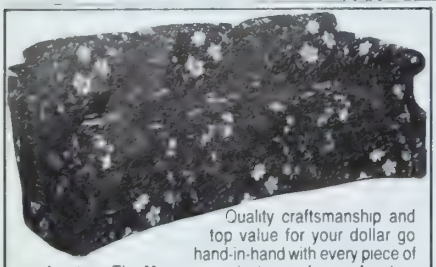

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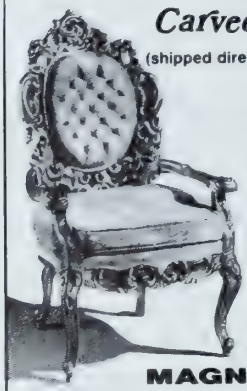

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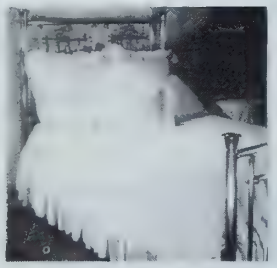

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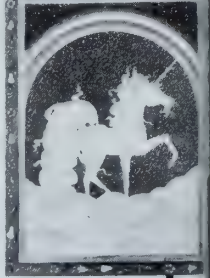

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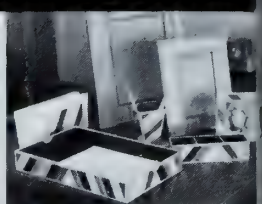

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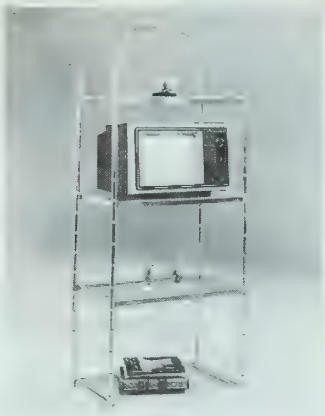

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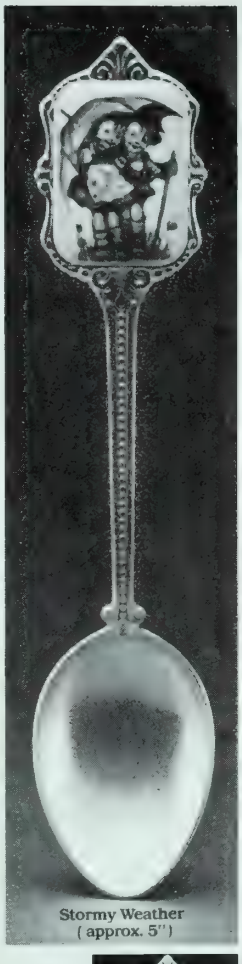

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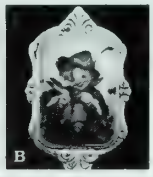

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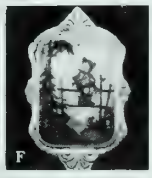

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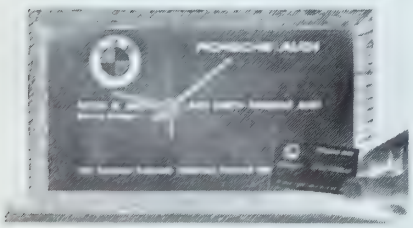

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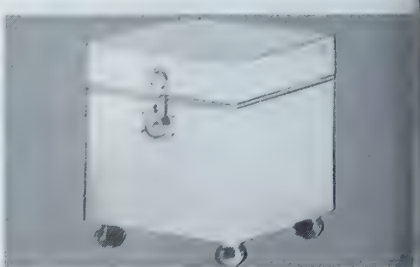

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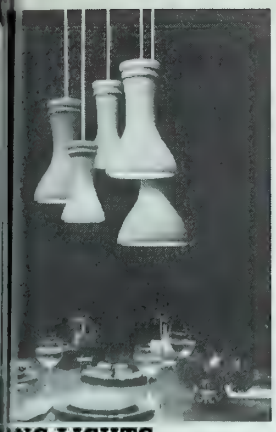

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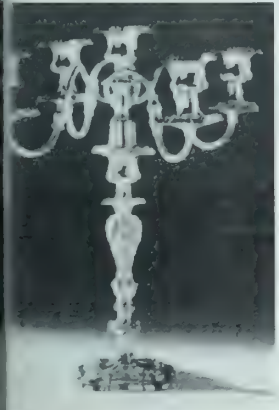

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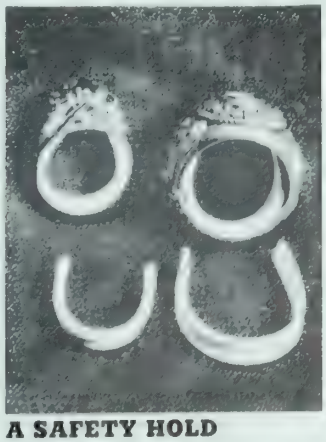

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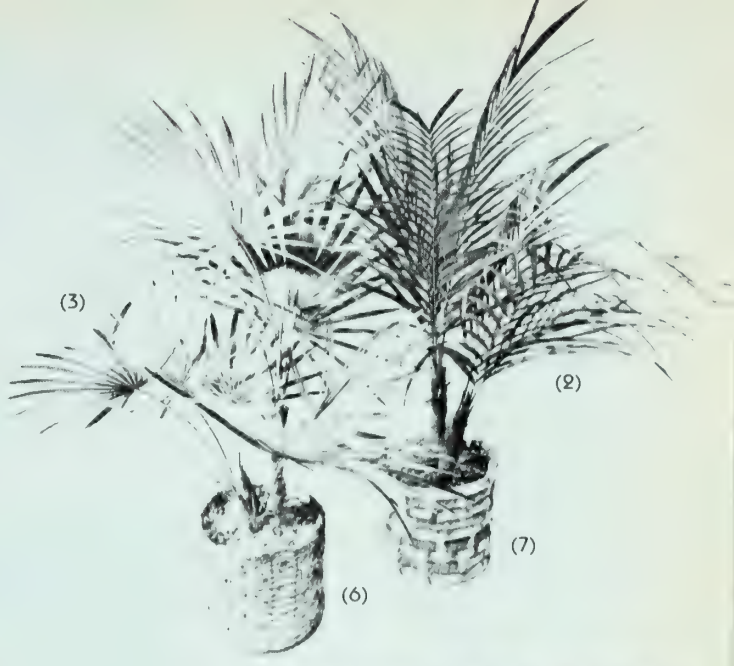

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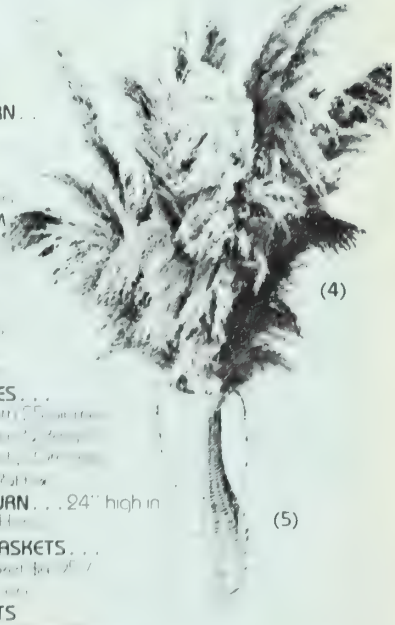

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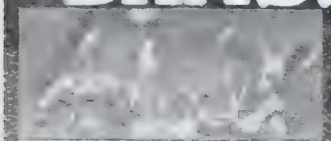

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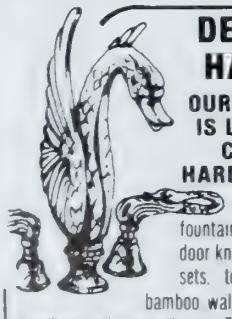

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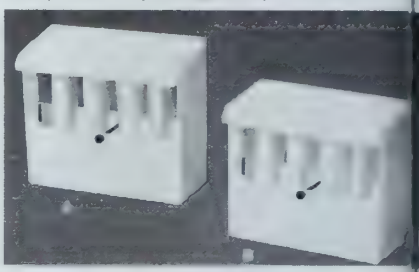

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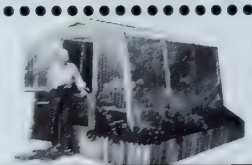

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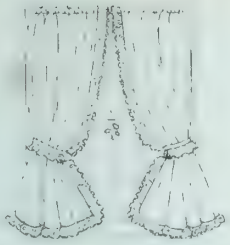

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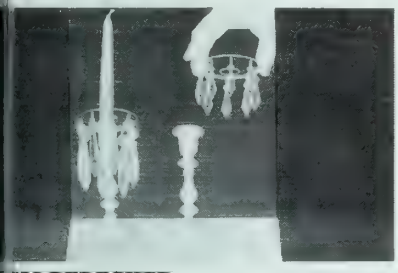

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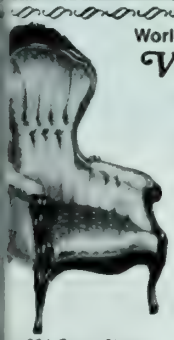

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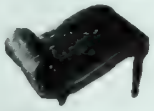

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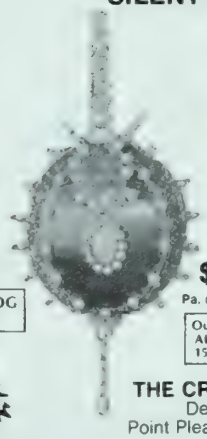

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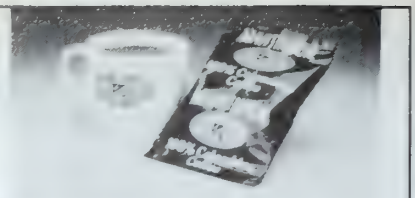

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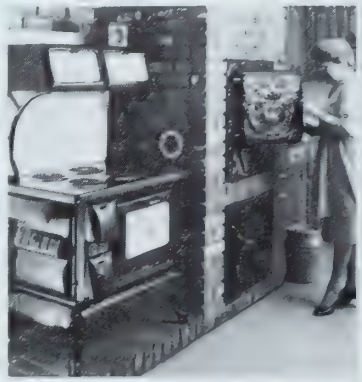

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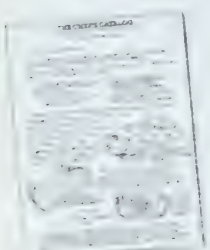

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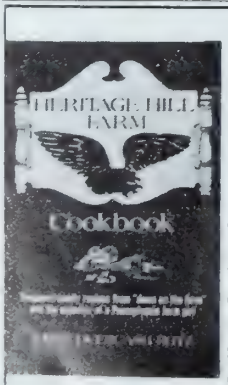

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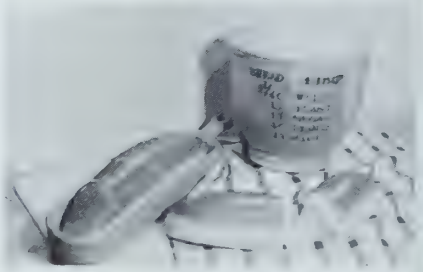

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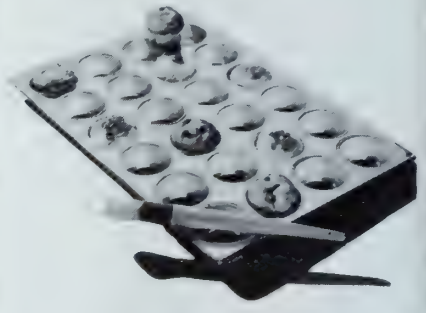

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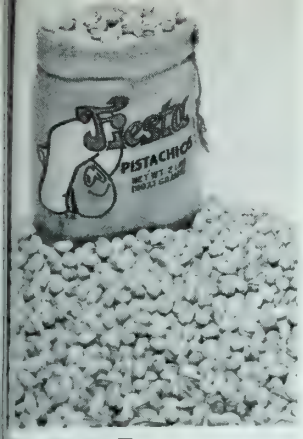

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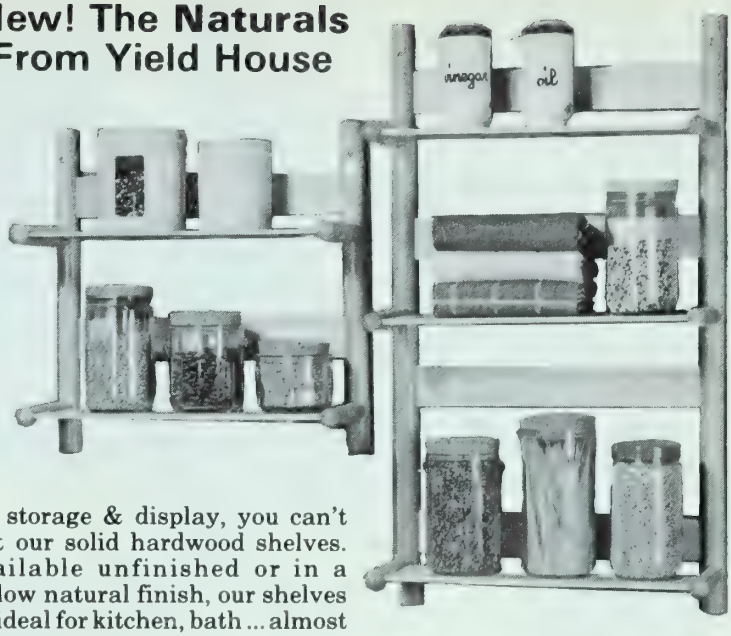

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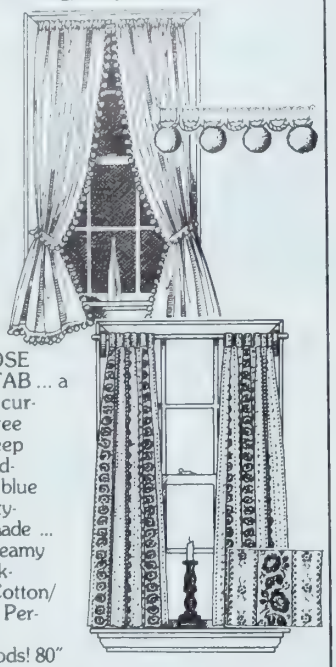

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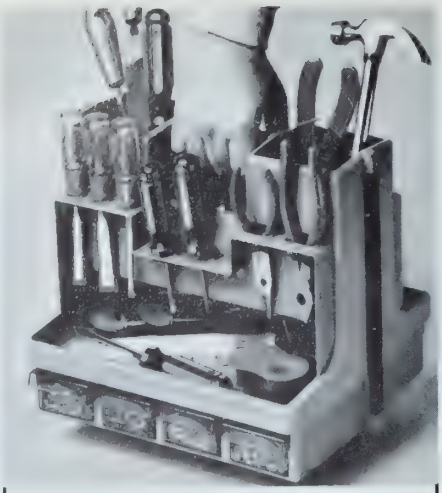

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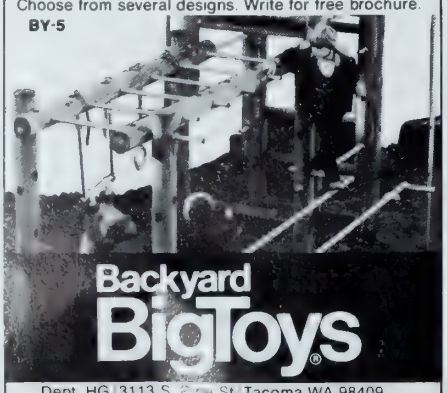

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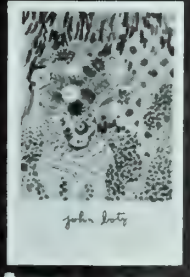

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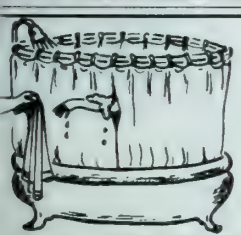

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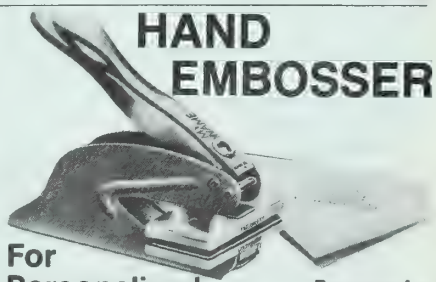

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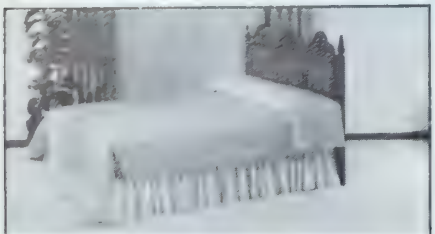

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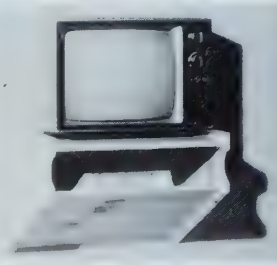

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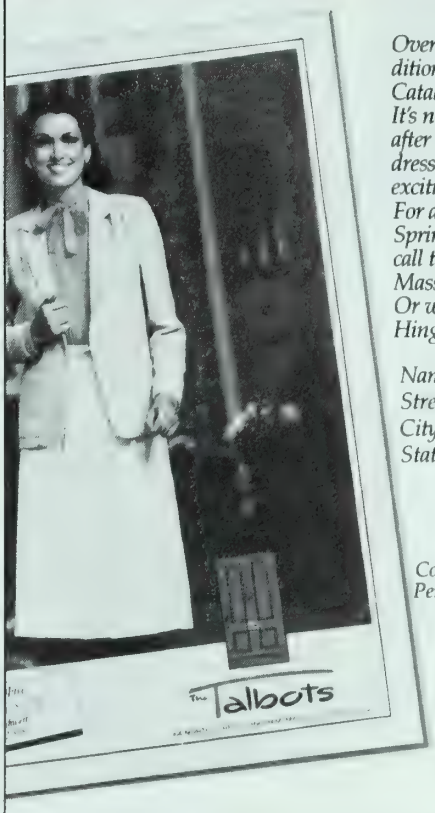

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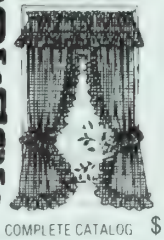

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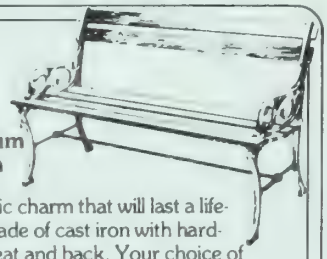

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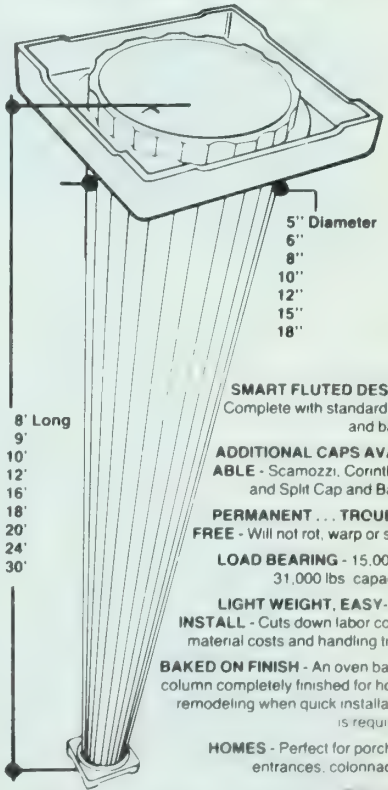

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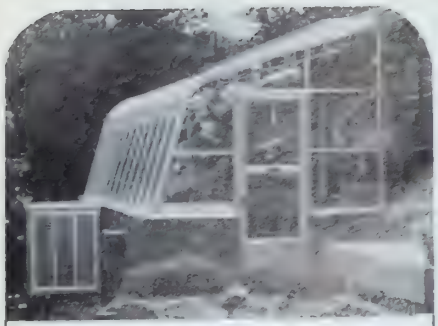

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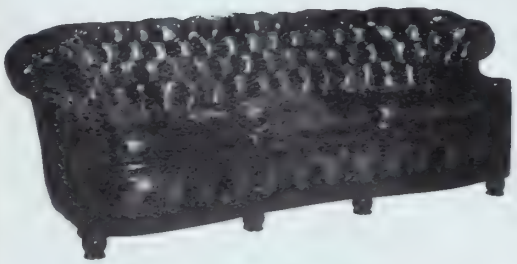

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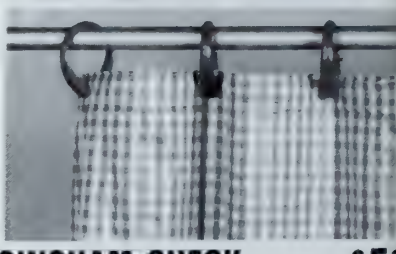

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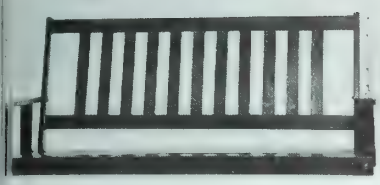

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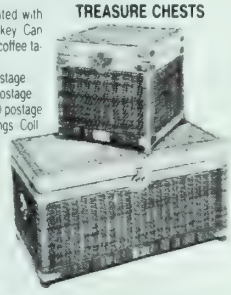

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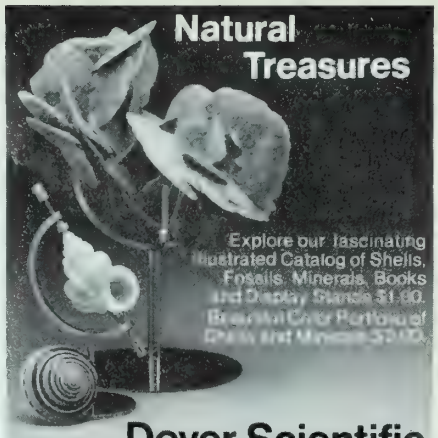

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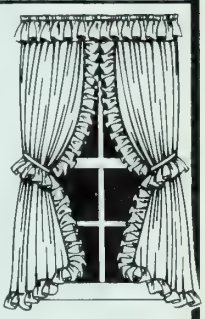

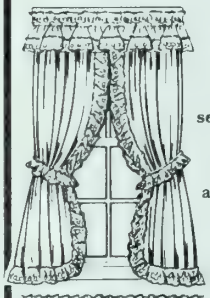

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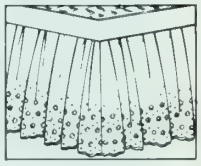

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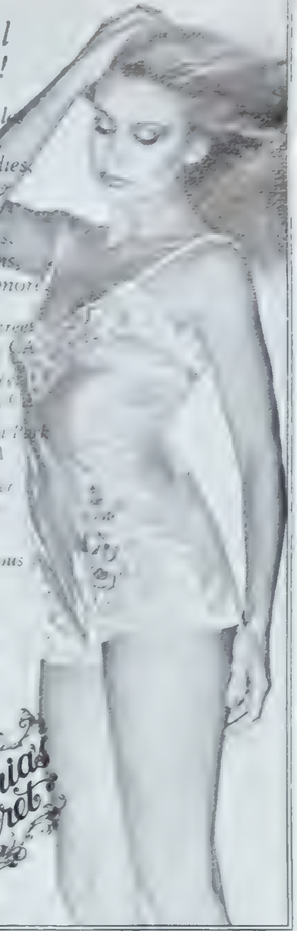

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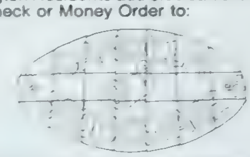

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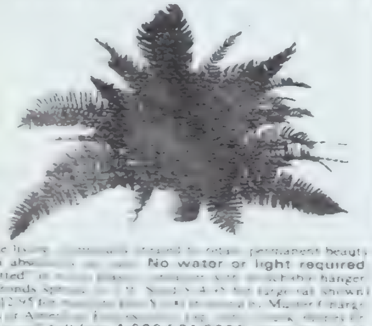

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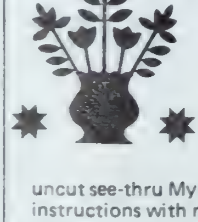

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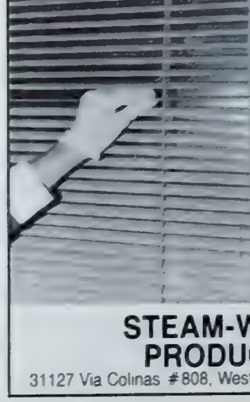

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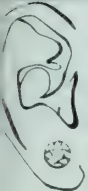

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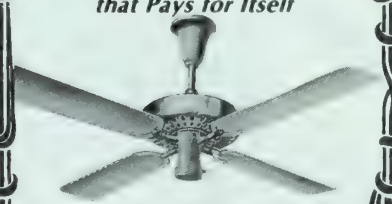

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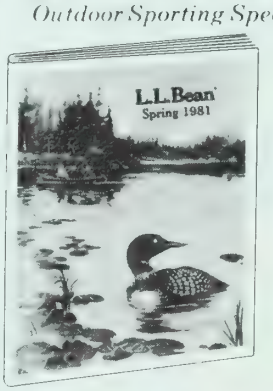

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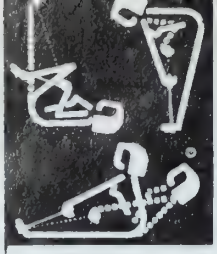

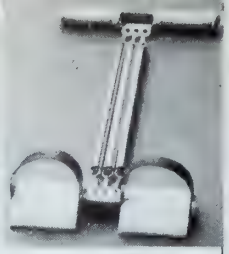

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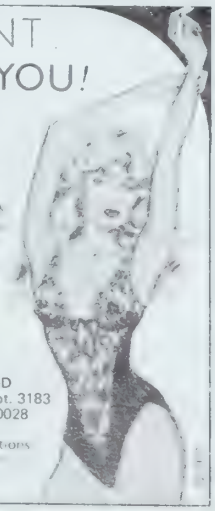

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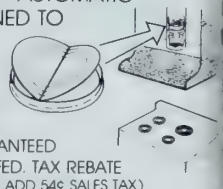

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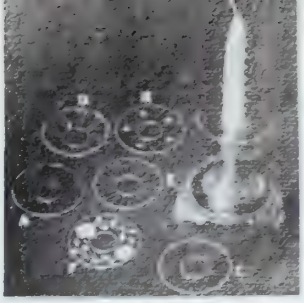

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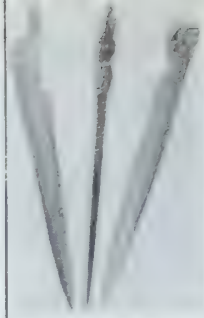

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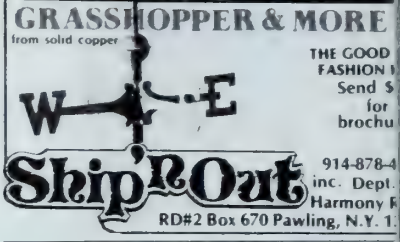

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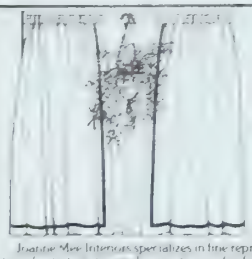

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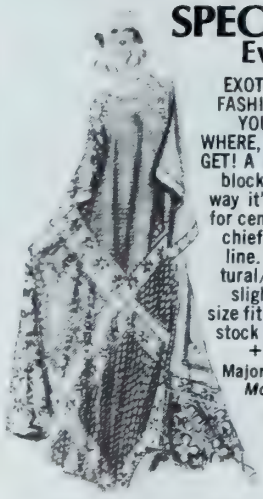

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THE GARDEN

BY MARY B. GOOD

Why You Should Take Your Soil's Temperature

Knowing the temperature of your soil can ensure the success of your planting, help you prevent crab grass, even tell what won't grow

Whoever heard of taking the soil's temperature? A thermometer for the soil may sound like a joke, but to the gardener who wants to put seeds in early, it can mean the difference between success and failure. Spring may be in the air, the garden may be ready, but often the soil is not. There is no consistent correlation between air and earth temperatures.

Germination is a critical stage in the development of any seed. The seeds have to get enough moisture. The amount of light exposure is important. And soil temperature has to be right. If the germination process is blocked by any one of these factors, it's like a car running in neutral.

Reads on dial

Registers in tube

One way to tell if the soil is ready is by the use of a handy, inexpensive, early-season garden tool: the soil thermometer, available through mail-order sources.

You wouldn't want to chip ice to test it, but soil thermometers do register temperatures as low as 20–30 degrees Fahrenheit, as high as 110 degrees F (that's to check if the compost pile is working), and up to 180 degrees F and beyond (for sterilizing soil in an oven). Some soil thermometers look like meat thermometers—others are similar to the kind used for taking people's temperatures, except that they're bigger. Thermometers can save a lot of wasted gardening effort, and here's how they work.

When the soil is prepared and the weather seems agreeable, the gardener shakes down the thermometer and plunges it into the soil. He waits a minute or two for the reading. The best time for testing is from noon to 3. If the temperature of the soil registers at least 40 degrees F and the soil is workable, not muddy, seeds of pea, leaf lettuce, and spinach can be sown. Root crops will also germinate at fairly low temperatures. Radishes, onions, onion sets, beets, and parsnips need at least 50 degrees. Carrots and turnips need 60 degrees. These are all minimum soil temperatures. For many vegetables, 68 degrees is considered favorable.

Knowing the soil temperature works in the gardener's favor in still other ways. When you're aware that a soil temperature of 59 degrees gets the bluegrass growing—a process that takes about three weeks—you can apply the fertilizer. Knowing, too, that temperatures of 58 to 60 degrees trigger the sprouting of nasty crab-grass seeds, according to Scotts lawn people, you can take action by spreading crab-grass preventer at the right time. Preventers create an invisible barrier in the soil that keeps the crab-grass seed from germinating, but will not harm the grass.

A soil reading can help the gardener tell what won't grow, too, thus saving time and money in fruitless sowing. If you're trying to rush the growing season, and the soil's too cold and damp, warm-soil seeds will rot before they rise. All kinds of beans, cucumber, eggplant, muskmelon, pepper, pumpkin, summer and winter squash, tomato, and sweet corn need warm soil—65 degrees or better. Watermelon seeds need a soil temperature of 75–80 degrees to germinate.

Good gardeners in cold climates use everything they can dream up to warm the soil and get the seeds started earlier to ensure a harvest before the first killing frost of fall. These gardeners may lay down black plastic (which absorbs the sun's rays), soil-heating cables, and "buried treasure"—warmer-upper horse and cow manure, or bagged commercial cattle fertilizer spaded beneath the top soil. A steady rain from the sprinkler turned on during light frost on nippy nights also does much to prevent light frost on backtracking days.

Hotkaps (igloo-shaped waxed paper covers), Sunhats (rigid plastic cones), Cloches (round covers of wired plastic), and Instant Greenhouse (plastic-and-wire mesh) are helpful, too.

Another reason to wait until it's warm to set out fragile plants or to cover with various gadgets is that cold nights can cause bolting in celery, roughness in carrots, and blossom drop in pepper transplants. Popular garden flowers, commonly raised from seed, vary in their favorite soil-sprouting temperatures. Many will just lie dormant and possibly rot until it's warm enough for them to break ground. Sowing too early risks loss. Tip: Always use lukewarm water when watering seeds. Cold water further lowers the soil temperature.

Some flowers that respond nicely to cool temperatures (55–65 degrees) are ageratum, calendula, pansy, phlox, snapdragon, stock, and sweet pea. Tender annuals for warm-weather sowing (75 or above) are: alyssum, begonia, clarkia, coleus, cosmos, dianthus, geranium, impatiens, marigold, nicotiana, petunia, portulaca, salvia, and zinnia.

But it's important to remember that beginning with seed germination and seedling development, normal growth of many annual and perennial plants fails if low temperatures prevail. So the gardener should not be overly eager to plant. Order catalogues, seeds, and garden-aids early, but plant when "all systems are *grow*."

Thermometer sources: George W. Park Seed Company, Greenwood, S.C. 29647 (dial, $5.95 ppd.); E. C. Geiger, Box 285, Harleyville, Penn. 19438 (tube, $16.25 ppd.).

Mary B. Good teaches vegetable growing at Nicolet College, Rhinelander, Wis. Her research is based on various university, business, and government studies.

GARDENER'S CALENDAR:

M A R C H

Daffodils, according to Shakespeare, "Take the winds of March with beauty," but they'll take the buffeting of March winds in the most beautiful shape if you're not in too much of a hurry to uncover them. Loosen their winter covering, to be sure, but only enough to let in light and air—leave it to break the wind until the days have really warmed up. And this is the time for applying the season's first dose of fertilizer. Perennials that have not even begun to sprout should have fertilizer worked into the soil around them, ready to be washed down by April rains and be taken up by plant roots at the time growth is really beginning. Be careful, though, not to break off any underground shoots. In the South, daffodils are already passing their prime. Don't wait for the seed pods to become fat and round before snapping them off, though—do it as soon as the flowers fade. This is to throw the strength of the plant into the bulb to make next year's flowers.

James Fanning

Beadle

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

Soft sophistication

p. 124–127

Wood slatted tray: About $60. At Of All Things!, NYC 10017. **(2) 19th-c. Chinese trunks:** At J. Garvin Mecking, NYC 10021. **Blue stoneware plate:** $175. At Carrington, NYC 10021.

Tailored Kitchen

p. 124–127

Ceramic floor and backsplash tiles: From Country Tiles, Westport CT 06880. **Countertops:** Of laminate by Formica Corp. In "banner blue." With custom pull-out drawers. **Range:** 4-burner, 2-oven gas stove. 40" long x 24" deep. With baked white enamel finish. By Crown Stove Works, Cicero Il 60650. **Single-bowl Lustertone sink:** 31 x 22 x 7½". **Bar sink**. Both of stainless steel. By Elkay Mfg. Co., Oak Brook IL 60521.

Taste for flowers

p. 136–137

"Fiorita" sheets: Of cotton. In purple, blue, green flowers on white ground; also in blue, green, brown flowers on white ground. Top and fitted sheets in king size, about $145 ea.; queen size, about $130 ea.; full size, about $120 ea.; twin size, about $100 ea. King size pillow cases, about $50 ea.; standard pillow cases, about $45 ea. **"Flores" bedspread:** Of cotton with polyester fiber filling. In purple, blue, green flowers; also in blue, green, brown flowers. (Reverse side shown in pinstripe pattern.) California king size, about $700; queen size, about $580; full size, about $550; twin size, about $450. **"Spring" pillow shams**: Of cotton. In "green." With scalloped edges. King size, about $45 ea. **"Fiorita" cushion** (in center of bed): Of cotton. In purple, blue, green flowers. 15 x 15". With a double ruffle. About $90. **"Giardini D'Oriente Collection" cushions:** Of cotton with polyester fiber filling. 15 x 15". About $30 ea. All the above by T & J Vestor. At Bloomingdale's, NYC 10022; Burdines, Dadeland FL 33101; I. Magnin, North Brook, Chicago IL 60611, North Brook, Seattle WA 98101, South Coast Plaza, Costa Mesa CA 92626; Macy's, San Francisco CA 94120.

Merrill House

p. 154

Plate (on Tibetan chest): By Ron Propst, Winston-Salem NC 27101. **Round Raku pot:** With crackled glaze. By Larry Bradshaw, Hickory NC 28601.

p. 155

Living room, top

Reproduction Chippendale mahogany "backstool": Upholstered in black cotton canvas 24 x 24 x 38"h x 19" seat height. Original at Clivedon House in Philadelphia; a property of the National Trust for Historic Preservation. Part of a set of chairs made for the [illegible] 1768 By [illegible]

stripe. 50" wide. About $41 per yd. Reproduction Williamsburg fabric. From F. Schumacher & Co.*, NYC 10022.

Master bedroom, bottom

Mahogany pencil-post bed: With canopy. Queen size, 65 x 90¼ x 87"h. **Reproduction Chippendale chest-on-chest:** 38 x 19 x 74"h. In "amber" finish only. With six drawers, two doors at top that open for storage, removable dividers. Both by Hickory Chair Co., Hickory NC 28601. **Bent willow end table:** 22"h. About $90. At Added Oomph*. By appointment only. High Point NC 27260. **"Sturbridge Plaid" fabric:** Of cotton. 54" wide. In "indigo." About $13 per yd. From Waverly Decorative Fabrics*, NYC 10022. **Antique quilt:** At George Schoellkopf Gallery, NYC 10028.

p. 156

Dining room, top

Reproduction Queen Anne side chair: 22½ x 21½ x 39½"h x 19½" seat height. Horseshoe-shaped with vertically applied mahogany, graceful cabriole legs and shaped back splat. Upholstered in **"Madagascar" woven cane:** Of natural woven raffia. 48" wide. About $27 per yd. From Hinson & Co.*, NYC 10022. **Reproduction Early Queen Anne mahogany looking glass:** 19 x 42"h. In "amber" finish only. Both the above from Hickory Chair Co., Hickory NC 28601. **"Avon" fabric** (on table): Of cotton, 54" wide. In small plaid of white, charcoal, terra-cotta on beige ground. About $12 per yd. From P. Kaufman, Inc.*, NYC 10016.

Kitchen, middle

Maple butcher block table: 36 x 60 x 29"h. At The Apron String, Hickory NC 28601. **"Sturbridge Plaid" wallpaper:** In "delft." About $17 per roll. 20" wide, 7½ yds per roll. Prepasted, vinyl coated, strippable. From. F. Schumacher & Co.*, NYC 10022.

Study, bottom

Draperies: "Charleston Cambric" fabric. Of cotton with Scotchgard finish. Coral flowers, teal blue and green vines on black ground. 54" wide. About $12 per yd. From P. Kaufman, Inc.*, NYC 10016.

Professional help

p. 157–159

Living room:

p. 157

Daybed sofa: With loose seat and back cushions. 92 x 39 x 29"h. **Daybed chaise:** With loose seat and side cushions. 92 x 39 x 29"h. Both upholstered in Far Eastern natural silk tussah with vermicelli quilting. **Lamp table:** With steel base and travertine top. 23½ x 23½ x 24"h. All designed by Billy Baldwin. **"Sage" lamp:** With ceramic base, wicker shade. 32"h. **Floor lamp:** Of steel and brass. With round shade, T-base. Designed by Cedric Hartman. All above from LCS*, NYC 10021. **Cocktail table:** In dual-colored textured-lacquer finish oriental design. With "L" footed legs. 42" sq. x 16"h. About $999. At Al Burkhardt*, NYC 10021. **17th-c. South Indian seated figure:** Of polychrome wood. 11 x 17"h. At The Ed Waldman Collection, NYC 10022. **Ceramic bowl:** 7½"d. About $40. By Richard Zellons. At Carrington, NYC 10021. (Set of) **3 black lacquer scroll bases:** 22½ x 12 x 4½"h, 19 x 10½ x 3½ h, 16 x 9½ x 3"h. About $450. By Roe Kasian*. At Bloomingdale's, NYC 10022. **Goldsmith's "Energy With Pink" painting:** 40 x 60". From Haller Gallery*, NYC 10022. **Handpainted silk pillows:** With shirred welt. 29" sq. By Terri Roese. From Vice Versa*, NYC 10022. **Area rug:** Of wool. In "ivory." 57" x 7'. $960. From Phoenix Carpet*, NYC 10022. **"Courtnay Strié" wallpaper:** In "copper." About $17 per roll. From Brunschwig & Fils*, NYC 10022. **"Antique Luster" Matte gold wallpaper** (on ceiling): From Albert Van Luit Co., Los Angeles CA 90039. **Gold grass cloth paper** (on screens): From Charles R. Gracie & Sons*, NYC 10022. **Satin pillow** (on sofa): From McCall's pattern #7271. Designed by Lang/Robertson Ltd. for The McCall Pattern Co., NYC 10017.

p. 158, top

Handmade stoneware bowl (with apples): With crackle finish. 13¼"d. About $240. At Carrington, NYC 10021. **"Sand and Shells" handpainted canvas fabric:** California Dropcloth. From Vice Versa*, NYC 10022. **"Rekta" floor lamp:** Of polished chrome. With triangular shade. From Koch + Lowy*, NYC 10022. **Floors:** Sanded, bleached, sealed, finished by New York Flooring*, NYC 10022.

Study:

p. 158, bottom, left

Etagères: Of steel. With glass shelves. By Fiori Designs, Little Falls NJ 07424. **Cigarette tables:** Of polished stainless steel and glass. With curved bases. 16"d x 18"h. By Brueton Designs, NYC 10021. **"Jet Set IV" 9" AC/DC/battery TV:** Portable black and white set. With optional battery pack that mounts to bottom of set, recharges on normal house current, provides up to 4 hours playing time. In "metallic brown," also in "ebony" or "almond." Comes with detachable sunshield and earphone. 9¾"h x 14⅜" w x 9⅝"d. Set, about 14 lbs.; battery, about 7¼ lbs. Set, about $140; battery pack, about $54. By Zenith Radio Corp., Glenview IL 60025.

p. 158, bottom right

"Bradley" convertible sofa: With roll arms, loose back pillows. From the Castro Designer Collection. In queen size. With upholster in customer's own material. From Castro Convertibles, NYC 10010. **Matchstick cocktail table:** With travertine top. 40 x 29 x 17½"h. **"Cactus" side chairs:** Of wicker with natural finish. 18 x 20½ x 39"h x 20" seat height. By Wicker•Wicker•Wicker. **Deco Mirror:** Of olive ash wood. With 6" half-round frame. 36 x 48". Above from LCS*, NYC 10021. **Aluminum vertical blinds:** 3½" w. In "alabaster." With white top and bottom tracks. At Al Burkhardt*, NYC 10021. **"Tretford" carpet:** Of wool/mohair. In "white." From Phoenix Carpet*, NYC 10022. **"Capri" vinyl wallcovering:** In "taupe." About $30 per roll. At Groundworks, NYC 10022. **Silk and satin pillow:** From McCall's pattern #7271. Designed by Lang/Robertson Ltd. for The McCall Pattern Co., NYC 10017.

Master bedroom:

p.159, top

"Ambrose" handpainted canvas fabric: California Dropcloth. From Vice Versa*, NYC 10022. **"Cactus" side chairs:** Of wicker with natural finish. 18 x 20½ x 39"h x 20" seat height. By Wicker•Wicker•Wicker. From

S*, NYC 10021. **Aluminum vertical nds:** 3½" w. In "alabaster." With white top l bottom tracks. At Al Burkhardt*, NYC 021. **"Tretford" carpet:** Of wool/mohair. "white." From Phoenix Carpet*, NYC 022. **White handmade stoneware bowl:** out $140. At Carrington, NYC 10021.

tchen:
159, bottom
foah" vinyl wallcovering: In "peach, tan, ey." From Vice Versa*, NYC 10022. **Me-a" ceramic tiles:** In "pale taupe." 8" sq. out $6 per sq. ft.From Agency Tile*, NYC 022. **"Le Lait" poster:** French teaching ster, about $40; shrink wrapped, about 0. At Poster Originals, NYC 10021. **Kitch- accessories:** Molds, pots, etc. on wall grid. Bazaar de la Cuisine, NYC 10022. **Col-tion of handmade ceramic bowls, bottles, ses, pitcher** (on shelf). **Handblown glasses:** nported from Mexico. Clear, with mauve n. All at Tianguis Folk Art, NYC 10023. **eramic chicken in basket:** By Craig Hin-aw. About $185. At Carrington, NYC 021. **Linen placemats and napkins:** In white with beige trim." From a collection McCall's home furnishings patterns. Pat-rn #7345. Designed by Lang/ obertson Ltd. for The McCall Pattern Co., YC 10017. ■

The kitchen

ntinued from page 76

itchen hang-ups

reate your own hang-up—for pots and ans, that is. Modular components from Enclume, of hand-forged gray steel in half-circle and straight-bar units, let you design your own rack to suit your storage needs. Varying diameters and lengths give you a wide range of configurations for wall- or ceiling-mounted storage. And if you don't find one to suit your liking, you can have it custom-designed in chrome, copper, brass, or steel. Write Enclume, 3241 Eastlake East, Seattle, Wash. 98102, for free brochure of designs and list of dealers near you.

The art of entertaining

Helen and Jim Fadims' kitchen is designed for entertaining (H&G, January 1981). Cabinets and drawers are separately organized for baking, mixing, and serving, to eliminate last-minute scurrying and frenzy. Here, serving drawers with escargot forks, napkin rings, mats, and trivets all ready for special meals.

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Take the mystery out of storage. Color-code frozen concoctions, private papers, special drawers with a set of six differently colored plastic tapes from Italy. Identify contents with a colorful grease pencil. (Tapes are great for wrapping up packages, too!) $6 ppd. At Williams-Sonoma, P.O. Box 3792, San Francisco, Calif. 94119.

Laundry in a box

When Richard and Lyn Skeen converted a barrel factory in Cedarburg, Wis., into their home (H&G, February 1981) they had to rearrange their lifestyle—doubling up on space for greater efficiency. The laundry units which share the upstairs bedroom/living space were cleverly boxed in a cabinet which suits the

overall charm of the room. A piano-hinged "lid" lifts up and back against the wall for easy access to top-loading washer. Cabinet doors open out for access to both machines. ■

Correction

In our mention of architectural contributors to the loft of Laura Bohn (see page 124), Richard Fiore, who provided all the construction, was inadvertently omitted.

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GARDENER'S NOTES

BY JAMES FANNIN

Backyard beautified . . . 1981 All-Americans . . . New Kuta squash . . . Storing seed packets safely . . . Spring ushers in the flower shows

■ Backyard Made Beautiful

The first problem that confronted Leslie Close when she set out to turn her lackluster backyard into a thing of beauty (see page 150) was an expanse of blacktopped driveway and parking area. Wisely, she decided that living space for people was more important than parking space for cars, so a backhoe was brought in and the asphalt removed. Automatically, this became the first step in the creation of a graded-to-order garden, with a neat swatch of lawn and flower beds to separate the swimming pool from the house area. Double digging for the flower border was relatively easy, since the top layer of earth had already been worked over by the backhoe, and the old driveway base helped provide under-drainage. Unlike most gardeners, who sweat and strain to grow things like roses or delphiniums under unsuitable conditions, Leslie Close took the hard-boiled approach and simply tossed out everything that did not do well for her with a minimum of care. Hence the masses of gypsophila, lythrum, and daylilies—common plants all, but tremendously effective when properly used. Finding the right plants for her color scheme posed some problems, but a bit of catalogue shopping eventually solved them all. The three suppliers who furnished the Close garden were: The Wayside Gardens Co., Hodges, S.C. 29695, whose catalogue is $1 for the first go-round and free thereafter; Bluestone Perennials, Inc., 7211 Middle Ridge Road, Madison, Ohio 44057, whose catalogue is free; and White Flower Farm, Litchfield, Conn. 06759. White Flower performs a special educational function by issuing spring and fall editions of its catalogue, plus three supplementary issues of notes on gardening. This service costs $5 a year, which sum may be credited against any order placed within the year.

■ All-Americans—Rah, Rah, Rah!

In 1981, once again, gardeners will be looking for the red-white-and-blue shield when selecting annual flowers or vegetables. The shield indicates an All-America award winner, and this year there are three, all of which have been awarded the bronze medal. Heading the list is the pepper Gypsy—a yellow variety with sweet, tender flesh, good disease resistance, and a low, spreading habit of growth. Impatiens Blitz is the first of that species ever to win an award. The large flowers on low, compact plants are a brilliant orange-scarlet, borne all summer long, in shade or all but the hottest sunshine. The celosia Apricot Brandy is a most unusual shade of apricot-orange, on a low, branching plant. Excellent as a fresh cut flower, it also dries well for winter bouquets. All of these are now available as seeds or, later in the year, as plants ready to be set out.

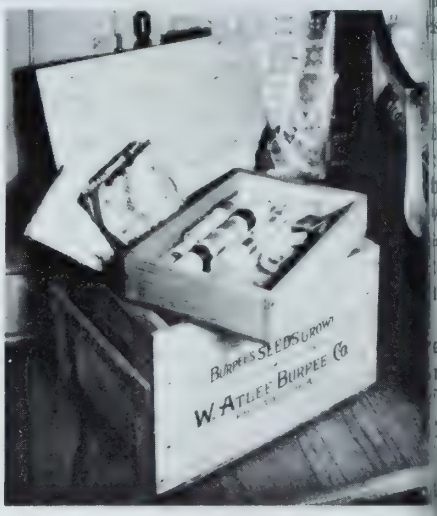
Orange-scarlet Impatiens Blitz is an excellent container plant.

■ It's Super Squash!

Although no medals have as yet been hung around its neck, the squash Kuta will be drawing attention in vegetable gardens during the summer of 1981. Resembling zucchini early in the season, and to be used in the same way, Kuta later on develops a hard skin that places it in the butternut class. Quite literally a squash for all seasons, it keeps well into the winter, and the nutlike flavor of the mature fruit actually improves with age. Seed is available from the George W. Park Seed Co., whose catalogue is free and may be had by writing the Park Co. at Greenwood, S.C. 29647. Park, incidentally, now has its own book about herbs—*Park's Success with Herbs*. It was written by the noted herb authority Gertrude B. Foster and her daughter Rosemary F. Louden, and leaves no question unanswered about the growing and use of herbs. At $9.95 plus mailing charges, *Success with Herbs* is among the many useful items besides seeds that are listed in the Park catalogue.

■ Seeder Chest

Seed packets have a way of getting themselves misplaced. Being small and light, they tend to drift around in workbench drawers or wherever they may have been stored, and, come planting time, they are simply not to be found. So the Burpee people, notoriously careful about seeds, have come up with an ideal solution. In the early days of Burpee, seed packets were shipped to dealers in substantial wooden cases, and reproductions of these, strap hinges and all, are now available to the gardening public. At $34.95 plus 85¢ for handling, the Burpee Seed Box is capacious enough to hold a gardener's small tools, as well as a season's supply of packaged seeds. It is listed in Burpee's catalogue for 1981, which is free from the Burpee Seed Co., Warminster, Pa. 18974; Clinton, Iowa 52732; or Riverside, Calif. 92502.



Burpee Seed Box can be appropriated for sewing materials.

■ Show Time

When the flower shows open, spring cannot be far behind.. This year, the Boston show, the 110th, will be at Commonwealth Pier from March 14 through 22. Admission is $4.50 at the door, $3.50 if tickets are bought in advance from the Massachusetts Horticultural Society, 300 Massachusetts Ave., Boston, Mass. 02115. Special group admissions may be arranged through the Horticultural Society office.

In Philadelphia, the 1981 show will run from March 8 to 15, from 10 to 6 on Sunday, weekdays 10 to 9:30. Admission is $4.50 for adults, $2.25 for children. As in past years, the Philadelphia show will be at the Civic Center, 34th Street and Civic Center Boulevard. ■

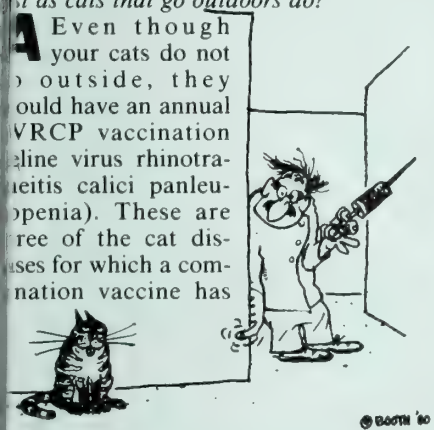
BY PATRICIA CURTIS

LIVING WITH PETS

The Cat in Your Life

Q *Our cats never go out of the house. Do they need regular vaccinations, st as cats that go outdoors do?*

A Even though your cats do not o outside, they ould have an annual VRCP vaccination eline virus rhinotra- heitis calici panleu- openia). These are ree of the cat dis- ases for which a com- nation vaccine has



een developed. Panleukopenia, the ost virulent of the three, is also known s distemper, cat fever, or feline infec- ous enteritis.

While the agents for these diseases are ot airborne and won't come in a win- ow, you can bring them in on your lothing. Veterinarians believe that in- oor cats especially need to be protected ith the vaccine because, since the cats re never outside meeting other cats, hey don't have a chance to build up heir own antibodies.

You can also have your cat vaccinated gainst pneumonitis, a relatively mild espiratory disease, if your vet advises it. Your cat won't need a rabies shot unless ou plan to take it abroad—some coun- ries require it.

Q *We are vegetarians, but feed our cat regular cat food, which, of ourse, contains meat. Could it be vege- arian and still be well nourished?*

A There hasn't been much research on this, but it seems to me a cat ould be healthy as long as it got 35 to 0 percent protein in its diet. Good non- neat sources of protein that cats like in- lude eggs, cottage cheese, and yogurt. Milk and cream are fine, but must be iven in small amounts, because they ause diarrhea in most cats. Good veg- table sources of protein that cats will at are beans, sprouts, and bean curd. If you look at the ingredients on a can of cat food, you'll see your cat is already getting a sizable amount of vegetable protein anyway, which is good for it.

Cats especially need vitamins A, B, and E, which they might take in the form of cod liver oil, debittered brewer's yeast, brown rice, oatmeal, farina, wheat germ, and wheat-germ oil. You might try mixing these in with its regular food at first to see if the cat will eat them.

Your cat might do well on a vegetarian diet. But watch it for any signs of diet deficiency, just in case. Diet deficiency will show up as weakness, dull coat, diarrhea, lethargy, nervousness, weight loss, running eyes, and ulcerated mouth. If your pet develops any of these symptoms, it would be best to go back to its present diet.

Q *We have a golden retriever, but would like to have a cat also. Must dogs and cats be raised together in order to get along? Our dog is four years old.*

A Dogs and cats are *not* natural enemies. I believe that most dogs who hate cats have been so taught by owners who either expect them to, or who actually sic their dogs onto cats for "fun." Also, some hunting breeds of dogs may instinctively chase cats because they think the cats are small game. Puppies will usually try to play with cats by bouncing at them, and the cats may misunderstand their intentions. And cats that have had bad experiences with dogs may actually attack first.

Having said all that, I suggest that if your dog has a gentle temperament (and golden retrievers are generally mellow), and you adopt a grown cat also good-natured, you should have no trouble.

You can make it easier for them to adjust if you follow a few simple procedures. Give the dog lots of extra attention, so it will know it has not been replaced. But at the same time, let the dog know that the cat is welcome, that it is not an imposter, and has rights of its own. Do not feed them close to one another. In fact, if the cat can eat on a table or counter, so much the better. Don't let the cat play with the dog's toys or sleep in the dog's bed until they become friends. Don't force them on each other. If either one needs some protection from the other's curiosity at first, be sympathetic and don't punish the offender. Above all, don't be tense and apprehensive—the animals will pick up your feelings and become afraid of each other instead of fond of one another.

If it should look as if your dog seriously means to harm the cat, or vice versa, you might have to give up the idea of having a cat too. But that is unlikely. You'd be surprised how quickly animals adapt to what you want, if you make your wishes clear and give them lots of affection at the same time. ■

EDITOR'S NOTE: *For everything you might want to know about cats that live in the house, see Patricia Curtis's recently published book* The Indoor Cat: *How to Understand, Enjoy, and Care for House Cats (Doubleday, $10.95).*

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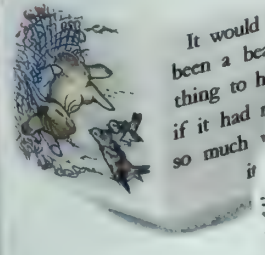

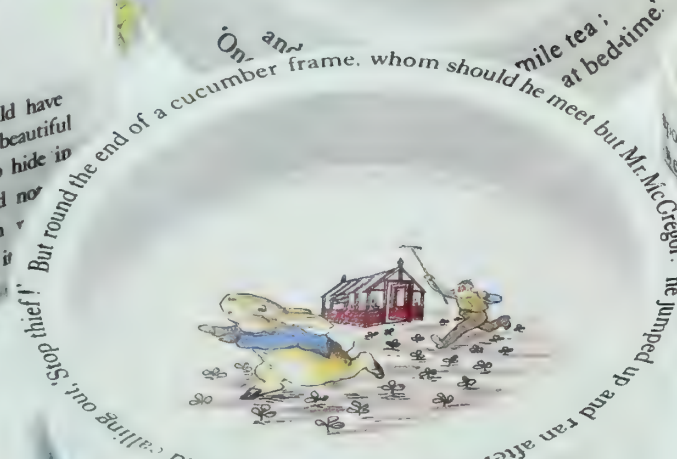

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HOUSE & GARDEN

Beadle

On the cover: When the buds outdoors are just starting to pop, move a table to the window and follow spring's example. A tabletop becomes a little indoor garden—covered with picked and potted blossoms and a garden-inspired collection. With only a pane of glass separating indoors from out, the table will almost seem like part of the garden beyond. Landscape designer Melisande Congdon-Doyle and her husband, Harry J. Doyle, put this theory to work in their bedroom, where a picture window affords a backyard view of the country rock garden and a weathered tool shed covered with old farm implements. The plain wooden table gets a pretty look, skirted with two cloths instead of just one—a square of printed cotton (which matches the curtains) over a round of plaid. The pink in both cloths is a zesty color complement to the curtain of greenery outdoors. And what could be a more flattering color indoors? Flowers are carefully arranged for a casual effect, echoing the tulip spray in the garden outside. The secret of their natural look: lots of different colors, lots of different heights. In fact, the blossoms in the squat glass vase are cut shorter than you might imagine, with stems only about 5 inches long, for a full burst of color of just the right proportion. The containers aren't precious—a cachepot, a basket, unmatching glass—but that doesn't stop the final effect from being very special. Rounding out the tabletop garden, a collection of French porcelains, artfully arranged so each stands a little on its own. *By Mary Seehafer. Editor: Jacqueline Gonnet.*

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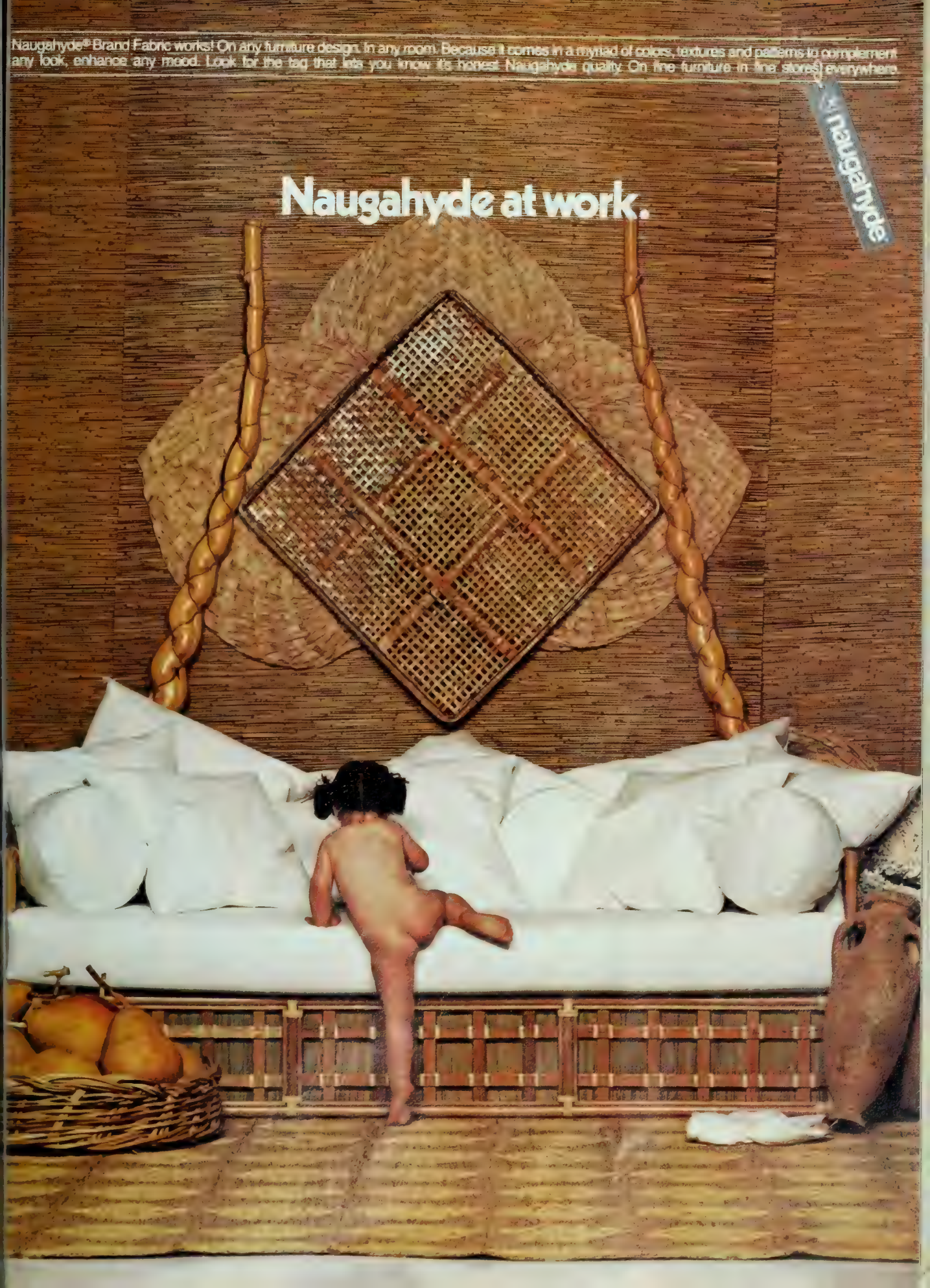

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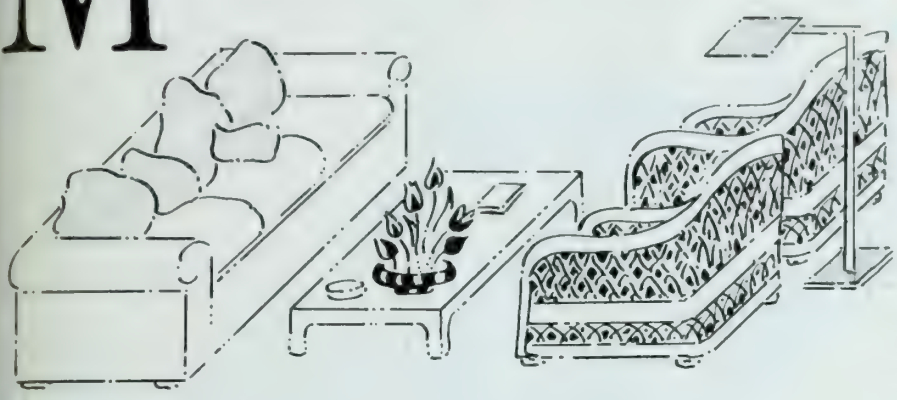
MAKING A MOVE

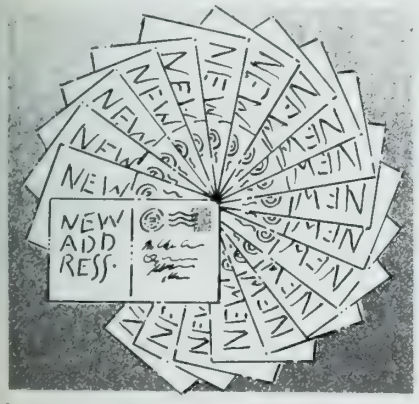


Pare Down

Get, or make on graph paper, *accurate* floor plans of your new dwelling. Measure doors, hallways, and any elevators, so you can avoid taking what the building won't take. Having "biggies" hoisted in a window or taken up on an elevator car roof is risky, costly! When in doubt, throw it out. Park a "cast-off carton" in each room as you pack; consign or sell better items to retailers. Have a garage sale (or if in a city apartment, make it a private party, with house plants as door prizes). Or, donate to charities. Want to store some items inexpensively? Ask relatives and friends if they can "adopt" a few of them. Just clarify in writing that they're loans, not gifts, and insure any valuables.

Before You Go

- To find out average house prices and mortgage rates in 30 U.S. cities—now *and* for past month and year, send $2.45 for a recent *mid-month* issue of "The Relocation Report," a professional newsletter, to The Kinsale Corp., 85 Katydid Lane, Stamford, Conn. 06903.
- Fill out a change-of-address form at



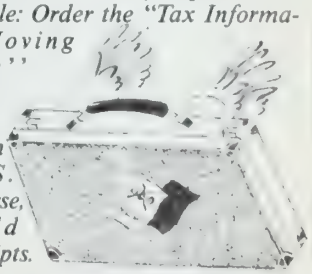
the post office even if you can't pin down your arrival time (in which case, specify "General Delivery"). Tell friends: Postcards are informal, inexpensive. Type up a form letter you can photocopy to simplify official address-change correspondence. On each copy, type in the company address, any account number, *and* sign it at the bottom.
- Claim any deposits due from utilities, clubs, and such, and refunds for any unused fuel or services. Pick up medical, legal, school, religious records.
- Buying your new home? See if the owners can pass on warranties and service manuals for the furnace and appliances, names of service people.

Pack It Yourself?

On the average household load, packing and unpacking yourself will cut the moving cost roughly $300 to $500 and take about three full days at each end, according to Aero Mayflower Transit Co., Inc. If possible, start a month ahead and pack bit by bit. Some moving and van rental firms sell boxes to customers. (Also check yellow pages under "Moving Van Supplies" or "Boxes-Corrugated.") Or recycle liquor-store cartons (reinforce seams with *packing* tape). The mover *can* refuse anything not properly packed: See if the mover has a how-to booklet. Get your own insurance. Movers aren't usually responsible for damage or loss to items *they* haven't packed. Mark each box with your name and delivery address. To help the movers match up boxes and rooms, color-code boxes and a copy of the new house plan with colored stick-on "dots," a tip from *The Moving Experience* by Geraldine H. Davis (The Donning Co.). No matter how you move, number each box (on *each* side), and keep a list, by number, of each box's contents—so you can quickly see if all boxes have arrived and can locate, say, the toaster without combing through all the "kitchen" boxes.

Safety and Savings

- *When using a professional mover, pay for the "Declared or Added Value" option. Otherwise movers have only minimal "Released Value" liability, of 60¢ per pound per article for interstate moving, 30¢ per pound for intrastate or local moving: The mover would owe you only $3 or $1.50 if he broke your $180, 5-pound lamp. With "Declared Value" you estimate the shipment value by replacement cost less depreciation, with a $1.25 a pound minimum; here, damage to an item is keyed to its* actual value, *not weight.*
- *Check your homeowner's insurance policy to see if it remains in effect during your move. The more valuable an item, the more important it is to have the mover list it* separately *on the inventory sheet. Have really valuable items insured separately while in transit. Never put jewelry, important papers, stamp collections, and such on a van: Carry them with you or ship them via insured* and *registered U.S. Mail.*
- *If you can forego door-to-door service, consider sending fairly small, sturdy items by railroad. Shipping a 50-pound parcel by Amtrak Economy Rail Express from the New York terminal to the one in Los Angeles costs about $16. According to the American Movers Conference, a trade group in Arlington, Va., adding 50 pounds to the average moving load (5,432 pounds in 1979) would add about $23.*
- *On business moves, many expenses are tax-deductible: Order the "Tax Information on Moving Expenses" booklet (publication 521) from the I.R.S. And, of course, you should save all receipts.*



INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Professional Moving

Get written estimates (detailing *all* charges) from several firms, if possible 10 or more weeks ahead of time so you have a good chance of getting convenient moving dates. It also helps if you move during non-summer months or the middle of the month, when movers are less busy.

Toying with having things stored while you're in between homes? Ask about the added cost—it may pay you to delay moving *out* until you can move right *in*. If you want the mover to be responsible for goods in storage, you must order Storage-In-Transit (available for up to 180 days). Otherwise responsibility automatically shifts to the local warehouseman, who is usually much less liable for them.

Be honest with the consultant who comes to give you the estimate. Take him to the attic, bare the contents of closets. If you can't decide whether or not to take the old sofa, ask how much, roughly, it would add to the cost: Maybe you *would* rather save that money toward a new one. And remember, anything omitted from the estimate and later shipped will add to the cost. Ask if you can do anything to cut costs (such as moving lightweight items down to the ground floor before the movers come).

Movers' "records" may tell more than their estimates. The Interstate Commerce Commission requires that all interstate movers give prospective customers three I.C.C. documents: a general guide to proper practice called "The Summary of Information for Shippers of Household Goods," last year's "Complaint and Performance Data" comparing larger interstate movers, and an outline of complaint procedures ("Lost or Damaged Goods—Prevention and Recovery"). Moving locally? Many state departments of transportation have similar brochures.

If possible, go with the loaded van weigh-in. Only two things should be on it: one van and *one* driver—not the whole crew!

Keep abreast of the van's progress. Provide an itinerary telling how you can be reached en route, in case the van gets ahead of schedule. By tariff rules, the driver can't unload until he's been paid the estimate plus 10 percent—by cash or by certified check—and otherwise may be forced to put your shipment in storage, which can add a lot to your bill.

When you pay, the American Movers Conference suggests you refrain from signing anything until you've at least inspected your furniture and packed cartons for obvious damage. You must note damaged or missing goods on the inventory sheet on the day of moving—if you don't, you're giving notice of clear receipt, and it may be impossible to collect on any claims filed later. If you soon after come upon "concealed" damage, keep the item *in its carton* as evidence and promptly file a written claim.

There are two toll-free hotlines you can call in the continental U.S. for information on *interstate* moving or to report a problem that you haven't been able to resolve with an *interstate* mover: The American Movers Conference at 800-336-3094 (in Virginia call 703-524-7659 collect). And the Federal I.C.C. at 800-424-9312 (in Washington, D.C., call 275-0860).

Pet Moves

Movers won't transport pets, but some airlines will. Query airlines individually: Costs vary signi[illegible]. [illegible] "Pet Transporting." Pets [illegible] plants—are subject to [illegible] ulations (designed to red[illegible] the spread of diseases) for [illegible] state they pass through [illegible]

Take-along Tactics

Pack a survival kit for the first few days: snacks, a flashlight, candles, bulbs, a backpacker's gas-cartridge stove, silverware, sleeping bags, and other kitchen/bath/bedroom basics, a first-aid kit, and clean-up items (vacuum, shelf-paper, etc.), fix-it tools, transistor clock-radio, and clothes hangers. Save space for a few things that represent what writer Mary Moon Hemingway calls a "culture core . . . portables that, to you, spell home," like a favorite book and bibelot, familiar things for children and pets. Driving? Consider house plants. While movers can sometimes accept them, they can't promise they'll survive the move. You may be more successful.

Cushion the Crush

Books and records: **Box those of similar size together. Use small boxes. Stand items on edge on a layer of crushed brown wrapping paper. Wrap better books singly, in tissue paper. Alter-**

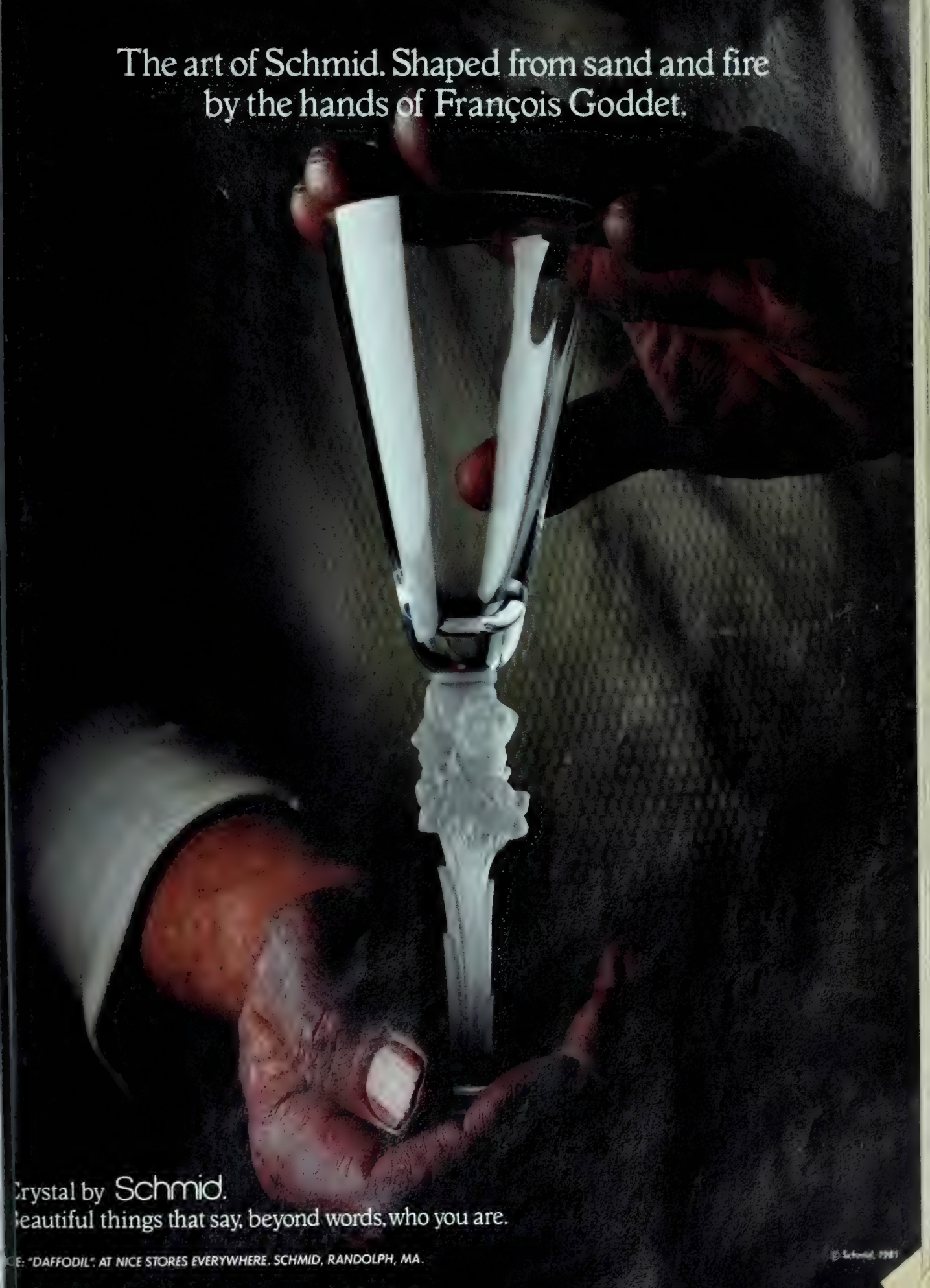
nate books' bound edge to open edge, to lessen pressure on bindings. For records, support each end of a vertical lineup with a large hard-cover book. Top with more crushed paper. ***China and glass:*** **Partition off with corrugated cardboard, insert crushed paper at box bottom and top; rest cups and glasses on rims. Stuff tissue around cup handles. Plates and bowls should be singly and generously wrapped in paper, stacked, and stood on end.** ***Carpets and slipcovers:*** **Get them cleaned beforehand—they'll come back ready-wrapped. Moving locally? Ask if the cleaner will deliver them to your new address.** ***Tables:*** **If possible, remove legs. If not, load legs-up, on a moving blanket.**

Settling In

Before unpacking, tune in soothing music on the radio, then clean and line shelves and drawers. Quick ways to personalize a new nest: Hang curtains, art, photos. To soften an empty dining area, eat by candlelight. Treat yourself to a few house presents, if only a scented candle and jar of apricot jam.

Watch for new I.C.C. regulations—being formulated as this issue went to press—which will reregulate the interstate moving industry.

By Margaret Morse with Page Hill Starzinger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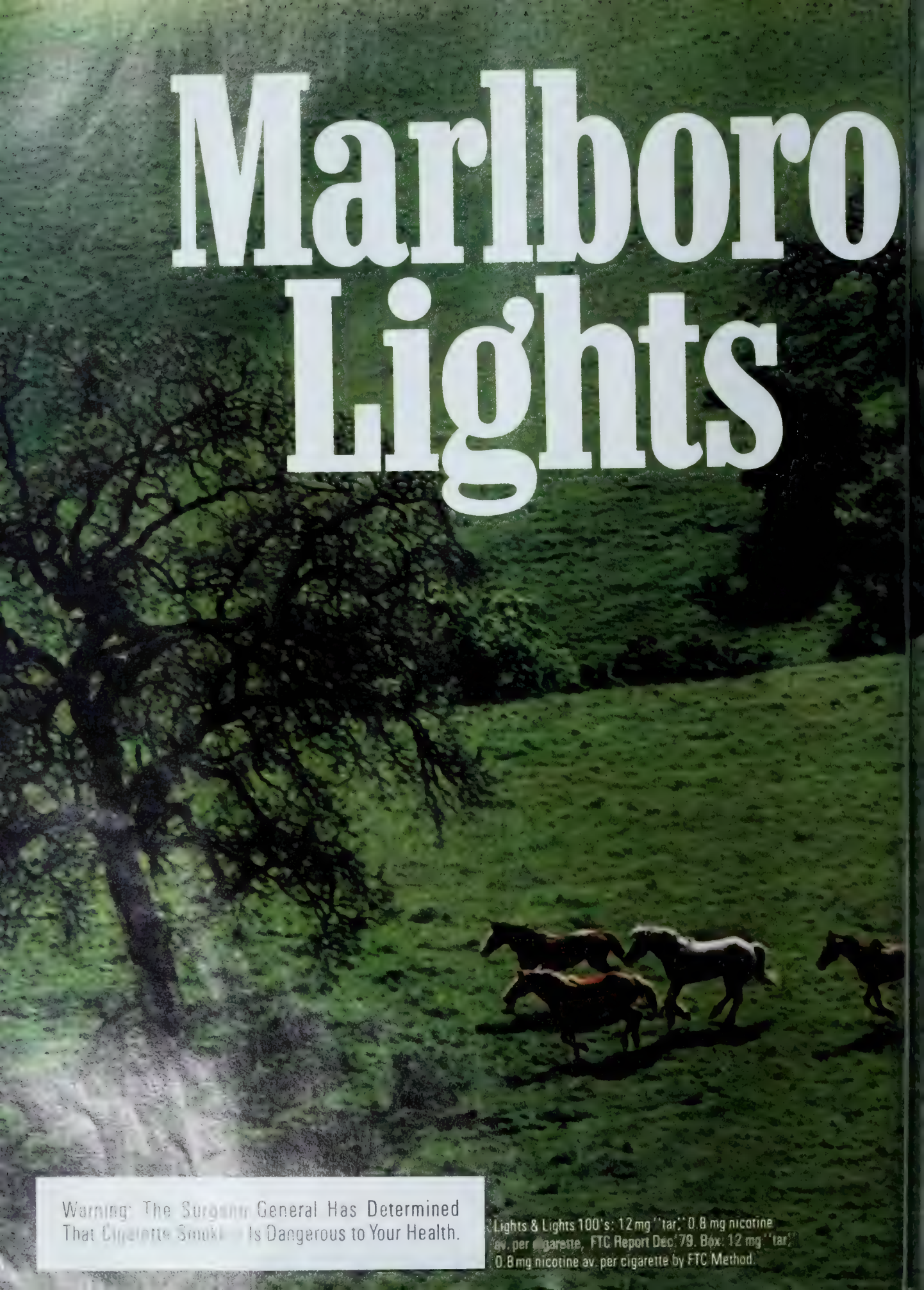

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UPFRONT

By Elaine Louie

Entertaining Solutions: New Manners for New—And Old—Dilemmas

Plus a new where-to-find-help book, more thoughts on the superwoman syndrome, and a stamp of fashion on—of all things—tiles!

The Single Woman and the Black Tie

The invitation comes for the black-tie party, and you're dressed to the nines, but without an escort in sight. Husband is out of town. Boyfriend is having an operation on a hernia. You feel stranded. But you're not. Only the very traditional insist that a woman be escorted to parties by a man. Today's solutions are threefold. You can go alone, meeting up with friends. You can take a woman friend with you, as did Tina Chow, the wife of the restaurateur, who took author Fran Leibowitz to a Zandra Rhodes black-tie fashion benefit. Or, you can go with a couple, assuming that, when the music starts, the man will do double duty and give you a twirl around the floor. The point is that you need not stay home.

Two by Two?

Few couples are created equally adorable. Inevitably, there is the vivacious woman with the smug husband who has the final opinion on the best wines, stocks, and miniature Schnauzers and won't stop pontificating. There is the couple where the man is a wit and the woman a closet alcoholic. There is the sweet wife with the husband who likes to provoke arguments and whose idea of a dinner party is to incite people to intellectual riot. Faced with these misalliances, we want to see more of the friend we like and a little less of the other. But how?

The obvious, classic ploy is to invite the one you like for lunch. But this isn't always feasible. He or she may live too far away. Careers may be too high-pressured. This leaves only the evening—and a dinner. How to see your friend, with or without the unwanted companion, depends on how much you love your friend and how ingenious you can be.

> "Another woman, when faced with with the blustery, macho, self-obsessed husband of a friend, invites another similar person and lets them trade war stories"

If the couple is only dating, you can easily see just the one you like. But if you love your friend profoundly, and your friend is part of a couple, you cannot exclude the other partner. This usually happens when two people who were going out with each other finally start living together. The person whom you previously perceived as an annoying little dust ball has now become a permanent fixture.

You can audition the friend's companion in an ambience that you like. One woman editor who is of the bluntly-honest school of etiquette says, "I'm very inhospitable to people I don't like." But when two people started living together, one vivacious, the other silent, she decided to try out the silent one.

"First, I invited him to a huge publishing party, so out of 300 people, one could be a bore. Then they started living together, so we tried him out among 10 people. I suddenly realized that his sullenness was simply shyness, but not a shyness that was judging me or tormenting me. He had a benevolent shyness." More, the quiet person has an unheralded talent at a party of raconteurs. He may be the only one who listens.

Dale Burg, a publicist, had a friend whose husband was intimidating—cold and stern. Like the editor, Dale invites them to parties of 10, wrapping herself snugly in a cocoon of her warmest, most amiable, lovable friends.

If large parties, more than the intimate four, are the answer to handling the disliked one, there are even finer points of etiquette at the party itself. Robert L. Green, an arbiter of style and former fashion editor, finds it hard to tolerate some people in intimate, sit-down dinners for six. So he creates ei-

Continued on page 28

HELP!

Women who want legal advice on marriage and divorce, or career counseling, or who want to know how to re-enter the labor force and don't know who to call, rejoice: The Women's Action Alliance has just published a national directory of local women's groups, including women's centers, university and college centers. The directory was published in March and costs about $3. Write for further information to the Women's Action Alliance, 370 Lexington Ave., New York, N.Y. 10017.

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FIGURE 1. **RELATIONSHIP OF CUTICLE AREA TO DIAMETER.** *Compared to normal and coarse hair, your fine hair has a greater percentage of moisture-resistant cuticle relative to the size of its cortex. The cuticle of fine hair can represent up to 40 percent of the cross-sectional area instead of the usual 10 or 12 percent for normal or coarse hair. And that means your fine hair lacks body, has little style-holding power and is very susceptible to damage from tangling. All pretty frustrating for you. Until Ultriance.*

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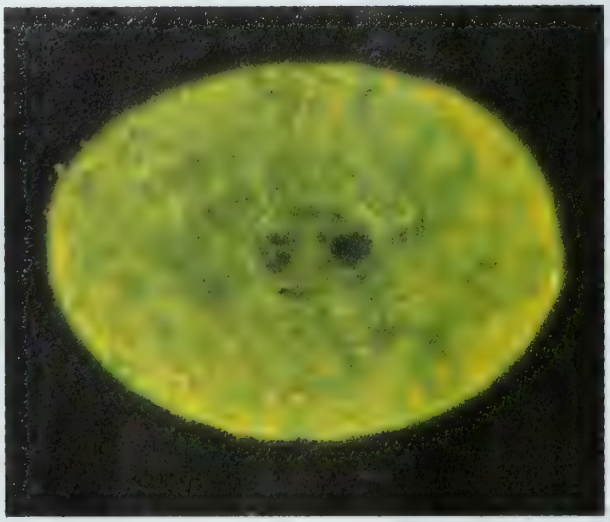

FIGURE 2. This is a cross-section of a typical hair. It was specially stained to reveal the location of carbohydrates. The yellow color shows carbohydrates on the surface of the hair and within the cuticle and cortex. Even though there is only a small percentage of carbohydrate in the hair, it's extensively involved in the entire structure.

GLYCOPROTEINS HOLD YOUR HAIR CELLS TOGETHER.

As Figure 2 shows, carbohydrates are everywhere in the hair shaft. They are on the surface of cuticle cells; between the cells of the cuticle and the cells of the cortex; and inside cuticle and cortex cells.

These glycoproteins act as inter- cellular cement.

Then, as you can see in Figure 1, the inside of your fine hair, the cortex, is very narrow. The hard outer layer, the cuticle, is comparatively thick and resists moisture. It's this high proportion of moisture-resistant cuticle that makes it difficult for your hair to hold a style for any length of time.

And if this weren't enough, fine hair tangles. The tangling itself plus normal brushing and combing lead to surface damage that dulls.

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REDKEN
Beauty through Science

continued from page 24

ther large sit-down dinners where there are separate tables, or big buffets of 40 people. At the sit-down parties, he puts the nice person at his own table, and the duller one at another. At buffets, he introduces one dreary person to another, taking them clear across the room to meet each other, chatting them up all the while about the interests they share. Yet another woman, when faced with the blustery, macho, self-obsessed journalist husband of a friend, invites another similar person and lets them trade war stories. The clever hostess lets people find their own level, the scintillating with the scintillating, the drab with the drab.

Beyond dinners, many people wait until the favored one finds himself alone. The dreary half may be out of town for personal or professional reasons. Pounce on the phone and invite your friend, on the premise that you thought he or she might be lonely.

Finally, there are the weekends among the beautiful and the homely. Robert L. Green says, "Never invite someone you are not fond of during the winter. Wait until you can go outside. Wait until June." Tiny spaces heighten hostility. Open spaces lessen it. Ingenuity is the way to cope with the unholy alliances. A little duplicity is only a token of love.

Watching Out for the Bogeyman

Remember when our mothers pounded into our little pinheads that you not only drove or walked people to their doors but that you waited until they got inside and had safely bolted the door? It seemed like a warning only because we were young and susceptible to the bogeyman. Today, the bogeyman is the mugger, and he lurks outside the best of homes. In Richmond, Va., in the residential area of townhouses called The Fan, there are a half-dozen women professors, all very close friends, who live within a 10-block radius of each other. One of the women, Charlotte Morse, says that sometimes they drive each other home and wait until each woman gets inside, or on balmy spring and summer nights, when the honeysuckle perfumes the air, they walk each other home. The last woman, who has to walk alone, calls her friends the moment she gets home. Only then do the others go to sleep. In cities, calling a cab or hiring a car to take your guests home is a thoughtful way to ensure their safety.

Take-Out Chic

It is not possible to be a working woman and a gourmet cook five nights a week unless your job is being a cook. The answers to working and having dinner parties lie in two opposing directions. You can buy frozen TV dinners and insult yourself. Or you can buy wonderful take-out food that another working person made just for you. In New York, for example, there are The Silver Palate and Dean & DeLuca, where you can find smoked trouts, caviar spreads, and rillettes. In San Francisco, there is the Delice de la France, with its *saumon en croute, celeri remoulade,* and duck pâté. And E.A.T. Zabar of Manhattan fame and family has traipsed to the wilds of Tiburon, across San Francisco Bay. In Los Angeles, the movie colony flocks to Michel Ricard for wonderful *dacquoises,* tarts, and meringues. It is no longer considered unchic not to have cooked the entire meal with your own delicate fingers. The take-out gourmet food business is newly chic, but in fact, the people who fancy ethnic or regional foods have been doing take-out for years. Texans have been taking home hickory-smoked bundles of ribs and links, with side orders of beans and slaw. Berkeley, Calif., now has K.C. Barbecue where you can pretend to be Texan. The Chinese have *always* taken food out, from Shanghai to San Francisco. There are lacquered golden roast ducks to be served with plum sauce or mango chutney, and sides of glowing red ribs, with their crisp charred edges. The French charcuterie is nothing if not a take-out place, whether it's in Aix-en-Provence or on Rodeo Drive. For winter, consider a choucroute garni with rounds of garlic sausage and smoked loin of pork, accompanied by a crisp green salad dressed with walnut oil, lime juice, and bits of Stilton cheese. Take-out food has always been around, but women had to apologize for serving it. Today, they don't. Not cooking your own dinner doesn't imply you're a rotten homemaker. It tells the guests you're busy.

> "Take-out food has always been around, but women had to apologize for serving it. Today, they don't"

THE SUPERWOMAN: IS SHE FADING?

Two recent surveys of college women, one done by Brown University and the other by *The New York Times,* show that the women do not necessarily see themselves as superwomen who can handle a career, a husband, and children, with aplomb. They find that these triple aims are not realistic. They do not see that being a successful professional without a male companion is so wonderful. Neither do they want to have children who are strangers to them, raised by yet another stranger. They see there are only 24 hours in a day. Some want to have the children, stay home for five years, and postpone the career, but unlike their grandmothers, they will have the professional degree hand-in-hand with the newborn's diapers. Reentry should not be traumatic.

Versace on your back and on your bathroom walls

High-fashion designers have placed their insignia on sunglasses, luggage, sheets, and blue jeans. The news from Italy is that they have finally invaded our most intimate area, the bathroom. Gianni Versace, Pierre Cardin, and Valentino recently unveiled ceramic tiles designed with their imprimatur. Versace's are bright and white, centered with small single geometric squares, stars, or circles in Pompeiian shades of terra cotta or blue. Valentino has taken great sprays of verdant ferns, bouquets of lavender, and trailing vines of violets and put them on grounds of white, buff, or powder pink, and finished the tiles with a texture that looks from a distance like pique. The ubiquitous Pierre Cardin has painted a delicate blossom on tiles tinted the palest shades of pink and cream. The designers' tiles are scheduled to reach America this month. And you can write House & Garden *Reader's Service for the names and addresses of importers.*

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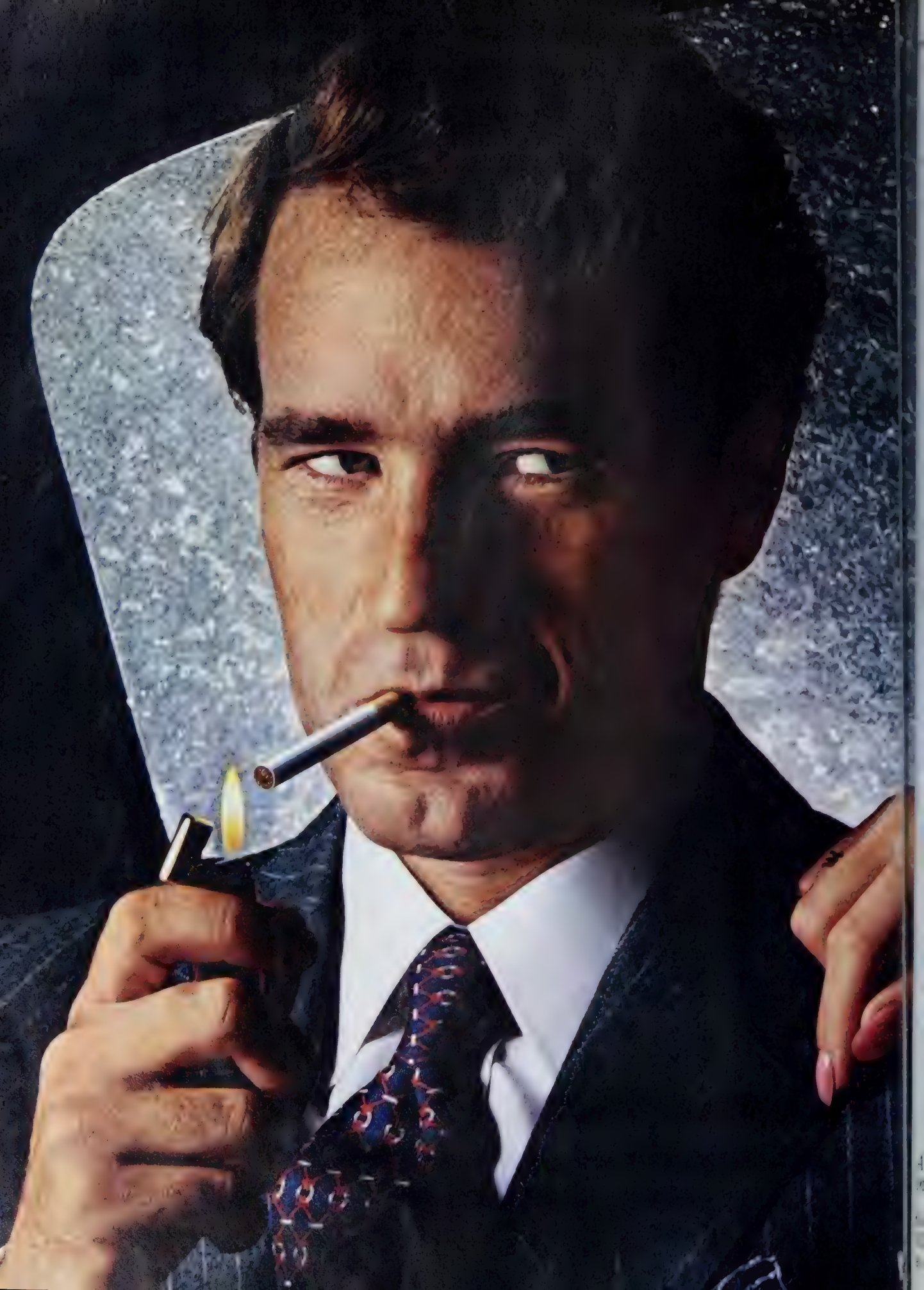

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CHECK IT OUT

By Jay Herbert

The Antiques Show

Over the years, the University of Pennsylvania Hospital Antiques Show in Philadelphia has developed into one of the most prestigious and comprehensive shows in the country. Celebrating its 20th anniversary this year, the show should be something special indeed, with over 50 of the country's leading dealers participating. An important feature, the loan exhibit "Christ Church Philadelphia—Arts, Architecture, Archives" explores the rich heritage of this historic church—furniture, silver, documents, books, decorative arts. In conjuction with this exhibit—a tour ($15) of Christ Church itself, the Bishop White House, and several recently restored 18th-century homes. Other highlights of the show include symposiums on Oriental decorative arts, gallery tours, luncheons featuring Philadelphia specialties. All this takes place April 7 through April 11 at the 103rd Engineers Armory, 33rd Street north of Market. For full information and tickets (regular admission, $3), write University Hospital Antiques Show, c/o Hospital of the University of Pennsylvania, Box 754, Philadelphia, Pa. 19104, or call 215-661-2576.

Craft Cornucopia

You'll probably think twice about spending $100 for a crafts book that doesn't give complete project instructions—or one that does, for that matter. Nevertheless, *The Encyclopedia of Crafts* (Scribner's) edited by Laura Torbet deserves a place in the library of professionals or amateurs who take their crafts seriously. In three handsome volumes, it lists alphabetically just about everything you might want to know about 50 crafts—every term used, every procedure, every tool. The editors claim there are over 12,000 extensively cross-referenced entries (I didn't count them, but I believe it) and 2,500 original illustrations. While you may not, for instance, get step-by-step instructions for knitting a particular sweater, you will have all knitting stitches explained, the yarns to use, the needles to buy, blocking procedures, whatever. And project instructions are easy to come by elsewhere.

Wine-tasting Tour

Want an adventure in wine and food sampling? If so, sign up for one of the monthly tours being conducted this year by noted food-and-wine journalist and broadcaster Anthony Dias Blue. Beginning in San Francisco, you go by deluxe coach to the Sonoma Valley, Napa Valley, Carmel, and Santa Barbara, winding up in L.A. For $1,339 a person, you get eight sybaritic days and nights of deluxe accommodations, gourmet meals, picnic lunches, full breakfasts, plus lectures by Mr. Blue on the foods and wines (with tastings) of the regions. For full information, write World of Oz, 3 East 54th St., New York, N.Y. 10022, or call 212-751-3250 in New York State; 800-223-1306 elsewhere.

If you want to tour the wine country but would rather go it alone, get yourself a copy of *Across the Golden Gate* (Harper/Colophon, $6.59 paperback). Alan and Kerstin Fraser Magary tell you where and how to go, where to stay, where to eat, what to see, what wines to sample in California's wine country, and give similar travel information for the north coast and redwood area of the state as well. To prepare you for the wines, over 100 pages are devoted to the grapes and various varietals, the making of wine, what to look for on bottle labels, how to taste wine like a professional.

Hawaiian Splendor

Unless you've been to Honolulu's Bishop Museum, your idea of the Islands may be ukeleles, floral leis, and swaying hips. But Hawaii has a rich cultural background, and for the first time many of its national treasures are on tour on the mainland. The more than 300 objects range from 16th-century artifacts to contemporary sculpture and painting. Highlights are the fabulous red-and-yellow-feathered floor-length cloak belonging to the great king Kamehameha I and the koa wood throne with red silk damask seat of Kamehameha III. While many items predate the arrival of Captain Cook in 1778, others reflect the merging of Hawaiian and Western cultures. You can see all this exotica at the Natural History Museum of Los Angeles County through April 26; the Seattle Art Museum, June 3 to July 26. It will then travel to San Francisco, New York, Boston, and Washington, D.C. Watch for it! ■

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Or Diana Vreeland, who found our coverage of her home "too delightful for words..." She wrote, "How beautiful the whole magazine is."

Our high standards have won us the respect of the top interior designers and their clients. So we are invited—and sometimes, frankly, begged—to include some 700 interiors a year. From those we choose only la crème de la crème—one out of ten.

In addition, we seek out the private homes of such celebrities as Fred Astaire, Truman Capote, Mary Tyler Moore, Givenchy. And evoke with color camera and pen the grandeur of such historic houses as Sir Winston Churchill's Chartwell and North Carolina's Biltmore House.

If you love beautiful homes—and would love to look behind the closed doors of delightful country estates, penthouse apartments, Mediterranean villas, imposing old townhouses, film stars' mansions, French provincial castles—isn't it about time you, too, discovered *Architectural Digest?*

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MARTEX®. THE ART OF MAKING A BED.

By Richard Langer

Palms—A Bit of the Tropics for Your House

Many varieties of palms are easy to grow as house plants wherever you may live, and with very little care

You may think of palms as belonging only to lush tropical climates. But they are easy to grow—especially as house plants—throughout the temperate zone. They have few diseases, are not much bothered by pests, and require little care.

There are over 200 genera of palms and "perhaps 4,000 species," according to that standard-bearer of plant taxonomy, L.H. Bailey. Then again, as James McCurrach, one of the leading palm specialists, puts it: "These figures, however, are likely to include many duplications, or certainly so many species that are so closely allied to others that their validity is a matter of opinion."

Palm identification at the retail level is confused. By way of example, *Collinea elegans* is sold as *Chamaedorea elegans,* and vice versa, for the plant is one and the same. Never mind. No matter what name you buy it under, the palm will be a beautiful addition to your plant collection.

Morphologically, the palms are related to lilies by their flower structure. As monocots—that is, plants having a single seed leaf—they are in a sense giant-sized grass. Their flowering habits are not particularly important to the indoor grower, since the chance of bringing a potted house palm into bloom is slim indeed. But the fact that they are monocots has a direct bearing on how you treat them. As much as you may have heard about pinching back or trimming off the growing tip of a plant to make it lush and bushy, you can't try it with a palm or you'll have no palm left.

Unlike temperate trees, whose trunks grow simultaneously in thickness and height, most palms grow at a single above-ground point, the terminal bud. If you've ever eaten palm cabbage, it was this tender young bud you tasted. You also in effect devoured a whole tree, since once the terminal bud is removed the tree is dead.

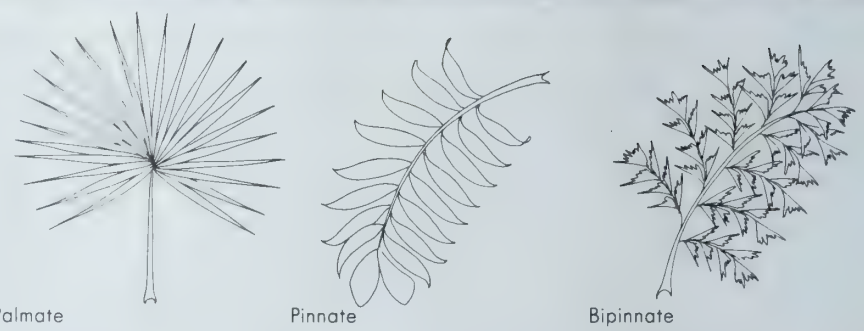
Because they usually have only one growing point, palms have a strange way of reaching maturity that helps to make them almost ideal house plants. Imagine a tree sitting more or less at ground level like a stump, growing thicker and thicker, never becoming more than 4 or 5 feet tall until the trunk itself has a diameter of 3 or 4 feet. Well, a palm never becomes quite as thick as an oak, but that's mainly how it grows—sideways—until the trunk has almost reached its maximum diameter. Then it begins slowly raising its head. Which means you should be able to keep a palm happy in your parlor for 30 years or so before you have to knock a hole in the ceiling.

Below ground, supporting a palm's slowly rising superstructure, is a relatively fine root web, usually with the large taproot associated with other monocots such as grass. But unlike, say, the crab grass that refuses to be excised from the lawn no matter how roughly you yank it out, palm roots are very susceptible to damage. Rarely should a palm be repotted. It likes tight shoes.

Palms fall neatly into two categories, defined by their leaf structure: the fan palms—most commonly seen in use, as their name suggests, by slaves in Biblical movie spectaculars—and feather palms. The feather palm leaf is called pinnate; the fan-shaped, palmate.

Unique for its serrated foliage, a tufted fishtail palm, grown by Enid A. Haupt.

Leaf forms of palms



Palmate	Pinnate	Bipinnate
Fan-shaped, single spikes	Feather-like, divided once	Clustered, divided twice

The largest feather palm leaves are found on the raffia palm, *Raphia farinifera*—a single leaf may measure 65 by 12 feet. To match, the flower raceme, the stalk on which the numerous blossoms are borne, may be 11 feet long. So, all in all, this tree seems rather unsuitable for home cultivation. However, the tufted fishtail palm, *Caryota mitis,* another feather palm—one of particular horticultural interest because the genus to which it belongs is the only one of bipinnate palms, that is, plants whose main leaflets are divided a second time into smaller leaflets—is a great house plant. In general, with the exception of *Livistona chinensis,* the Chinese fan palm, the feather palms are a better bet than the fans in that they usually grow a little more quickly.

There are also over 400 species of climbing palms. Except for their leaves they bear little resemblance to the customary image of a palm. They creep and crawl like lianas up other trees, sometimes reaching a height of 100 feet. If you have a rattan chair, it's made from the long canes of these palms.

As yet, almost no climbing palms are available for home growing. However, since they are easy-to-grow exotics with, for palms, an unusual ability to withstand cold, I'm sure one of these days we'll be seeing small or dwarf varieties at the local house-plant center. Most

Continued on page 42

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continued from page 38

likely they will be the desmoncus, or climbing, palms. If you get one, grow it as you grow other palms, but look out for the clawed leaves groping around for something to hang on to as they climb. The single-trunked *Chamaedorea elatior,* sometimes known as the Mexican rattan palm, is a less insistent climber than the hook palms, just as curious, and already at some nurseries.

Although palms are the second most valuable family of plants, very little is known about their soil needs, probably because they have been grown mostly in their wild state rather than under intensive cultivation. The one soil requirement ascertained beyond a doubt is good drainage.

A good potting mixture for most palms can be made up from equal parts of heavy loam, coarse sand, and peat moss, with a cupful or two of dried cow manure. The manure is not absolutely necessary, but it will give the plant a healthy start in its new home.

Unlike the procedure for most house plants, none of the old soil from the root ball of a palm should be removed when repotting it. Since it is so sensitive, leave the root system as undisturbed as possible. If the old soil is really packed, try to match the firm quality in the new potting mix. Otherwise the roots will tend to remain where they are rather than growing into the fresh soil. It's as if they refuse to take the easy way out.

As long as drainage is good, it is better to err in the direction of overwatering than underwatering. For palms, dry roots mean dead roots.

If palms are beginning to sound too fussy for you, please reconsider, because they really are very easy to care for. Take fertilizing, for instance. Palms are heavy feeders, and it's a good idea to give them some water-soluble fertilizer, particularly one high in nitrogen, every three to four weeks during the growing seasons of spring, summer, and fall. But should you forget to feed them for a while—two or three years, say—the palms, if a bit slower growing, will usually remain quite content.

Ten Easy Palms

The tufted fishtail palm, or *Caryota mitis,* is the lush, multiple-trunked, cluster-forming palm of bygone-years' hotel lobbies. The bipinnate foliage, unique among palms, helps accent its jungle appearance. The leaves are naturally soft-colored, without luster, so don't buy specimens with spray-waxed shiny leaves. This palm likes humidity and hates air conditioning, but will probably tolerate it if it is placed well away from the vents.

The bamboo palm, *Chamaedorea erumpens,* has short pinnate leaves along the full length of its reeds. The suckering, or multiple, stems grow in clusters. The leaves droop more than those of the parlor palm, which it resembles. The terminal, or last two, leaflets on each leaf are twice as wide as any of the others. The palm is tolerant of abuse, including an air-conditioned environment, once it is well established and past the seedling stage.

The European fan palm, *Chamaerops humilis,* is the only palm native to Europe, originating in Spain and Morocco. There is only one species in the genus, but it is extremely variable in appearance, ranging in height from under 5 feet for dwarf specimens to over 20 for the giant. Some grow multiple trunks; others remain solitary. Leaf color runs the gamut from green to almost dark blue. The leaves of all varieties are very stiff and as its name implies, fan shaped. While the tree needs good light, it is among the hardiest of all palms, and it can be grown outside as far north as the Carolinas on the East Coast and most of California on the West. It remains low like a spreading bush when kept as a tub plant, and it likes its room cooler and sunnier than most house plants do.

The areca palm, *Chrysalidocarpus lutescens,* grows in dense clusters with heavy feathery foliage hiding most of the stems. The stalks are naturally yellowish, so when you catch sight of them, don't start worrying about their being sun-bleached, or rush for the fertilizer. The palm needs warmth and moisture. Given a congenial environment, it throws out many suckers that can be divided off as new plants. The common name areca palm is not to be confused with the genus *Areca,* which is a palm of a different color entirely, including the species *A. Catechu,* the betel-nut palm.

The common coconut palm, *Cocos nucifera,* is not usually thought of as a house palm, but I include it because I like growing coconut palms. They can be grown from seed, but you need the whole coconut, husk and all. Set the unhusked nut in soil so most of it is above ground, with the stalk depression at an angle so some water will tend to seep into it when you water the seed, which should be done daily. The coconut will take four or five months to germinate. The palms are very cold sensitive. Leaves tend to remain whole rather than separating into their full pinnate glory when the plants are grown indoors.

The old dependable parlor palm, *Chamaedorea elegans,* reaches up to 6 feet and is a relatively fast-growing palm. Probably this is the most tolerant palm available to the home grower. Small seedlings are perfect for a prehistoric look in the terrarium or dish garden. Once they outgrow their miniature settings, the palms can be potted in normal-sized containers without difficulty. They

Continued on page 45

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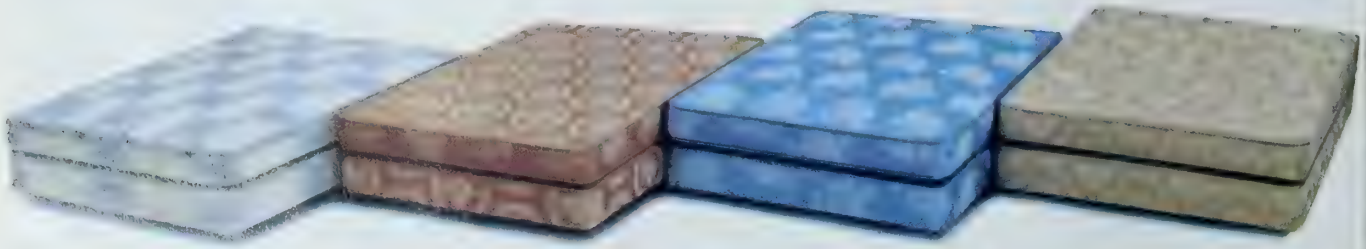

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$549.95 Queen Size, 2 pc. set
$769.95 King Size, 3 pc. set

Extra long, each piece $10 more. Prices above are manufacturer's suggested retail prices.
*Available at participating dealers.

continued from page 42

are tolerant of low-light conditions, air conditioning, and neglect to a degree that would destroy most other plants. Needless to say, they do better with good care. Easily grown from fresh seeds if available, they usually germinate in less than two months.

Known as the kentia, or sentry palm, *Howea Forsterana* is relatively new to the Western world, being introduced to Europe from Lord Howe Island, east of Australia, as recently as 1871. Graceful, waxy, deep green fronds on arching slender stalks give it its jungly good looks, usually accented by keeping half a dozen or so plants in one tub. It does well in moderate temperatures a bit chilly for many other palms, and it withstands considerable neglect if necessary, but soil kept either too dry or too wet and temperatures too cold will cause the leaf tips to turn brown. One of the easiest palms to grow from seed, it has a relatively short germination period, usually around two months.

One of the most popular palms for home growing, the Chinese fan palm, *Livistona chinensis,* today is being rapidly replaced in favor by *Howea Forsterana.* The large palm-shaped leaves rising on relatively long thin stalks add an elegant touch. Still, it's a tough plant that asks no more than a lot of water and enough space to grow in. But buy a specimen only a little smaller than you want the tree to be eventually—it is a very slow grower, which is one of the main reasons it's losing its popularity. Seeds generate readily and quickly, taking only six weeks.

You can grow the full-sized date palm, *Phoenix dactylifera,* from dates purchased at your local grocery, but make sure they are unpasteurized or the seeds will have been killed in the processing. They take around two months to germinate and several years to develop into showy plants.

Palms of the *Phoenix* genus are easy to recognize because they are the only palms with spikes instead of leaflets at the base end of the leaf. *P. Roebelenii* is the pigmy species most often grown at home. It does not need full sun. Very tropical looking, it likes a warm spot, yet takes surprisingly well to air conditioning, and is also tolerant of dry atmosphere as long as it remains well watered.

Whatever the label says, you won't know whether it's *Rhapis excelsa* or *R. humilis* you're getting. No one is really sure which is which, or if there even is a which, since they may both be the same species. Nevertheless, the lady palm makes a very attractive house plant with fanlike leaves on slim bamboolike canes covered with brown fibers. They thrive in either a cool or a warm location

Continued on page 118

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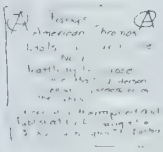
ANTIQUES

Questions & Answers. By Louise Ade Boger

Prattling Primrose

Here is a photograph of an old lithograph print signed by S. Anderson. Across the bottom it says: "Entered according to act of Congress in the year 1873 by L. Prang and Co. in the Office of the Library of Congress at Washington." On the back is a list of Prang's Chromos—May 1, 1873, and prices. What can you tell me about the creation of this picture?

—J.C.E., Marion, Va.

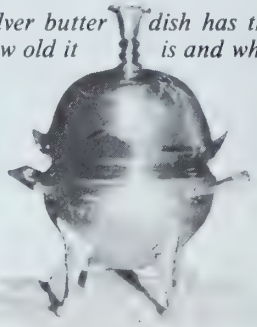


Mrs. Sophia Anderson was employed as staff artist by Louis Prang. Her Chromolithographs "Prattling Primrose" and "Dotty Dimple" were first popular in the 1870s. Catharine E. Beecher and her sister, the novelist Harriet Beecher Stowe, in their popular book *The American Woman's Home* recommended that the chromolithographs by Louis Prang, after the work of the best American artists, be purchased with the $20 or $30 budgeted for pictures in the furnishings of a parlor.

Connecticut Butter Dish

My silver butter dish has the words "Meriden B. Company" on it. Can you tell me how old it is and what its origin might be?

—T.H.B., Arlington, Va.



The Meriden Britannia Company of Meriden, Conn., made your plated silver butter dish in the late 1870s, probably about 1877. It was part of a complete tea service, which at that time had no pattern name. The bracket in front is to hold the butter-serving knife. To be complete, there should be a perforated metal plate inside the bowl near the top. The butter was placed on this with cracked ice around it. When the ice melted, the water drained into the bowl below.

Hand Candlestick

I would like to know how old my candlestick is and who made it. Were hand candlesticks very rare?

—R.L.W., Dallas, Tex.

The Knickerbocker Silver Company of Port Jervis, N.Y., made your plated silver hand candlestick, probably in the very early 20th century. For bedroom use, it was one of those indispensable objects, either of silver or base metal, found in every household down to relatively recent times, and is still used in many country houses. It was designed for easy carrying, especially "to light one up to bed," hence its short stem for receiving the candle, wide saucer-shaped drip pan as a base for catching the wax, and handle.

Continued on page 48

What nature started, we finish beautifully.™

There's a fresh new look taking shape in bedroom, dining room, and occasional furniture, beautifully interpreted in Burlington's new "Queen's Guard"™ collection. The motifs are highly-polished oak and pecan, brass corner straps, and handsomely textured cane panels on doors, drawers, and other focal points. All dressers, chests and cabinets rest on dramatic island platforms.

It's a classic look from the past, expertly crafted to give you a lifetime of beauty and enjoyment.

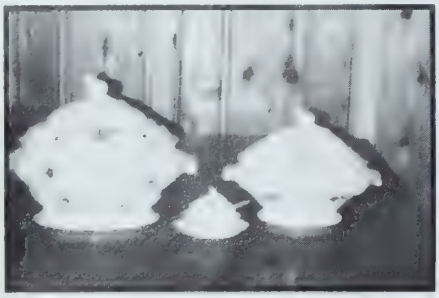
You'll find the "Queen's Guard" collection, along with other Burlington Furniture wherever fine furniture is sold. For further information, write to Burlington Furniture, a division of Burlington Industries, P.O. Box 907, Dept. D1, Lexington, North Carolina 27292.

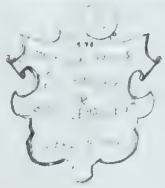
Furniture made better by Burlington.

continued from page 46

French Tableware

Can you tell me when and where my porcelain dinner pieces were made?
—M.S., Seattle, Wash.





Your covered pieces from a dinner service decorated in a simple manner and illustrating characteristic shapes were made at a porcelain factory started in 1815 by Perrot & Delvincourt at Vierzon, in central France in the department of Cher. It developed into a considerable manufacture. For a number of years A. Hache & Pépin-Le-Halleur were proprietors. At the Paris Exhibition of 1878, this firm received a gold medal (Med. D'Or Paris). Your service was made in 1878 or shortly thereafter.

Belgian Settle

I have an old bench with "Made in Brussels" on it. Can you tell me anything about it? I'm told it's a settle. What does this mean? —R.T.G., Astoria, N.Y.

In 16th-century English inventories, the terms settle and bench are used interchangeably, but the distinguishing feature of the settle is the presence of arms. From the beginning, the settle was planned as a seat for several occupants. Usually there was a chest beneath the seat. Its general rectangular outline remained unaffected by successive styles. Your settle was made after 1890. The front panels beneath the seat are of simple linen-fold, a very popular Gothic motif and so called because of its supposed resemblance to a fold of linen.

Ithaca Calendar Clock

I would appreciate anything you can tell me about my Ithaca Calendar clock.
—J.L., Terre Haute, Ind.

Your Ithaca calendar clock is the No. 16 Hanging Index model, which was made about 1900. It can be either a wall clock or a shelf clock. We have crudely sketched on your snapshot the removable bottom bracket, apparently missing.

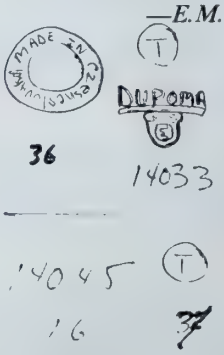
Far East Chair

I wonder if you have any information about the origin of my elaborately carved chair. —T.D., Moore Haven, Fla.

This variety of Chinese chair was chiefly made for Southeast Asia and the Indonesian market where its heavy, ornate Chinese carving enjoyed great popularity. Your example was probably made about 1900, more or less.

Czech Mark

Can you help me identify and possibly tell something of the background of my compote and candlesticks, which I believe are Art Deco? I've sketched their mark.
—E.M., Lake Geneva, Wis.



They were made in Czechoslovakia after 1920—perhaps when Art Deco flourished in the late '20s and '30s. The mark belongs to the Duxer Porcelain Factory, started by Ed Eichler at Dux, Bohemia, in 1860.

A striking oaken chimer.

This Howard Miller regulator strikes on the hour and half-hour, just like the 19th Century clock that inspired it. And it has the same solid oak case, 24k gold leaf accents, brass bezel and convex crystal that you'll find on the original. Its size is impressive: 33½" x 15½", and the pendulum movement swings on a single long-lasting battery. Ask your Howard Miller dealer for the Long Drop Octagon and prepare to be charmed.

Howard Miller Clock Co.
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Phone toll-free 800-447-4700 for the name of your nearest dealer. In Illinois phone 800-322-4400. No calls from Alaska & Hawaii.

FACE FACTS:

Pine-Sol® cuts through grease better than any leading liquid cleaner.

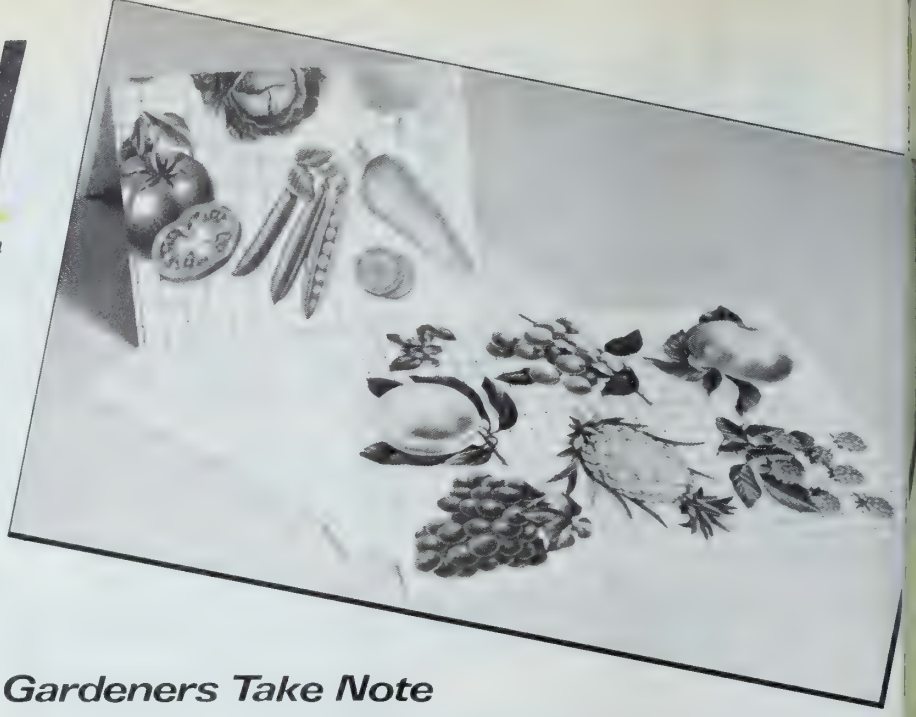
It's a fact. Concentrated Pine-Sol cleans grease better than any leading liquid cleaner! Katie the Cleaning Lady proves it on TV. Now prove it yourself in your own home.

Another fact: Pine-Sol is more than just a cleaner—it's a cleaner-disinfectant. So Pine-Sol cleans, kills household germs and odors, and leaves a fresh scent!

Pine-Sol cleans grease better, kills germs and leaves a fresh scent.

THE KITCHEN

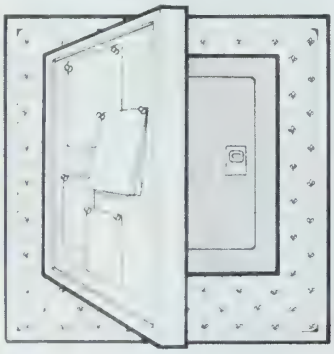
By DuPré Cochran. Editor: Barbara Portsch

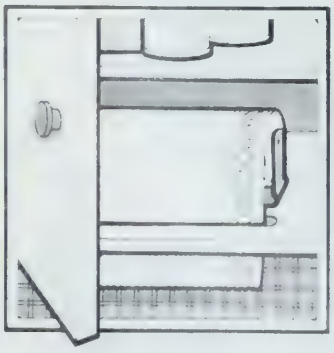


Convection Cooking

A lot of hot air—that's what convection cooking is all about, and it's making news in the kitchen. Convection ovens save energy by recycling hot air to cut down on cooking time and improve cooking quality. Two books to help you get started are: *The Farberware Convection Turbo-Oven Cookbook* ($8.95 from Dorison House, 824 Park Square Building, Boston, Mass. 02116) by Margaret Murphy, with recipes and a special section on using the convection oven as a dehydrator; and *Cooking with the Convection Oven* by Moulinex ($10.45 from Moulinex Manufacturing, 2820 Crusader Circle, Virginia Beach, Va. 23454), a colorful guide, with recipes, that explains convection cooking in detail.

Tidying up Behind Closed Doors





● To keep lines simple in their newly remodeled kitchen, Malou and Waite Rawls of New York devised a perfect cover-up for a prominent fuse box—a bulletin board, hinged to the wall, that opens for fuse repairs and magnetically closes to camouflage the unit.

And to keep the backsplash neat, the Rawls created a hideaway for paper towels by mounting the towel dispenser inside a cabinet, above a slot cut in the cabinet base so paper flows through when tugged from below.

Gardeners Take Note

Herald the coming of summer with these brightly colored fruit and vegetable note cards (4 1/2 by 6 inches folded). They're great for sharing recipes, sending invitations, or keeping in touch with friends. $6.50 for 8. For nearest store, contact Write Impressions, 1261 Broadway, New York, N.Y. 10001.

Pass the Pasta Please

You can make any Italian envious when you make pasta with KitchenAid's new spaghetti/noodle maker and food grinder attachment for K45SS and K5SS food preparers. Put one of five plastic plates in the food grinder for thick or thin spaghetti, lasagna, macaroni, or flat noodles. Use the food grinder to make meat fillings for ravioli or cappelletti. The kit ($50) includes food grinder attachment, small and large grinding blades for meat and vegetables, five pasta plates, a cleaning tool, and stomper. The five plates are also sold separately ($20) for food grinder owners. At KitchenAid dealers.

Kitchen Cut-ups

To add her own special touch to gifts of homemade mayonnaise, Jane-Howard Hammerstein trims fabric tops with scalloped scissors from Wiss. The pretty scalloped edge keeps fabric from raveling. They're also fun for dressing up paper products—use them to trim napkins, recipes, and labels. $20.65. At notions departments.

MICROWAVE NEWS FLASH

What's happening in microwaves? Write to the Microwave Information Center, Box 56B, Campbell Place, Camden, N.J. 08101, to find out. A department of the Campbell Soup Co., the Center will answer any questions you have on cooking with your microwave. (They do not answer questions on specific manufacturers' service and safety.) You can request to be put on the Center's mailing list and receive three free brochures yearly with valuable product news and recipes. Also in the works are brochures on browning, recipe conversion, and ways to test your microwave oven.

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By Paula Rice Jackson

Gardening Without Pain

Gardeners welcome spring with an enthusiastic rush of activity. Your garden may be off to a great start, but sometimes the vigorous effort leaves your body feeling stiff. Exercise specialist Barbara Pearlman coordinated these 16 movements to prepare and then to relax you before you start gardening. Practice the total sequence for two weeks before you begin and until you feel limber.

PRUNING

Pruning means stretching arms, flexing wrists.
Preparation: *Feet wide apart, stretch arms overhead, pulling axial muscles into line.*
Resolution: *Throw arms through your legs and swing, reaching and stretching your head farther each time. Tuck in chin for stretch.*

LIFTING

Lifting heavy objects requires a strong stomach.
Preparation: *Protect your back by pulling stomach muscles up and in. Center weight slightly forward, and lift arms while lowering shoulders.*
Resolution: *Rock forward gently, comfortably curl spine.*

PULLING

Pulling places strain on the neck and shoulders.
Preparation: *Clasp hands behind waist and stretch shoulders wide. Lift arms high.*
Resolution: *Roll shoulders forward, clasp hands behind neck, and gently rock forward. Gently press head down to lengthen spine.*

PUSHING

Pushing a lawnmower also requires a strong back.
Preparation: *Lunge forward [illegible] using small of the back for balance [illegible] legs and lunge farther with each effort.*
Resolution: *Twist from the waist while flinging arms from side to side.*

TUGGING

Tugging a resistant weed takes a strong grip.
Preparation: *Stretch weak under-arm muscles with this behind-and-over-the-shoulder clasp. Grip tightly and stretch gently.*
Resolution: *Grasp ankles and pull forehead forward between widespread ankles.*

CARRYING

Carrying objects should be done with a strong stomach and back.
Preparation: *Lower spine to small of the back only. Breathe, uncurl.*
Resolution: *Sit comfortably on your heels, and separately roll shoulders forward and back. Lift, roll around, press down, and relax.*

SHOVELING

Shoveling consists of a lunge, a lift, and a swing.
Preparation: *Clasp hands forward and outstretched. Lunge from the hips, calves, thighs to mildly stretch.*
Resolution: *Flatten spine by pulling one knee toward diaphragm. Release and pull other knee forward.*

CROUCHING

Crouching should be your most comfortable position.
Preparation: *Strengthen thighs with controlled raisings and lowerings of your weight.*
Resolution: *Stretch legs and spine in a simple roll that straightens legs and lengthens lower spine. Pull gently.*

Would looking younger make you feel more confident at work?

You know you're good at your job. Running a household and raising a family gave you the inventiveness and organizational expertise that are necessary in the business world. You're already preparing for the next step, going to adult education classes or maybe a company training program to acquire additional skills. But sometimes, when they hire a new co-worker fresh out of school, with a bright young face and bright ideas, you wonder if you're moving ahead as rapidly as you should. That's when looking younger could well give your confidence a welcome boost.

Join the younger-looking women around the world who have discovered the secret of a mysterious beauty fluid. This beauty fluid, which can help you look younger too, is known in the United States as Oil of Olay.®

The skin-cherishing blend of tropical oil and emollients is similar to the fluids so abundant in younger skin. Oil of Olay quickly penetrates deep into your skin, working with nature to help replenish those vital fluids. You'll actually see a fresh radiance return as Oil of Olay softens, silkens and eases dryness. And, remarkably soon those giveaway little lines begin to fade from sight.

Other people will be able to notice the difference you see in your mirror. That young woman recently hired in your department may be too tactful to mention the change in your appearance. She might simply say, "You look very nice today" or "New dress? It's a pretty color on you."

Younger-looking women around the world include Oil of Olay as an essential part of their daily beauty ritual. When will you choose to experience the unique beauty fluid? Surely in the morning, after washing or cleansing, to help replenish the vital fluids cleansing can take away and as a superb makeup base. Oil of Olay penetrates so quickly, without looking or feeling greasy, that cosmetics smooth on easily and evenly in seconds. They remain fresher-looking longer too. And Oil of Olay, all by itself, leaves your face so dewy-fresh and glowy that some days you may decide not to wear makeup at all.

When else might you choose to gentle on the light, silky fluid? Anytime your face feels dry or taut... perhaps from exposure to sun or harsh weather, air conditioning or steam heat... let Oil of Olay help maintain your skin's rich reservoir of fluids. And last thing at night, so your skin can sleep for hours in its own luxuriously moist climate.

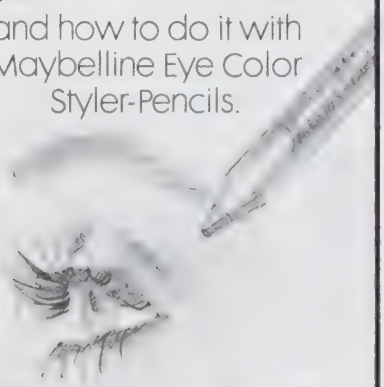
If looking younger would make you feel more confident on the job, wouldn't it be a good idea for you and Oil of Olay to go to work together.

Beauty Secrets

- With both of you working, dinnertime can be a bit hectic. Tonight, while the children are setting the table, take ten minutes all to yourself... a brisk shower, Oil of Olay® Beauty Fluid on your face and throat, and fresh makeup. What a pleasant way to face the second part of your day.
- Having trouble sticking to your diet? Next time you're tempted to snack, indulge yourself in a different kind of pampering instead. Pour a tall glass of diet soda over ice, turn on some soothing music and, while you're sipping slowly and relaxing, smooth on refreshing Oil of Olay. This pleasant little ritual is good for both your figure and your face. ■

Eye Writing

and how to do it with Maybelline Eye Color Styler-Pencils.



Design your eyes. It's easy with a pencil because you're in control

Start with shadow. Using a pencil with a blunt tip, color lid from the base of your lashes up to the crease line. Finger-blend on a frosty highlight shade up to your brow-bone

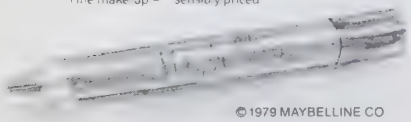
To make eyes look bigger, draw a line at the very base of your lashes, using a dark color with a sharp point For a sensuous eye, use a wider line and smudge-blend across eyelid

Make *lower lashes look thicker* draw a softly smudged line next to and among lashes.

Invent! Have fun! Loads of creamy, blendable colors—frosty and matte—let you change your look as easily as you change your mind!

Write eyes as unique as your signature. It's easy–with a pencil from Maybelline®

Fine make-up at sensible prices



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Looking good

continued from page 54

Beauty and Health Products New This Month in the Stores

The emphasis on physical fitness continues, and women everywhere are taking to the outdoors. A lithe, healthy body is the ultimate reward, and glowing skin a happy bonus—if you take the proper steps to weatherproof your skin. This spring, America's great proponent of classic Western style, *Ralph Lauren,* is introducing a complete group of make-ups and skin-care products for day, evening, and for your active daily regime. **Ralph Lauren** *Active* products provide a total protection system that will carry you from the tennis court to the beach to the links to the garden. **Face Shield** is a super-light lotion, either clear or slightly bronze-tinted, with a sun protection factor of 6. It's a moisturizer that also soothes against drying and chapping. **Outdoor Face Color** is just that, a sheer, sun-kissed lotion that imparts just a hint of healthy glow. **Cheekswipes** are gel blushers that come out of a handy little tube you simply glide across your cheekbones for instant color. **Anti-Burn,** an opaque lip-protector, gives heavy-duty sun protection. Its sun protection factor is also 6, and its role is to keep lips soft and supple without the cakey white look associated with zinc oxide. **Runproof Mascara** is smudge- and waterproof, non-irritating, and comes in black or dark brown. **Limber-Up Rub,** a rich massage cream, is used before your daily stretch sequence or with your after-workout rubdown. It contains soothing witch hazel, cooling eucalyptus, sweet almond oil, aloe, camomile, and lanolin. From $6 to $12.50, Ralph Lauren Active will be at Bloomingdale's, New York City; Bullock's Wilshire, Los Angeles; and Marshall Field, Chicago.

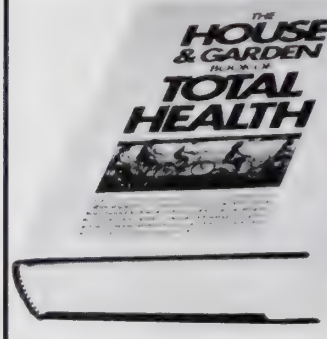
A superb and utterly classic fragrance called Halston was introduced in 1975. It's a truly versatile and magnetic perfume as right for tailored business suits as for flouncy, feminine gowns. Late this month, *Halston* will introduce **Halston Night.** Its top note is cassis, so you know that this scent has to be different. Cassis is black currant and it lends its fruity, subtle allure to the perfume. The body of the fragrance is roses and vetiver with aromatic woods. The perfume is put into a sculptured crystal bottle which Halston said was inspired by the towers of St. Patrick's Cathedral, just outside his offices. The bottles wear no label—$125 an ounce for the perfume or $17.50 for an ounce of the delightful cologne natural spray. Halston Night has been made for its staying power, so whichever strength you choose to wear, you can count on it lasting and lasting. At Saks Fifth Avenue. PAULA RICE JACKSON

Your Fragrance Horoscope

The sign: Aries
Circa: March 21–April 19

Dynamic individualists are born during the 30 days after the Vernal Equinox—the first day of spring. For the most part, Aries natives are optimistic, enthusiastic, decisive, resourceful, and will rarely admit defeat. Qualities of leadership with originality and initiative are to be found in the extrovert Aries character. In astrological descriptions, they are invariably recognized as trailblazing pioneers. Often this forward impulse takes the form of charging through doorways ahead of the crowd or making sure they are the first away when the traffic light turns green. "Me first," Aries' clarion call, is merely their expression of assertive selfhood and not blatant selfishness. Sometimes misunderstood by others less spontaneous, most Rams, in truth, are simply too impatient and forthright to be subtle or diplomatic. While tending to argue first and ask questions later, they can be relied upon to say what they mean and mean what they say. A highly developed sense of humor, with the ability to laugh at themselves, is a special Aries gift. Although freedom of action and will are of great importance to these self-reliant women and men, they are generous, ardent lovers, demonstrative and protective parents, and loyal, supportive friends. Aries are most likely to find empathy, appreciation, and warmth from natives of Leo, Sagittarius, Gemini, and, of course, other Aries.

Fragrances for Aries should express the confidence and verve characteristic of their sign. **Mary McFadden**'s stirring signature perfume in its unusual bottle is a glowing example. **Van Cleef & Arpels Pour Homme** makes a peppery masculine statement for the outgoing males of the sign. MARIA REACHI



The House & Garden Book of Total Health, filled with up-to-date information about fitness, nutrition, relaxation, and well-being from the nation's top health experts, may now be ordered for only $3.49 plus $1.50 to cover postage and handling. To order, write to: Condé Nast Books, Post Office Box 431, Bloomfield, N.J. 07003, enclosing check or money order and mailing address.

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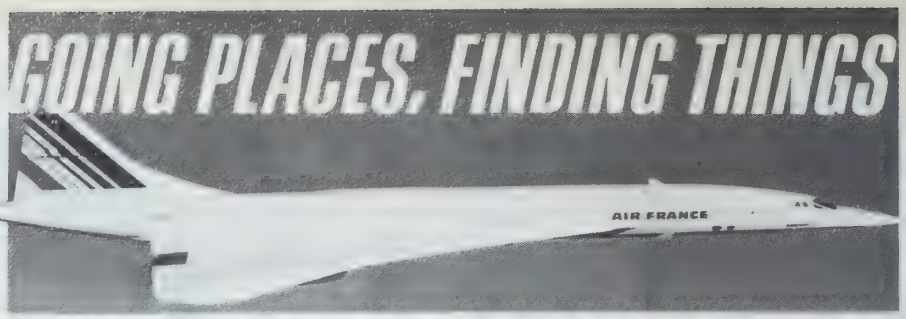
TRAVEL

GOING PLACES, FINDING THINGS



HOUSE-TOURING IN FRANCE

TIPS ON PLANNING YOUR TRIP

By Nancy Richardson

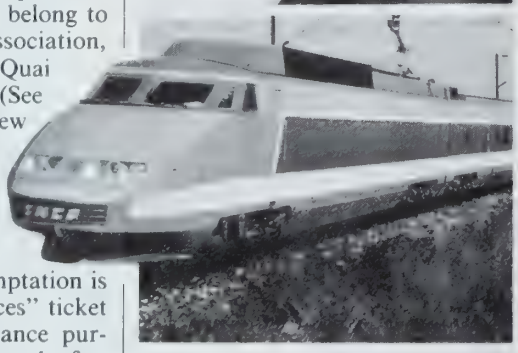
For the last four years my favorite spectator sport has been visiting the charming private châteaux whose owners belong to the French historic house association, La Demeure Historique, 55 Quai de la Tournelle, Paris 75005. (See pages 152–161.) Except for a few houses that are open year-round, most can be seen from Easter through Halloween, which is the nicest time to go anyway.

This year the irresistible temptation is to buy an Air France "Vacances" ticket to Paris (a low fare, no advance purchase, stay 14-60 days), then spend a few days in town for the undiluted joy of being There. Second irresistible temptation: settling in at the Crillon—newly redone, re-luxed, and forever well-located. In planning where to eat and stay on my week-long house-touring excursions, I've consistently looked to the Relais et Châteaux hotel association whose excellent member inns and restaurants are spread all over France. Its office is at the Crillon and will confirm reservations for you. (Most Relais et Châteaux hotels take American Express cards.) Also first-rate—25 PLM hotels spread across the country. PLM belongs to the Baron Elie de Rothschild and offers both business and resort accommodations. To confirm PLM reservations in Paris: 588-73-46.

Americans don't usually think of taking trains, but in France the train can be both a treat and a convenience. By using them to take you the first leg of a trip out of Paris, you find yourself close to a center you want to explore without having had to drive there yourself. For example, the best way to visit Haroué and other beautiful and little-known houses in Lorraine is to take a train to Nancy and rent a car there. Buy train tickets ahead. In America, you can get them through a travel agent; once in France, through SNCF ticket offices or hotel concierges. It is easy to rent cars at most stations, but be sure to make a reservation and not to leave the U.S. without a written confirmation.

A different train trip took me on an overnight train to Marseilles in a slick Pullman-sleeper. We dined first—elaborately, festively, full of journey-pride—at Le Train Bleu, a large, amusing restaurant in flamboyant 19th-century style,

Continued on page 64



Clockwise from top: *Air France's Concorde; garden of Le Pigonnet—a PLM hotel in Aix-en-Provence; Le Train Bleu restaurant, Gare de Lyon; Château d'Isenbourg—a Relais et Château hotel in Lorraine; bedroom in Le Pigonnet; French National Railroad Paris–Lyon high-speed (162 mph) train; a sleeping compartment.*

More French Inspiration

Ethan Allen, the national furniture manufacturer whose team accompanied *House & Garden*'s editors to France last September, has prepared an audio-visual presentation on historic houses in France. "French Inspirations" will be shown [illegible] 100 of their furniture galleries across the country. Call your [illegible] Allen Gallery to find out when this 35-minute mini-lesson in the history of French furniture and château life is being shown.

The Mascheronis' bag is sculptured, uncluttered, carefully crafted and

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When you buy a new roof, it's your money and it's your house. So you should pick the roof you want, not have a builder or contractor pick the roof he wants. These descriptions of five different Celotex roofing shingles can help you.

THE MOST POPULAR SHINGLE IN AMERICA.

Celotex Sol-Seal is nicknamed "Old Reliable." It is the standard roofing shingle in the industry, covering millions of homes across America. It comes in a wide variety of colors, from grey to tan to green to black. Warranted for 15 years. One of the reasons for its immense popularity is the adhesive strip on the bottom edge of each shingle. As the sun heats the roof, the adhesive is softened, bonding each course of shingles to the one beneath. A roof of Celotex Sol-Seal shingles stays in place through rain, snow and high winds.

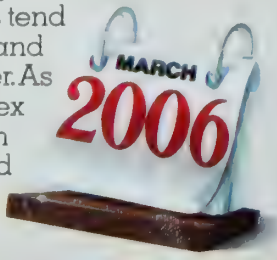
A WHITE ROOF THAT STAYS WHITE.

Celotex discovered that the reason white roofs turn dark is usually not dirt, but fungus. So we developed—and patented—a white roof with a fungicide built into every shingle.

Our FRS roof (Fungus Resistant Shingle) slowly releases this fungicide and it is washed across the face of the roof every time it rains. So your white roof stays fungus-free white for the life of the roof. And it carries a 20-year warranty to back it up.

A FIBER GLASS SHINGLE WARRANTED FOR 25 YEARS.

A roofing shingle is a mat that is coated front and back with asphalt. Celotex now has added fiber glass mats to its line of roofing shingles. They come in a wide range of colors. Fiber glass shingles tend to last longer and resist fire better. As a result, Celotex warrants them for both 20 and 25 years.



A DIMENSIONAL SHINGLE WITH THE MOST DIMENSION.

Heavyweight asphalt shingles that give the rugged, random look of hand-split cedar shakes are becoming more popular these days. Celotex Dimensional Shakes are probably the most beautiful of these shingles. The butt is twice as thick as that of competitors. And the bottom edges are gently curved. The result is a roof with the charm of wood, but the long-lasting, fire-resisting advantages of asphalt.

A ROOF-IT-YOURSELF SHINGLE THAT'S PRACTICALLY FOOLPROOF.

You can save about half the cost of re-roofing by doing it yourself. Celotex has a special Roof-It-Yourself Shingle that is easier to put up than ordinary shingles. It has the appearance of heavyweight dimensional shingles. It comes with a complete book of instructions, a nailing apron, even free nails. Remember, "If you want a job done right, do it yourself." Here's your chance.

Celotex makes a great many other shingles too. For more information write: The Celotex Corporation, Roofing Products Division, P.O. Box 22602, Tampa, Florida 33622.

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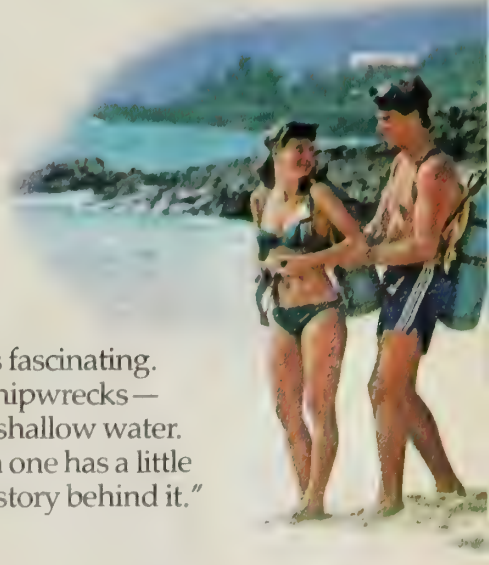

"The diving is fascinating. So many shipwrecks—mostly in shallow water. And each one has a little history behind it."

"There's so much to do, you never get bored."

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Five châteaux, shown on pages 152–161, with the families who live in them. All are open to visitors from April to November (Vaux-le-Vicomte is also open February–March). Top left: *Haroué with the Prince and Princesse de Beauvau-Craon, his daughter Minnie McLaren.* Bottom left: *Marquis and Marquise de Contades in Montgeoffroy.* Center: *Vaux-le-Vicomte, Comte Patrice de Vogüé (inset).* Top right: *Anet and Jean de Yturbe (inset).* Bottom right: *Family of the Marquis de Brissac, Brissac.*

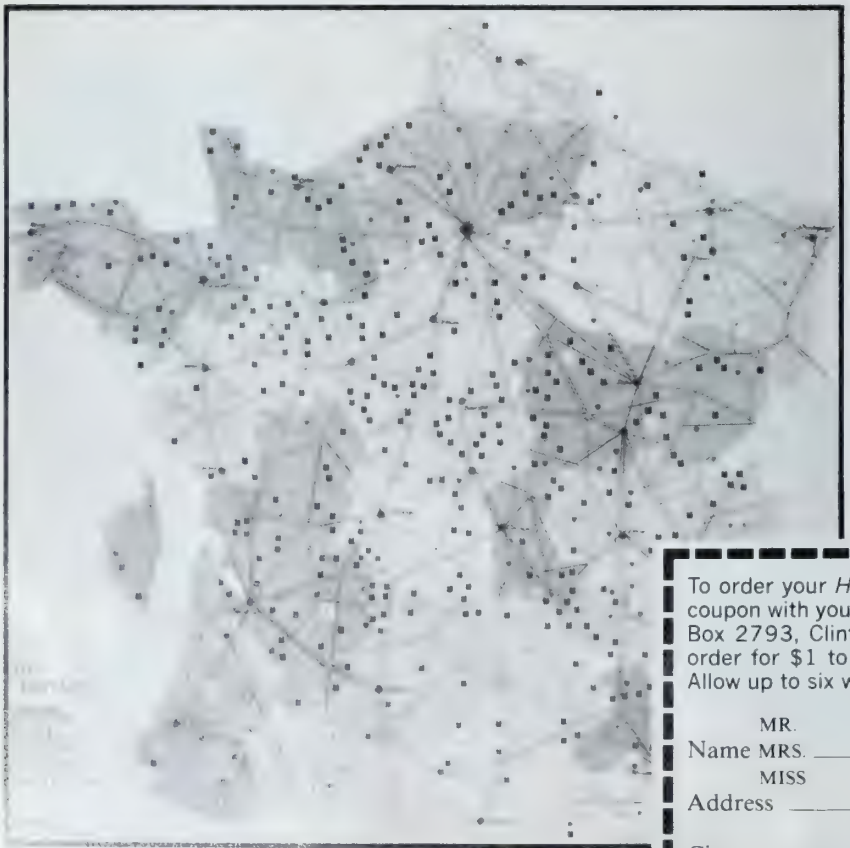
continued from page 58

overlooking the tracks (pleasantly) from a balcony at the Gare de Lyon. The train left exactly on time and arrived nine hours later, to the minute. Clickedy-clack all the way to the Mediterranean in clean sheets and blankets. A taxi ride from Marseilles to Aix-en-Provence put us at Le Pigonnet, one of PLM's most charming hotels. Cypresses, umbrella pines, and plane trees shade a big pink stucco house with green shutters. There's a pool, an aviary, and a charming Italianate garden where you can eat breakfast, lunch, and dinner outdoors if you like. The rooms have beds in niches, walls covered in cotton prints, and big shuttered windows that open out onto the Cézanne scenery of Provence.

To visit the houses just outside Paris, you don't even have to go into Paris at all. The Orly Hilton with its ample rental-car set-up is a good base for an excursion like this. When you come back at night, the Maxim's facsimile at the Hilton is a good dinner choice. Gault-Millau gives it 14 points out of a possible 20.

The Gault-Millau and Michelin restaurant guides, the Michelin Green Guides and maps, plus the smart tips from Richard Taylor on renting a car in France, page 98, provide the basics for a trip on which you drive yourself. However, one document, brand-new this spring, should help more than any other: *House & Garden*'s map of France. On one side—major roads, cities, railroad routes, the location of châteaux of La Demeure Historique, as well as hotels of the Relais et Châteaux and PLM; on the other—hours of opening and closing plus details about each château, details on the hotels, small area maps of scenic loop tours. To order, fill out the coupon. See Travel Booklets (page 68) for more on trains, planes, hotels, and cars. ■

To help you plan your trip: *House & Garden*'s map of France, brought to you by Air France, La Demeure Historique, and the French Government Tourist Office.



To order your *House & Garden* map of France, please return coupon with your name and address to: *House & Garden,* P.O. Box 2793, Clinton, Iowa 52735, enclosing check or money order for $1 to cover postage and handling. Supply limited. Allow up to six weeks for delivery.

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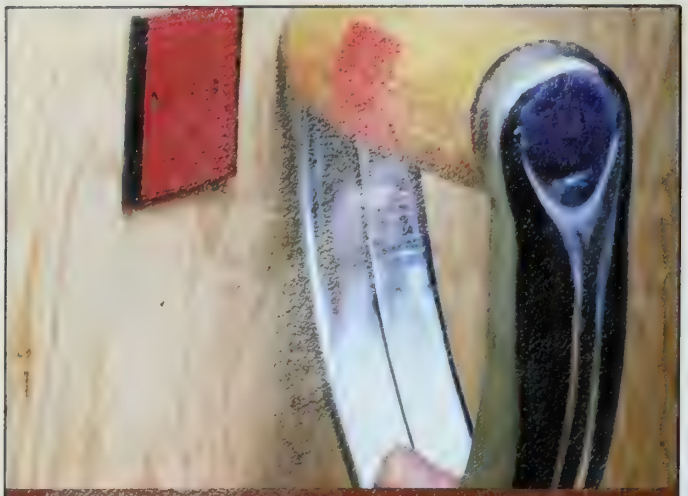

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robe. Then when you need a fast repair, the threaded needle is ready. Keep the threaded needles on a separate small pincushion in the sewing basket. Helpful hint: Dipping the thread in colorless nail polish makes it easier to thread.

Removing rust stains can be most discouraging because they are dark, unsightly, hard to take out, and can develop in most unusual places—on a rug from the little metal gliders on furniture feet, on a shirt pocket from some forgotten paper clip. Now there is a practically infallible rust stain remover called Whink that works on carpets, most fabrics, even plumbing fixtures. Just apply a few drops to the stain and rinse with plenty of cold water after the stain disappears. Highly effective if used carefully.

Flower-arranging tips: Buy soft plumber's lead in sheets and cut into many bendable shapes and strips that will hold flowers in place. Cut narrow finger-length strips of lead, bend them over the lip of the vase, and then adjust them to support a flower or a group of flowers. Cover with foliage. . . . Use old nylon stockings over Oasis to keep it from crumbling and to make it easier to reuse. . . . When you arrange freshly cut flowers, try adding a teaspoon of sugar to each quart of water. It will help feed your flowers and keep them fresh. It's especially good for tulips, keeping them from drooping. . . . Flower arrangers often find it convenient to keep all their equipment such as spools of flexible wire, tape, clay, and a variety of tools in a metal tackle box with separate compartments and trays for all the small bits and pieces. It keeps everything together and can be carried to wherever you're working.

There is a **new rack for microwave ovens** that can almost double their capacity. Called the Micro-ette Cooking Rack, it has legs that hold it up and over two standard baking dishes. The top of this rack by Republic Moulding is a roaster with a grill, and it can double as a second surface for casseroles or cooking dishes. It's truly possible to cook an entire meal at once in the oven by using this rack. ■

HAPPY HOUSEKEEPER

By Mary Elizabeth Falter

Next to heating units and air conditioning, hot-water heaters use the most energy. So it's important to get **the right hot-water heater** for your needs—one that is adequate but not too large for the household. For two people with one bathroom and a clothes washer, a 30-gallon heater should be satisfactory. Add 3½ gallons to the overall capacity for each additional person and 3½ gallons for each additional bathroom. An automatic dishwasher requires five extra gallons.

Among the unusual kitchen supplies at Dean & DeLuca in New York is a special Kitchen Herb Mix. Packed in a plain muslin bag and tied with a bright yellow ribbon, the **kitchen herbal mix** is not for seasoning food, but for absorbing cooking odors. Hang it from the pot rack or any other [illegible] in the kitchen.

[illegible]ning garlic presses is [illegible] you'll have an easier time of it if you scrape out as much excess garlic as you can from the bowl, give the press a good scrub with a wire brush, and then set it in a warm place—the warming oven, perhaps, or on top of the stove—to dry out. The remaining shreds of garlic will dry up and can then be shaken out easily.

All **ice makers** will, at some time, develop a stale lump of condensed ice cubes in the middle of the bin. This just takes up space and the cubes won't break apart easily. To avoid this useless mass, stir up the cubes with a scoop or big spoon once or twice a week. If you do find such a lump, remove it and redistribute the cubes. They will quickly renew themselves.

Thread a dozen needles at a time with threads the colors you're most apt to use for quick repair work—black, beige, white, brown, and others that relate to your ward-

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Hold It, made of VELCRO® fasteners, is the neat, easy way to end clutter once and for all. In the kitchen, in the bedroom, or any room in the house, *Hold It* can help keep everything in its place. *Hold It* is just one in a complete line of VELCRO Household Products designed to work hard so you won't have to.

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Introduction by Irving Penn. 73 full-color illustrations. $35.00. To our readers the special price is $30.00.

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Each section is devoted to one of seven flowers: Poppy, Tulip, Rose, Lily, Peony, Orchid, Begonia, showing different stages of development from the green freshness of the flower bud, to the full and open perfection of the bloom, and even to the stark and often haunting death of the flower.

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Please send me your free brochure on France Vacances.

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French National Railroads

continued from page 64

Booklets

Below is a selection of 10 booklets, yours for the asking, to make your trip to France less complicated and more enjoyable. In addition there are four booklets to help you decide where to go in the United States or on a cruise to the Caribbean.

1. *House & Garden*'s map, **Châteaux of La Demeure Historique:** Historic houses to visit (with days, hours open to the public), how to get there (roads, train routes), plus nearby hotels.

2. Friends of French Art Houseparty An annual French treat, this year May 27–June 3. Participants donate $4,000 toward the conservation of French art, pay for their own airfare and ground costs. Stay as a group at the Crillon in Paris, the Grand Hotel in Bordeaux. Lunch with the Baronne Elie de Rothschild and the Mayor of Bordeaux, dinner at the American Embassy in Paris. Special tours by experts of châteaux, museums, the Institute of Art Conservation, National Archives.

3. France Vacances: A one-week, two-week, or one-month pass offered by the French National Railroads for traveling by train and bus throughout France and by Métro in Paris.

4. Exciting Rail Holidays Thru France Suggestions, by the French National Railroads, for eight different tours by train with arrival/departure schedules to help plan your trip.

5. Flexi-plan France: A plan for saving money on a rental car, on hotels, meals and Air France plane ticket.

6. Essence of France Holiday: 23-day tours, limited to groups of 22 people. Fly Air France Concorde to Paris, stay at the Crillon, drive to Giverny, Deauville, Mont St. Michel, châteaux of the Loire, then cruise by barge for six days through Burgundy, return to Paris.

7. Motoring in France: From the French Government Tourist Office: rules of the French roads, what road signs and markings mean, plus a road map with things to see along the way.

8. L'Ile de France à la Carte: What to see in the French province that includes Paris—plus Versailles, Fontainebleau, medieval covered markets, St-Denis (an 8th-century basilica), Malmaison (the weekend house of Napoleon).

9. Relais et Châteaux 1981: A guide to

Continued on page 72

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continued from page 68

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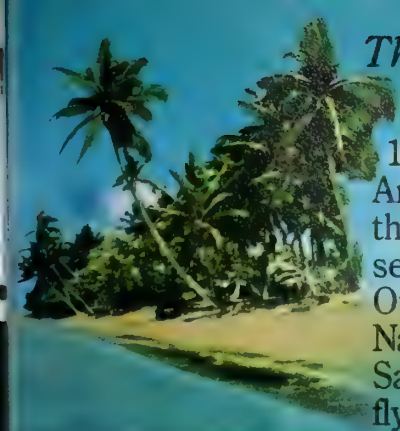

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PRINCESS CRUISES

The Magnificent Adventure

By Duncan H. Maginnis

How to Keep Your Cooking Up-To-Date

Elaine Grove

A sampling of the newest, ever-more-specialized housewares offerings—plus the subtle refinements in the basic small-appliance repertoire

For some it's a necessity, for others a luxury—but however you think of upgrading or adding to your collection of small cooking equipment, there's plenty in the way of good looks and performance in what's new so far in 1981.

First previewed in January at the 74th exhibition of the National Housewares Manufacturers Association in Chicago, the new range of tools for easier food preparation includes as many electrical gadgets as before, but—just as are larger appliances—the best and brightest of them are being designed for maximum energy efficiency. Computers are behind this design efficiency. And their tiny brethren, the microcomputers, are the elements which are beginning to proliferate the housewares market to make every small appliance not only more efficient in operation but convenient as well—and, after all, convenience is the prime function of most of them.

A kitchen without a single so-called "small electric" would seem bare indeed—toasters, blenders, skillets, and percolators have been among food-preparation basics for years. The food processor has joined these essentials, having caused a kitchen revolution when it was introduced in the U.S. in the '70s.

With its place among the standards firmly established, the food processor has been undergoing refinements both pronounced and subtle. *Cuisinart* has become almost synonymous with the food-preparation machine, and its DLC line of processors has been rounded out by the new DLC-10E announced at the Chicago show. Incorporating the larger feed tube and other Cuisinart refinements to the work bowl and controls, the unit's price is another of its nicer refinements—suggested retail is $130*. If you've been looking for a processor recently, you might have come across a new name. *Robot-Coupe* is the French firm that invented the food processor and originally marketed it in this country under the Cuisinart label. Robot-Coupe introduced three initial models under its own name at the Chicago exhibition, ranging in price from $100 to $280, in addition to a broad line of accessories.

Just as cooking in the '70s was influenced by the French and their food processor, the '80s might well be influenced by the Italians—pasta machines have become big news, and at the housewares show a number of new and refined versions appeared. *Simac* is up front here with its PastaMatic machines—put in flour and eggs, and within minutes you have a variety of shapes and textures. The sleek *Osrow* Pasta & Dough Machine allows you to make a full range of dishes, from egg rolls to tacos to pretzels, as well as pasta of every twist. Pasta machines such as these are in the $200–$300 range.

For more help with your main course, *West Bend* has brought together the standby electric skillet and the principle of the convection oven in an unusual hybrid kitchen appliance. Called the Convection Plus Skillet/Oven, uncovered it resembles a standard electric frying pan. The difference is in the unit's dome lid, which is equipped with a removable fan on the underside. With the continuous circulation of superheated air when the lid is in place, it's a mini convection oven, and like full-size models cooks food up to 1/3 faster than conventional electric ovens. It's lined in SilverStone and should retail for around $90.

And time whatever you cook perfectly with West Bend's new electronic Triple Timer Plus Clock/Timer. It is microcomputer-controlled for accuracy, allowing you to time one second up to 20 hours in each of three channels—for up to three different dishes. A LED digital display reads as a clock when it's not being used as a timer. Under $40.

Quartz space heaters have become familiar around the house, heating you without heating the surrounding air. In Chicago *Contempra Industries* introduced the principle for cooking in a natural stoneware quartz grill, to bring smokeless, flameless, outdoor-type cooking indoors, for $80.

The smaller essentials have received no less attention from manufacturers, judging from the housewares exhibition. More French ingenuity—*Moulinex* introduced five new products in January ranging from $18–$56, including a meat-grinder/sausage maker, electric coffee and spice mill, juicer, and two easy-to-clean can openers. Also from France at the Chicago show: *T-Fal*'s "Toast of the Town" adjustable wide-slot toaster ($44), which can toast any size bread from the thickest to the thinnest slice plus almost any other bakery product—including muffins, rolls, and bagels. "The Cuttery," also by T-Fal, cuts and shreds with pushbutton ease and features T-Fal's hallmark styling—sleek compact—$75.

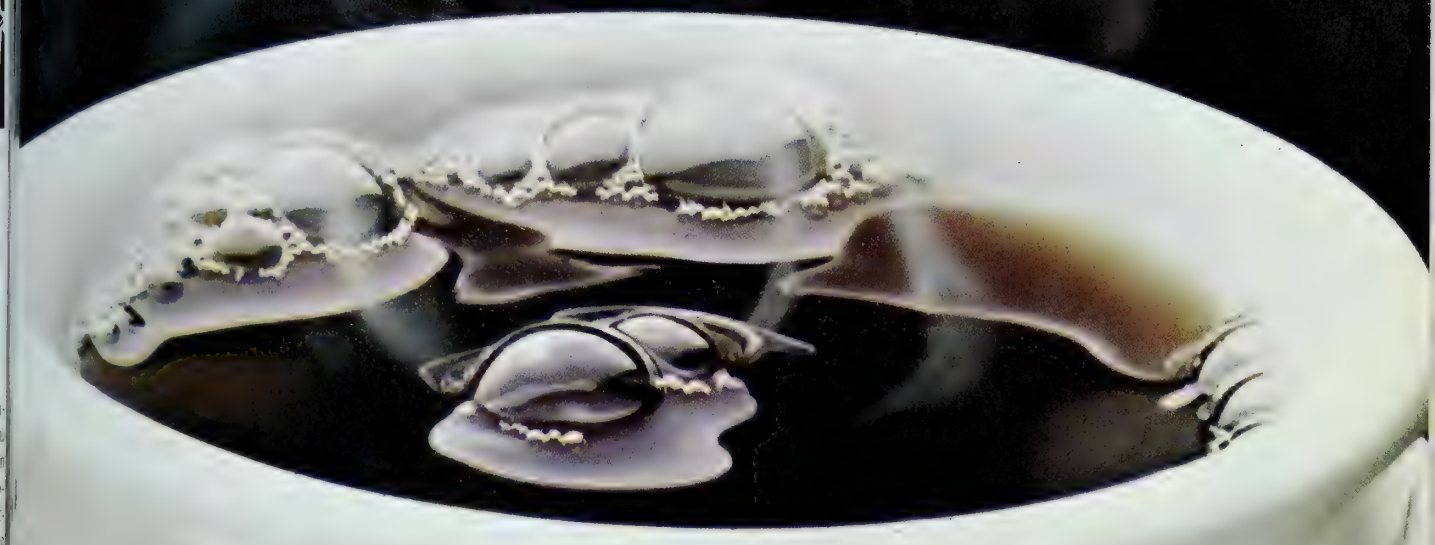
Rival calls its new can-opening uni "Uncanny"—in addition to opening cans, the "Uncanny" will also zip open foil or plastic boiling bags ($28). A second model, $31, incorporates a knife sharpener as well. *Presto*'s portable range is a compact countertop unit to use as an extra burner—great if you often find yourself one burner short ($20). The *Krups* presentation at Chicago included its Mixette food chopper and mincer, an electric knife, and—most interesting—its Vacupac—an appliance which removes up to 96 percent of the air from a polyethylene bag filled with food for freezing ($60).

To keep the top of your range free you might want to consider a kettle that heats *itself* anywhere in the kitchen

Continued on page 7

Introducing Maxwell House® Freeze-Dried Coffee

Fresh-perked taste you'd expect from Maxwell House



New Maxwell House Freeze-Dried Coffee is 100% percolated, and has all the fresh-perked taste and aroma you've been looking for. It should...after all, Maxwell House has been making great ground coffee for 90 years. Try the real fresh-perked taste of new Maxwell House Freeze-Dried Coffee.

GF GENERAL FOODS

© General Foods Corporation, 1980

House sense

continued from page 74

Kenwood has introduced one with a chromed copper body and automatic switch-of to guard against insufficent water level. It holds 4.2 pints and retails for about $55.

For coffee and dessert: Electronics have come to coffee pots, and *Farberware* has introduced a new 10-cup model with electronic touch controls featuring an automatic brew setting and a LED digital clock. Set the unit for "Autobrew" and it will begin brewing at any preset time up to 24 hours later ($90). *Krups*'s version of the high-technology coffee maker is tailor-made for small, space-tight kitchens. Its wall-mounted "Caféthek" 8-cup appliance can be programed for brewing up to 24 hours in advance with its LED digital clock ($165). Less sophisticated but no less superbly designed are two new offerings from *Braun,* one of 8-cup capacity, the other 12, $65 and $80, respectively. *Rowenta* by *Oster* is yet another of the new automatic drip coffee makers—of 8-cup capacity, Oster's is distinguished by the exclusive "Thermo-Hot" server. This thermally insulated pot receives the freshly dripped coffee, then keeps it hot and fresh for hours without continuous heating—so less energy is used ($85).

One of the biggest hits at the housewares show—oddly enough, considering it was the dead of winter in Chicago—was the Il Gelataio/"The IceCream Man" from *Simac.* Add your own ingredients for all sorts of frozen desserts—sorbets, sherbets, frozen yogurt, ice milks, and of course, ice cream—over a quart in 20 minutes. No ice or salt necessary—The IceCream Man has a built-in timer and its own freezing unit, so what you make can be left in the unit until you're ready to enjoy it. But you really have to be an ice-cream connoisseur—the unit sells for about $350.

■ Not for Kitchens Only

Also making its appearance in Chicago in January was a specialty appliance for use not just in the kitchen, but every room in the house: from *Vaportek,* it's a combination air purifier and odor-control appliance which removes dust and smoke, making the environment of your house noticeably cleaner and sweeter-smelling. Using replaceable filter and odor-neutralizer element, it works on odors—even those caused by bacteria and fungi—by *neutralizing* them, not by simply masking them. And hay-fever sufferers will notice a dramatic decrease in pollen. About $70; the replacement filter and neutralizer element, $8 for both, last up to five months. Vaportek, 1743 West Greentree Road, Milwaukee, Wis. 53209 (414-351-5043). ■

Editor: Barbara Portsch.

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DEAR H&G

By Margaret Morse

Transparent tables

Q *I'm redecorating a fairly small living room and have decided that using a see-through cocktail table in place of my old wooden one would "unclutter" the look considerably. Where can I find a wide selection of acrylic plastic tables? Do you have any special care tips?*

—B.G., New Rochelle, N.Y.

A A store specializing in acrylic furniture that also sells by mail is *Plexi-Craft Quality Products,* 514 West 24th Street, New York, N.Y. 10011 (catalogue, $2).

If you work with an interior designer, architect, or department-store decorating service, here are some sources to ask your designer about. These sell only "to the trade": *In New York:* Abacus Plastics; Les Prismatiques; Plexability Ltd. *In Washington, D.C.:* Jeffrey Bigelow Design Group. *In Los Angeles:* Clea White; Hudson-Roissman. These firms do not offer consumer catalogues.

You'll probably find other sources listed in metropolitan yellow pages under "Plastics—Fabricating, Finishing & Decorating." The makers of "Plexiglas" acrylic sheeting—Rohm and Haas—give detailed care instructions for their product at the end of their home craftsman idea and fabrication instructions booklet (ask for #PL-876). Ask for the accessory product leaflet (#PL-1289) and "Tools for Plexiglas acrylic" order blank (#PL-1006), too. Write the Rohm and Haas Co., P.O. Box 14619, Philadelphia, Pa. 19134, and send 50¢ per order to cover handling.

Glassware regenesis

Q *My punch bowl—heavily decorated with etching—has broken in two. The break is clean. Can a professional mend the bowl so it could be used for punch again?*

—J.K., New York, N.Y.

A Because nearly all glassware glues are toxic and washing and heating ultimately unglue a repair, it wouldn't be safe to serve beverages or food in a mended bowl. However, you might look around for a slightly smaller glass bowl—plain but of approximately the same profile—that you could place inside the mended bowl as a liner. The decoration on your punch bowl may partially camouflage this contrivance. Unfortunately the break-line itself will probably be apparent when glued—as a whitish, semi-translucent "ribbon" through the bowl. To locate a repairer, check telephone yellow pages under "Chinaware & Glassware Repairing." Glues tend to yellow with age: Ask the repairer to use as "non-yellowing" a glue as possible.

Continued on page 20

Important news for ultra low tar smokers.

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MERIT Ultra Lights

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The Farberware® Convection Oven is taking cooking in a totally new direction.

It works on the principle that if you constantly circulate hot air around the food, food will constantly come out better. That's the same concept cooks have used in professional ovens for years.

You can roast, bake and broil. In fact, you can roast up to an 18 lb. turkey in one-third less time. And because the food is surrounded by even heat, you never have to turn anything over. It also cooks frozen meat in the time it would normally take to cook thawed meat.

Foods look and taste better than ever before. Poultry gets done to a golden brown, tender and moist throughout. Meats come out pink and juicy inside, brown and sizzling outside. And cakes, pies and breads are so light and moist they'd make a baker envious.

Plus, there's room enough for two cooking racks. So you can cook several different things at the same time.

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Here's a way, other than guessing, to know when a rib roast or London broil is cooked precisely to your liking.

Our Precision Probe-A-Matic™ Control enables you to achieve the highest degree of accuracy in cooking. All you have to do is set the control to the correct internal meat temperature for rare, medium-rare, etc. Once you insert the meat probe, the oven is on "automatic pilot." It shuts itself off when the meat is done.

Save Time, Work and Money

In addition to saving you time, a Farberware Convecti Oven saves you money and work.

It cooks so fast and efficiently, it requires less electrici than an ordinary oven. It works on ordinary household current, without needing any special wiring. And, becau the air is constantly travelling in circles, it can't escape to heat up your kitchen. You can tell that's true; the oven's to and sides stay cool enough to touch.

It even cleans up after itself. The inside walls of our ove are treated to vaporize food splatters while the oven is o

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Farberware wasn't content to make only one portable electric counter-top oven that would be vastly superior t any conventional oven made. So, we made three.

There's the Farberware Convection Oven with Precisi Probe-A-Matic Control and brushed chrome look (show below). Or, you can choose a Farberware Convection Ov without the meat probe, in either a brushed chrome or rosewood look.

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orated. **5.** To imitate the graining you like, run a dry, coarse brush through the glaze in one continuous stroke, or on a tall wall, overlap brush strokes carefully. **6.** For a realistic look, finish by splattering a small amount of glaze lightly onto the wall (tap the handle of a stiff-bristle brush dipped in glaze against a stick held in your other hand—try this first on a piece of newspaper to get the proper effect). The splatters will create slight variations in the depth of color and subtly add texture. **7.** Let glaze dry 24 hours. Protect with a low-luster satin varnish.
—The National Paint & Coatings Association

Matchstick blinds can disguise a wall of hobby or utility shelves for a clean, unified look. The same blinds can also partition off a closet or dressing area where it is inconvenient to hang a standard door or where you'd like a lighter look.

For a surprise at the end of a long, dark hall, try creating a shimmering wall mural using large sequins, or "flickers" as they're called in California. Originally designed for use on outdoor signs, the sequins are about the size of a quarter, and come in gold, silver, and brilliant red, blue, and green. Each sequin snaps onto a pin mounted on a 10-by-10-inch plaque to create any design you want. Aim a fan at the sequined design and they'll shimmer in the breeze.
—Fred Palatinus, Design Director of Home Furnishings, Bloomingdale's, New York

Paneling is more versatile than you might imagine. For the look of wainscoting, panel the lower half of a room either vertically or horizontally; top with a chair rail. Cover a folding screen with paneling. Or make end tables by paneling particle-board cubes.
—Karen Reichenbach, J.C. Penney

Windows

Renew the look of old wooden blinds. Remove the slats and lay them outdoors on newspaper. Finish with high-

Continued on next page

DECORATING TIPS

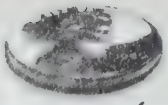
By Mary Seehafer

Notes to help you decorate it yourself

Now's the perfect time to give your rooms a fresh new feeling for spring. Whether you're thinking about painting, papering, or a brand new window or floor treatment, here are some decorating tips from the experts to inspire you.

Walls

To simulate wood on ordinary walls: **1.** Select a sample of wood or a picture of wood paneling you'd like to copy. **2.** Apply a base coat of paint to the wall to match the lightest color in your sample. Your paint retailer can help you make a match, or will custom-mix a color for you. **3.** Mix small amounts of universal tinting colors with ready-mixed glaze (both available in paint and hardware stores) until the glaze matches the darkest shade in your sample. Test the mixture first to get the exact color. Proportions will be about 5 to 10 percent tinting color to the amount of paint, or less than one pint of tinting color per gallon of paint. **4.** When base coat is completely dry, brush a coat of tinted glaze over it. Allow glaze to set about 10 minutes, so the solvents it contains can evaporate. Timing is very important. The glaze should set but not dry, or you will be unable to work with it. The glaze will begin to look dull when the solvents have evap-



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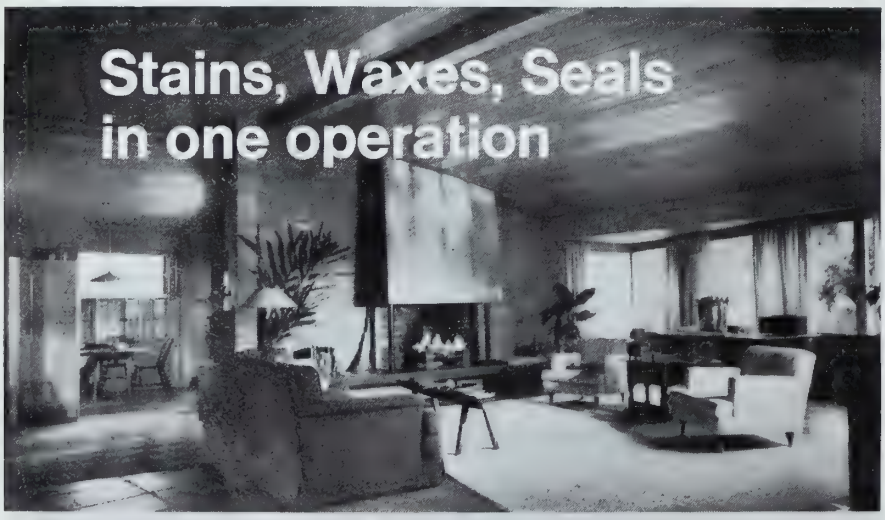

California Home; Designer: Russell Forester, LaJolla, Cal.; Cabot's Stain Wax on woodwork

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Decorating tips

continued from preceding page

gloss spray paint or brush-on enamel.
—Don Black, Home Furnishings Director, Macy's, New York

Attach wooden rings to an antique quilt and hang from a wide wooden rod, for a country window treatment. It's a great way to show off a fine craft—and it saves energy, too.
—Maryann Schuler, Joske's, Houston

Use shiny metallic blinds, either horizontal or vertical, to help reflect the summer sun attractively. This is especially wise for south and west windows, and in apartment buildings where exterior treatments are not permitted or feasible.

Give a low-ceilinged room vertical emphasis and a dash of color: Edge solid-colored, floor-length curtains with bright ribbon trim. Think of soft creamy curtains trimmed with bright vermillion ribbons. For a sleeker look, try vertical blinds. Some have specially-designed slats so fabric can be inserted.

Floors

To give more excitement to a new floor, lay wood plank flooring in a herringbone pattern throughout the house.

Or lay a floor of shiny white tiles on the diagonal in a contemporary kitchen, living room, or bath.

For accents, braided rugs and rag rugs of cotton or wool are making a comeback, perhaps in a modern white kitchen with a bleached natural wood floor. Rag rugs are nice on sunporches, with willow bark twig furniture.
—Dan Clancy, Home Fashion Director, J.L. Hudson's

The same extra-high-gloss vinyl flooring used on submarines and naval ships' decks makes a wonderful slick floor for a room of modern furniture; would work equally well in a loft, darkroom, or photographer's studio. It cleans beautifully, wears well, and is easy on your feet.
—Fred Palatinus, Design Director of Home Furnishings, Bloomingdale's

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—Matthew Sergio, Home Furnishings Director, Burdines, Miami ■

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V4-81

INSIDE STORY

By Leslie Linsley

Special Effects with Paint and Fabric

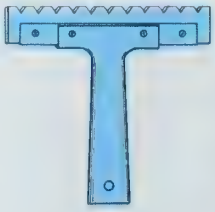
How to re-create the handworked effects on pages 128–143 that make any room special. Craftsmen shared their techniques and helped us simplify them for use with available materials at home. Whether you undertake these projects yourself or hire a local craftsman, the made-easy directions will help. Test the painting techniques on scrap wood and do a rough plan to determine the finished effect.

Strié Wall

from page 129

A strié, or striped, effect is created by painting walls or floors to give them a textured look. This is an especially good way to cover walls that aren't perfectly flat and to camouflage imperfections. The technique is most easily done on a short wall such as one with wainscoting.

(Craftsman: Donald Olson)



Materials

Six-inch-wide rubber squeegee (available in hardware or art stores), X-acto knife, matte-finish latex primer paint, antiquing kit in color of your choice, 3-inch flat brush.

Directions

Paint the wall with flat latex. Let dry. Using X-acto knife, cut uneven, irregularly spaced notches in the squeegee, as above. Mix antiquing glaze according to package directions. Brush the glaze on the wall to make an even coat approximately 2 feet wide from top to bottom. Hold the squeegee firmly, and starting at the top of the wall draw down in a smooth motion, wiping excess glaze off squeegee before beginning another row. Start the next row by overlapping the squeegee 3 inches into the first row of lines in order to create a random pattern. In this way your design won't have any seams. When the entire wall is finished, let dry thoroughly.

Faux-marbelizing

from page 129

Faux-marbelizing is a technique that approximates the look of marble with the use of paint on wood or other surfaces.

Continued on page 89

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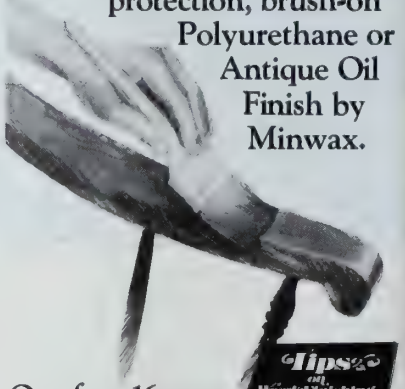

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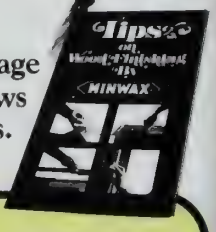

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Inside story

continued from page 84

It is inspired by the look, texture, and colors of marble. It will add interest to an otherwise plain piece, and each time you do it the effect will be different, as this is a freehand project.
(Craftsman: Paul Noel)

Materials

Flat light-tone latex paint, tube acrylic paint (pink, green, and white were used), clear matte-finish polyurethane varnish, 2-inch paint brush, sponge or paper towel (artist's brush and feather, optional).

Directions

Before applying paint to the piece of furniture, make a test on a scrap piece of board (or the underside of your piece where it won't show) using the techniques described below. Experiment to find the strokes that work best for you. If possible, look at a real piece of marble as you work to get a feel for what you want to duplicate. Give the furniture a base coat of white or light-color paint. When dry, paint again, and a third time if necessary to give an even opaque finish to the piece. Each coat will dry quickly. Mix the acrylic paint until it is the consistency of heavy cream, adding water to thin the paint, if necessary. Dab the sponge or wadded piece of paper towel into the acrylic paint and work on one small area of the furniture at a time. Keep the area wet while working. Make fluid lines across the piece from one area to the next to create a pattern; make veins with a pointed brush or tip of a feather; make swirling lines by dragging the feather across the paint. Let the first color dry. Then apply a second color if desired to create an overlapping and integrated pattern of marblelike swirls. Let dry thoroughly. Apply a coat of clear polyurethane to protect the finish. Let dry overnight.

Fantasy Finish Sideboard

from page 129

If you have an old piece of furniture that is of no particular vintage or special value, a romantic painted finish will give it character. Pick up colors of the room, use contrasting colors, add trim, create your own style with swags, flowers, stripes, and gildings as the shape of the piece indicates.
(Craftsman: Paul Noel)

Materials

A primer/sealer, off-white latex paint, antiquing-kit glaze in color of your choice, pointed artist's brush, acrylic tube paints, clear, matte-finish polyurethane varnish, 2-inch paint brush, sandpaper.

Directions

Begin project by sanding piece to prepare

Continued on page 122

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By Suzanne Murphy

How Does Medical Self-Care Care for You?

Two doctors discuss what the new medical self-care is, what it isn't, and how a simple system of vital-records keeping can save you both time and worry

Medical self-care is a term you'll be hearing with increasing frequency as the 1980s progress, and chances are very good that it will have a substantial impact on the quality of your future health care. At issue is the question of who is going to have the responsibility for the well-being of you and your family. For the self-care advocate the answer is clear. That person can and will be you. A self-care approach to health teaches you how to be much more active in evaluating and improving your health as well as helping you to deal with illness. The self-care practitioner works in collaboration with doctors and health workers. Self-care does not mean that you are refusing diagnosis or treatment from a medical doctor. It also does not mean self-diagnosis and self-treatment. In its simplest form self-care means keeping copies of your own medical records, learning to take vital signs—blood pressure, temperature, and respiration—and learning to make relevant observations for future phone consultations with your doctor. If your illness is chronic, such as diabetes, self-care can mean monitoring your blood-sugar levels as part of an ongoing program or even becoming an expert on your own condition.

For all its emphasis on patient responsibility, it should be stated again that self-care is *not* an effort to encourage people to do without doctors. Dr. Tom Ferguson, a leader in the self-care movement and editor of the quarterly lay journal *Medical Self-Care*, says, "We want to teach lay people to use doctors appropriately by providing them with guidelines which will help them avoid disease and needless medical visits. And as a built-in benefit these few guidelines may encourage them to consult a doctor where [illegible] might not have otherwise recognized the need to do so."

Research has shown that 40 to 60 percent of all doctor visits are unnecessary, according to Dr. Keith W. Sehnert, a pioneer in the self-care movement. He says that the majority of illnesses and injuries people suffer are of a "self-limiting" nature—that is, they simply run their course and the body recovers. To

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HOW TO BE A GOOD HEALTH REPORTER

Why not begin your own health diary? Whether you are the kind of person who favors having an annual checkup or whether you see a doctor only on those occasions when illness or injury is present, an up-to-date description of your specific condition as well as your general well-being can be of great value to your doctor and his staff in evaluating and treating you.

Here is a list of points that you should seriously think over, write down, and speak up about during your appointment. When time with your doctor is so valuable, these issues will help you prepare your communication to him.

Chief complaint: What is the most important thing on your mind? Come to your consultation prepared to share your true concern from the beginning of your visit. Before your appointment take a few minutes to zero-in on your main problem. Or write it down.

History of illness: You will want to describe when the problem started, whether it has occured before, its location, what makes it worse, what better. Keeping your own record, whether on paper or in your head, helps you describe symptoms accurately.

Current medications: Make a list of every drug you are taking whether or not it's related to your major complaint. Be sure that your doctor is aware of your total medication picture.

Past medical history: Be ready to describe any other health-related problems you have had, especially those which you think might have some bearing on your present condition. Write down the dates of any major illnesses, operations, or injuries and try to keep photocopies of the prescriptions or drugstore receipts of all your medications relating to them.

Family and social history: Be prepared to discuss the past medical histories of your family members in order to determine if your problem "runs in the family." Also be prepared to discuss your closest relationships and current life events that may affect or be affected by your present situation.

Your physical examination: What changes are you aware of that might be overlooked by someone not as familiar with your body as you are? And remember that lab tests, x-rays, or any other diagnostic procedures require your permission. Be sure you understand why each is necessary.

Check your gauged instruments for accuracy against your doctor's office equipment: His or her willingness to have you do this is a good indication of his or her attitude toward your development as a self-caring patient.

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better understand this idea, says Dr. Sehnert, picture a triangle. The tip of the triangle, covering about 5 percent of its mass, represents the kind of complex, life-threatening illnesses or injuries that occur only once in a lifetime and require expert and immediate care that a medical or university center can give. Underlying the tip is about 15 percent which stands for illnesses or injuries which happen every 10 years or so, such as pneumonia or a broken limb, which can be treated in a community hospital. The base of the triangle—covering a full 80 percent of its mass—includes the self-limiting illnesses and injuries such as colds and sprained ankles which form the bulk of patient problems and which most people can handle at home through self-care procedures.

"There has been a shift in the nature of major diseases in America within the last two generations," Dr. Sehnert continues. "Whereas 50 years ago major diseases tended to be communicable ones—like polio or tuberculosis—which have responded to immunization and antibiotics, today, 70 to 80 percent are life-style diseases, also called the degenerative illnesses—hypertension, cancer, and heart disease. These are complex conditions with multiple causes and which are invulnerable to single short-term methods of treatment. When fighting life-style diseases you have to engage the whole cooperation of the patient to change the whole way of living he or she has adopted—the diet, the stress levels, the relaxation techniques, the exercise patterns."

You are probably already a self-care practitioner on one level or another. If you've ever taken your own temperature, taped a sprained ankle, or prescribed yourself an aspirin for a headache, you qualify. Still, the self-care advocates would like to expand on that base by broadening your medical knowledge, improving your skill, and getting you to feel more at ease with the growing number of self-care tools for home use now gaining increasingly wide acceptance. As Dr. Sehnert points out, if patients can be trusted to use a thermometer, which is clearly a medical instrument, why not other easy-to-learn-and-use tools? Thanks to his widely read book, *How To Be Your Own Doctor—Sometimes*, many people are now investing in their own black bag of diagnostic instruments. For under $100 the bag can be purchased as a complete kit through catalogues and drugstores. Or a kit can be assembled piece-by-piece at local hospital- and medical-supply houses. Dr. Ferguson recommends that a well-equipped bag contain: blood-pressure cuffs for measuring blood pressure, a good thermometer, a small flashlight for checking throat and eyes, plus tweezers, tongue depressors, and a stethoscope for listening to the heart, lungs, and abdomen.

The black-bag apparatus isn't the only news on the self-care scene today. Important new technology—remarkably accurate and moderately priced—has grown up around this burgeoning medical specialty, and it is already making its presence felt in the consumer market. Last year alone more than $30 million worth of pregnancy testing kits was used at home. Also gaining in popularity is a new device which allows a person to test for diabetes through blood, not urine, samples. A small drop of blood is placed on a test strip and inserted into an electronic machine about the size of a tape recorder. It yields a digital readout of the blood-glucose level. The big plus of this kind of home-monitoring is that it allows patients to more closely regulate their own insulin dosage, says Dr. Ferguson, and understand more clearly the impact that day-to-day living habits make on their conditions. Dr. Sehnert feels that the developing technology in the arena of television and home video disks holds real promise for the field of health education.

If self-care is to be a part of our health care future as experts predict it will, what will be the ultimate impact on organized medicine? If the American Medical Association's stance is any indication, it seems that there will be little opposition. Dr. Ferguson says that at this moment the AMA is preparing a family health guide which places strong emphasis on self-care orientation. As to the attitudes of individual doctors, Dr. Ferguson suggests that once they realize that self-care is an effort to teach people to use doctors effectively and to be more responsible for their well-being, they are usually quite supportive. In the long run he feels that doctors will benefit as much as everyone else from the demystification of modern medicine. It will relieve doctors of the awesome burden, knowing that they are

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Editor's note: Dr. Keith W. Sehnert is Clinical Professor at the University of Minnesota School of Public Health. He is a graduate of the Western Reserve School of Medicine and was, in 1974, founder of the Center for Continuing Health Education at Georgetown University. In 1977 he became Vice President and Director of the Health Promotion Group at InterStudy, a health-policy and health-future think-tank in the Minneapolis area. It is through Dr. Sehnert's effort that 40 states offer medical self-care classes.

Dr. Tom Ferguson is a graduate of the Yale School of Medicine. He is Visiting Lecturer at the University of California at San Francisco School of Medicine and winner of the 1980 Educational Press Association's Distinguished Achievement Award for his work as editor of Medical Self-Care Journal, *a lay journal published in California.*

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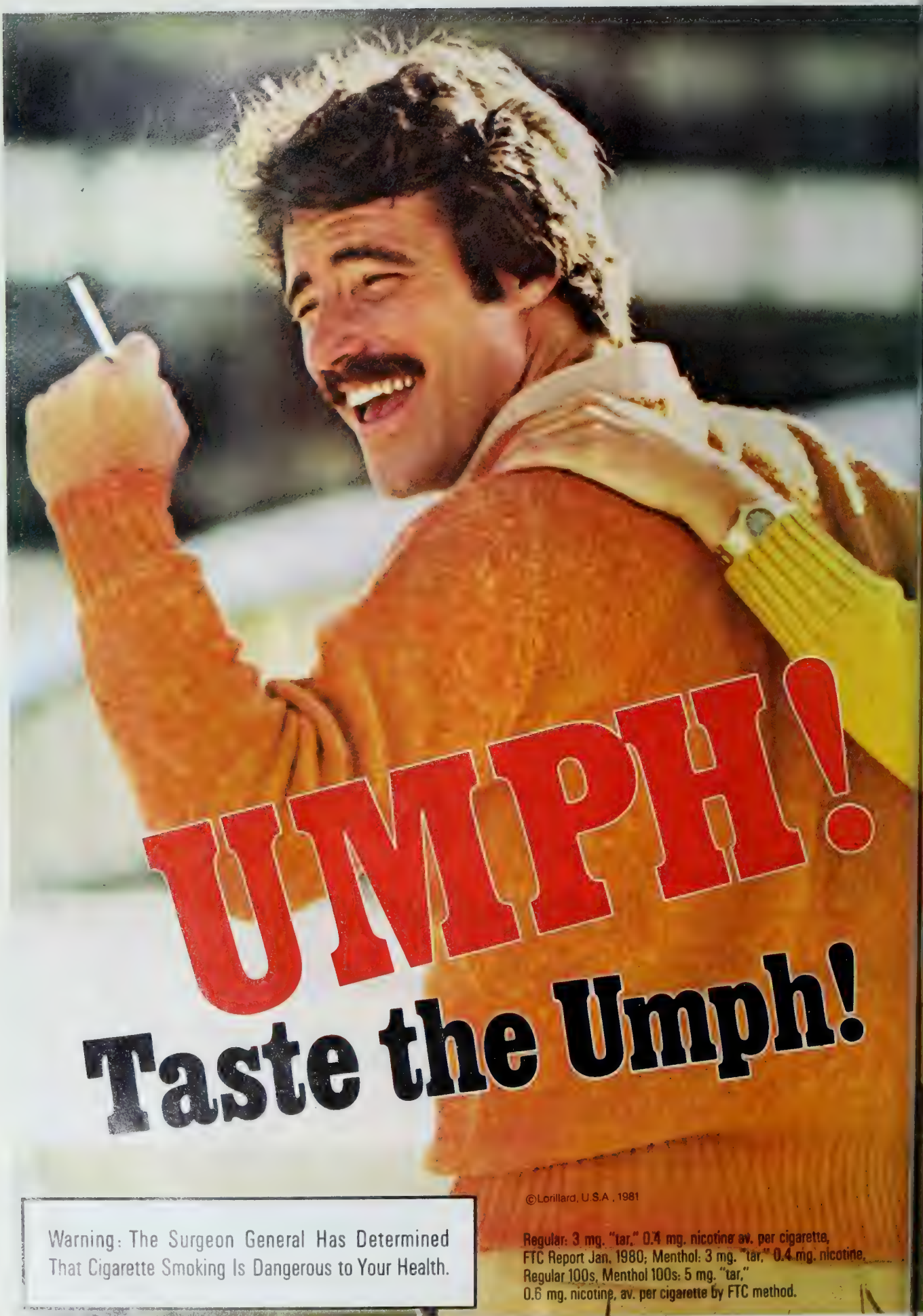
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YOU AND YOUR CAR

By Richard and Jean Taylor

The best ways to get a car in France . . . How to drive the French roads safely . . . Two new French cars imported to the States

French railroads are excellent and will get you from city to city, but if you want to visit gardens, châteaux, and restaurants in the countryside, the most practical way is to drive your own car. There are three ways to accomplish this.

First, you can rent a car on a straight agreement, just as you would in the States. Unfortunately, rentals in France are expensive. Even a tiny Renault 5, just big enough for two travelers and their luggage, costs nearly $50 a day, plus gasoline at around $2.75 a gallon. In addition, the French government charges 17.6 percent tax on all services including rentals. However, if you will be in Europe for less than three weeks, renting is really your only choice.

Before you make your final travel arrangements, it will pay you to shop around for an air-travel/ground-transportation package offered by airlines and charter groups. Even if you must pay for portions you'll never use, a package is usually cheaper than separate arrangements.

> An ingenious way to avoid high car rental rates in France is to "buy" a car and then to sell it back at the end of a trip

If you really want to save money on car deals, you must stay for a minimum of 22 days. This allows you to lease straight from the manufacturer, through a "guaranteed financed purchase/repurchase plan" for a new car. Before you leave the States, visit your local Renault dealer. He will arrange for you to lease a brand-new car in Paris, complete with insurance, registration, and all the paperwork.

At the end of three weeks, you return the car to the manufacturer and fly home. Renault then cleans up its "slightly used" car and puts it on a Parisian dealer's lot as an "executive model." The beauty of this lease plan is that you are guaranteed a brand-new model, not a tired-out rental car, and the price comes out to roughly half of what you'd pay for a comparable rental.

To rent an R5 for a month from leading car rental companies, for example, costs between $1,100 and $1,200, plus $200 in tax and $100 in insurance—in other words, between $1,400 and $1,500 total. Renault's price for the same car, same month, is $671, all inclusive.

Part of the secret is that there's no tax on new-car sales to foreigners. Renault covers you under a blanket insurance policy and the nearly-new car which you return to Renault will still be worth almost as much as a new one. In other words, Renault won't lose any money on the deal, plus they've sold another car they wouldn't have otherwise. Everybody wins.

Renault sells a really extensive line of cars in France, all the way from the ubiquitous R5 economy car to the luxurious R30, the nearest thing to a Gallic Cadillac. You can lease any of them for any length of time. Renault dealers have all the details.

There are a few drawbacks to leasing. You must arrange for the car before you leave the U.S. and give six weeks' advance notice. If you cut your trip shorter than a month, there's no refund. And you must return your car to either Paris or authorized centers in six French cities. You can leave your lease car elsewhere, but you'll pay a penalty which runs up to $300 depending on how far the city is from Paris.

The third option is to buy a new car. Renault also offers an overseas delivery plan for U.S.-specification cars. You must order your car through a U.S. dealer at least six weeks before your trip. Financing, trade-in, service, and warranty are handled just as though you picked up the car from your local dealer. When you get to Paris, your car is waiting, complete with insurance and registration.

At the end of your tour, you must bring the car to a shipping company at either Antwerp or Bremerhaven (Renault ships to Newark). The shipper has to install a proper exhaust system on U.S. models—not installed at the factory since leaded European gasoline would ruin the catalytic converter required—and retune the car before it can go on board.

Because of the dollar/franc relationship and the high cost of individual shipping, and by the time you pay European insurance, shipping, shipping insurance, registration, and customs, a new Renault will cost anywhere from $100 to $500

Continued on page 100

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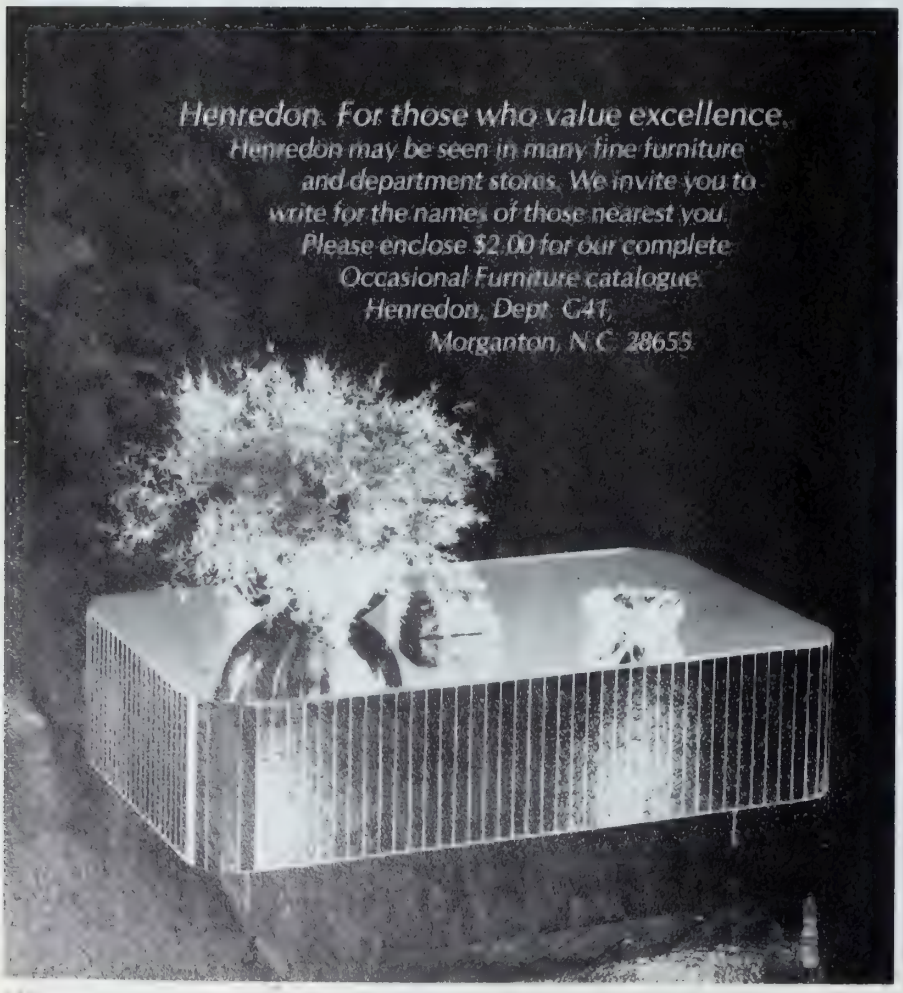

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more in Paris than in New York. On the other hand, you've saved at least $700 for a one-month lease plus bought a new car. Of course, the longer you stay, the more you save by buying instead of renting or leasing. The days when you could make a handsome profit by buying a car in Europe and reselling it in America are gone.

Driving in France

French drivers are generally very good, aggressive and faster than their American counterparts. They can also be impossibly impatient when you've just caused a major traffic jam at rush hour by trying to turn the wrong way into the Place de la Concorde. It pays to sharpen up your driving skills to take advantage of higher speed limits and excellent roads.

You can drive for a year on your U.S. license, but you might want to obtain an International Driving Permit that will allow you to drive in any country in the world. Your IDP is handled by the American Automobile Association in this county and must be obtained from your local AAA office. The fee is $3 and you'll need a passport photo.

The AAA's equivalents in France are the Automobile Club de France, 6 Place de la Concorde; the Touring Club de France, 65 Avenue de la Grande Armée; and the Royal Automobile Club, 8 Place Vendôme. These are Paris addresses but there are local offices in most cities, and they can help you with car rentals, maps, hotel reservations, insurance, and the like.

One rule will take you through French traffic—traffic from the right *always* has the right of way. That's why cars will seem to pop out of side streets with alarming impunity and drivers gesticulate wildly if you beep at them.

France also has a new mandatory seat-belt law. Technically, you must wear your belts in urban areas at night, but you'd be better off to wear them all the time.

French speed limits are currently 130 kph on divided highway, 110 kph on major roads, 90 kph on rural roads, and 60 kph in town. This is more honored in the breach than the observance, and you can drive pretty much as fast as traffic will let you in the city. Speeding fines, however, are very high, and the French police use the same radar as their U.S. brethren.

All French divided highway is toll road, averaging 20 centimes a mile. For this reason, as well as less traffic, better scenery, and nicer services, you might want to do the majority of your driving on Routes National or other smaller roads. Rural French roads are in such good condition that you'll often travel just as fast as you can on the toll roads. Travel, though, is still slower than in the States. The rule of thumb is to figure the

Continued on page 102

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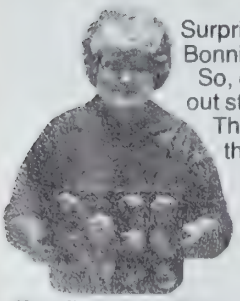

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continued from page 100

distance in miles you could comfortably cover in one day in America, then use the same number of kilometers for what you can actually do in France.

Two New French Cars

Renault has now purchased a controlling interest in American Motors. The advantage to AMC is that it now has the virtually unlimited financial backing of the French government. The advantage to Renault is that from being one of the smallest importers with only 300 dealers, it is now the largest with 1,400 dealers. By 1985, Renault hopes to be selling half-a-million cars a year in the U.S., more than Toyota or Datsun.

The cars which Renault dealers will sell here are just a fraction of the French range. There's the familiar R5 Le Car, a Civic/Rabbit type econobox. In another year, there'll be a sports coupe, the Fuego, and a medium-priced sedan. But right now the only big Renault in the U.S. is the R18i, a sporty, front-wheel-drive sedan or wagon aimed at the Audi 4000/Volvo 242/Datsun 810 market.

The 1981 Renault 18i Deluxe is notable for styling and comfort.

French cars are different. While other companies concentrate on handling and horsepower, French designers are more interested in comfort and style. The R18i, for example, has the most comfortable interior of any smallish car. The optional leather seats look like plump pincushions. You just sink into them.

Even the doors are quilted and padded, and the interior is so well crafted that there's not a visible fastener anywhere. The car's suspension is equally soft. Bumpy roads feel like freeways, and freeways feel like your living room.

The only things we can carp about are the little fuel-injected 1650cc four-cylinder engine, which is somewhat buzzy and returns just 26 miles per gallon, EPA city, and the 5-speed transmission's shift linkage, which we found somewhat difficult. The handling, with narrow tires and a soft suspension, is a lot closer to a Cadillac than Renault's fabulously successful Formula One racing car.

But the styling is something else. The R18i looks crisp and fresh, with excellent lines and a perky, upbeat feel. Because Renault is now allied with AMC, it has given the R18i a full list of options, like an American car. You have a choice

Continued on page 105

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The luxury of flexibility is part of every Yankee Barn Home. Rooms can be where you want them... used for the purposes you elect... all because of our unique post-and-beam construction that permits individual arrangement of the generous living space. Include a loft here... a balcony there... even a greenhouse—anywhere. Need more space? Add a wing wherever you like. Yankee Barn designs are totally accommodating.

The luxury of solid beauty is almost a bonus in a house with the down-to-earth character every Yankee Barn boasts. Antique timbers, salvaged from country structures of the past, add an air of tradition as they warmly accent modern wood floors, natural trim, and king-size windows that link the great indoor space to the great outdoors.

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And fill in the coupon opposite...

ontinued from page 102

f 4-speed, 5-speed, or automatic transissions, air conditioning, power steerng, cruise control—even power door ocks and a sunroof. Prices start at 7,398, but like an American car, by the me you add up all the necessary opions, the price will be closer to $10,000.

The Peugeot 505 turbocharged diesel, leek in design, supple in ride.

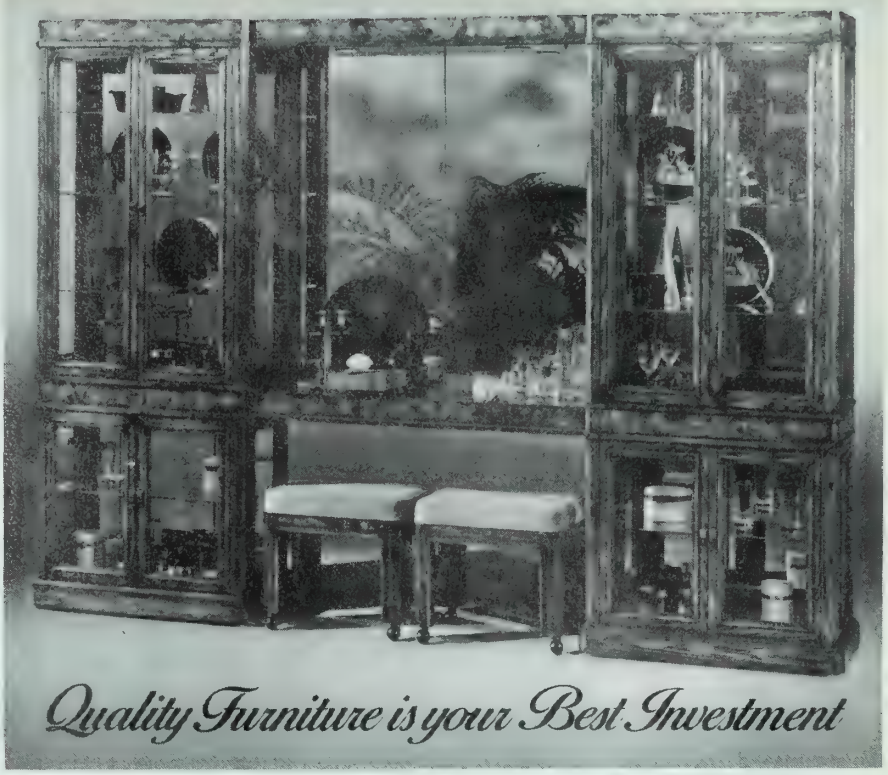
In some ways, the new Peugeot 505 s like an upscale Renault—the underying concept of a softly sprung, comortably furnished, strikingly styled edan is the same—but the price is 50 ercent higher. Like Renault, Peugeot is huge company with a full line of cars. ndeed, Peugeot is the largest car combany in Europe.

Out of all its models, Peugeot exports nly two to the U.S.—the 504 and the rand-new 505. The Peugeot 505 is so retty that total strangers stop you on he street to ask about it. The styling was ctually done in Italy by Pininfarina, nd the only jarring note is a set of curious headlamps set in silver plastic, which are necessary to meet U.S. requirements. In France, the 505 has sleek overed headlights and is one of the most perfectly styled cars in the world.

Like the Renault, the Peugeot's high oint is the interior. Soft velour seats, xpensive trim, and high-style dashoard easily fit it into the Audi 5000/ Mercedes 240D class of big European edans. For $10,990, you get the cheapest 505, which uses a 2-liter gasoline ngine. Another thousand dollars and ou can have the 2.3-liter diesel, and for nother thousand, they'll bolt on a turbocharger.

Each model also comes with a $2,500 "S" package, which adds all the options rom cruise control and power door ocks to air conditioning and alloy wheels. Standard is a 5-speed transmission, but you can order an automatic. f you add everything, you can easily pend $16,500 for a 505SD.

That's a princely sum. On the other nand, it does produce 28 miles per gallon EPA city, and like the Renault 18i, he Peugeot 505 turbocharged diesel has a terrific ride, very smooth. This very softness means it leans on corners, however, and has a disconcerting little twitch in transient maneuvers. Overall, though, the Peugeot 505SD is a better car than many in its class and nicer than a lot of gas-powered sedans. ■



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By Hans Fantel

Getting It All Together

The new complete stereo systems in handsomely designed cabinets may well be your best audio buy

For a long time, a good stereo system has been the only household item whose parts could be bought separately from different manufacturers and combined according to your own judgment. But you don't *have* to do this. Now you can walk into any of the better audio stores and get a complete prematched music system from some of the best manufacturers in the field.

Some serious hi-fiers continue to prefer the traditional way of assembling their systems, by picking components of different makes so as to tailor their sound systems to their particular preference, and they would scoff at package deals that don't let them sample many different speakers to find the one best suited to their personal tonal taste. They insist on making long and elaborate listening comparisons and they glory in the latitude of their choice.

But for those listeners who get a feeling of vertigo at the sight of those end-

Continued on page 108

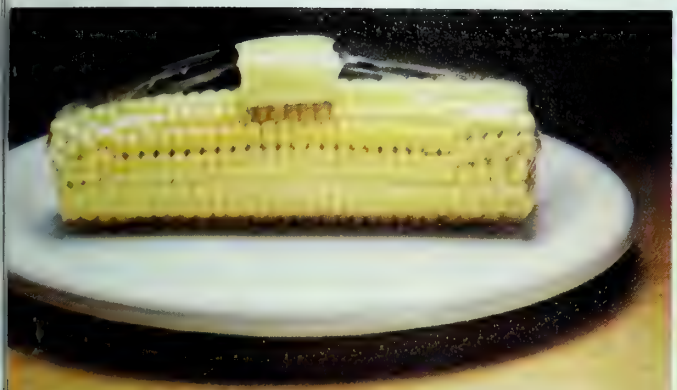
▲ *Super styling as well as super performance are the earmarks of the Danish Bang & Olufsen components. Technic's mini components, at right, fit neatly into a vertical cabinet.*

As cooling costs go up, so will more Sunbrella® awnings.

That's because Sunbrella canvas fabric awnings can stop up to 77% of the sun's direct heat.* Which means people who install Sunbrella fabric awnings can enjoy lower air conditioning costs and cooler homes. And the way energy costs have been rising, that's good reason for everybody to install Sunbrella awnings. For information on styles and colors, look up your dealer in the Yellow Pages under Awnings & Canopies. For a brochure, send 50¢ to Sunbrella, Glen Raven Mills, Inc., Glen Raven, N.C. 27215.

*Based on tests conducted by the National Bureau of Standards, U.S. Commerce Dept. ® Registered trademark Glen Raven Mills

WHEN THINGS GET HOT, SARAN WRAP BEATS THE OTHERS COLD.



SARAN WRAP, BEFORE:
Buttered corn wrapped in Saran Wrap and vented to insure proper cooking. Placed in oven for 3½ minutes.

AFTER:
No damage.

A LEADING COMPETITOR, BEFORE:
The same method of testing used as for Saran Wrap.

AFTER:
It melted.

The toughest proving ground for any wrap is the microwave oven. So to prove how good Saran Wrap* is, we conducted the above demonstration.

While a leading competitor, and other wraps, melted, dissolved or ended up with holes in them, Saran Wrap survived.

And of course, that means your food will retain more of its moisture and therefore more of its natural flavor when you wrap it with Saran Wrap.

The secret of its superiority is its unique molecular structure. Whenever the heat's on, Saran Wrap won't fall apart. And your dinner will come out of the oven tasting as good as it should.

If you examine all the hard, cold facts, there's really only one wrap good enough for your microwave oven.

Note: SARAN WRAP is not to be used in a conventional oven or with the browning element in microwave ovens.

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Your Satisfaction is Completely Guaranteed

continued from page 106

less rows of different components in an audio shop, the new package approach will be welcomed as an easy and painless way to the enduring pleasures of good sound.

You no longer have to worry whether the components really match each other to best advantage, and you are assured that the whole system is properly balanced. "After all, you wouldn't put a Cadillac engine into a Volkswagen chassis," says one dealer, explaining the idea behind these prepackaged combos. In short, what you get is instant fidelity without any fuss—even if you don't know a watt from a decibel.

What's more, these new combos save you not only confusion and bewilderment—they also may save you cash. Several of these "packages" sell for less than what the same components would cost if bought separately. Technic's lowest-priced combo, the System 222, for example, sells for $850. The same components bought piecemeal would carry a list price of $960.

Is there a catch? Only one: All components in the system come from the same company. Naturally this limits your range of choice. But as long as the package deal is put together by a reputable company and all components in it measure up to genuine high-fidelity standards, there is nothing objectionable about this. Besides, the specs as well as your ears tell you exactly what you get for your money.

Typically these single-brand combos consist of a turntable with a phono cartridge, an amplifier and radio tuner (or a receiver which combines both amplifier and tuner in a single unit), plus a pair of speakers. A cassette deck is included in most of the higher-priced rigs or available as an option in the cheaper ones. And to top it off, you also get a well-styled cabinet to house your components, either at no extra cost or at a nominal charge.

The Pick of the Packages

One of the first companies to introduce the package concept was Pioneer, whose Syscom System ranges from $699 to $1,579 depending on power rating and other technical refinements. Sony's "Go Togethers" offer exceptional value at the lower end of the price scale, while its "Precision-Balanced Components" are taken from the company's higher-priced items. At the bottom end of the range Sony's ZR-220 is a complete system rated at 22 watts per channel and includes a cassette deck—all for $550. And Sony's top rig, the Z-600A, pumps out 60 watts per channel, includes remote control for the entire system, and sells for $1,965.

Continued on page 11

Of all the ways to save energy, there's none as beautiful as a wall of glass.

You don't need elaborate equipment to use free solar energy to reduce your home's heating, cooling and lighting costs.

What you need is glass and windows, properly placed and designed.

For instance, a south-facing wall of PPG glass can collect the winter sun's heat and supplement a heating system.

And in the summer, when the sun is high in the sky, a roof overhang can shade south-facing glass and block out unwanted heat.

Of course, glass also provides a year-round source of free natural light, which not only brightens a room but saves on electric lighting, too.

You can benefit even further by matching the right PPG glass to your climate.

If yours is a new home in a cold area, PPG *Twindow*® *Xi*® or other insulating glass can help control heating costs very effectively. In fact, heat loss through the glass is cut almost in half compared to single-pane glass. And storm windows can get similar results in existing homes.

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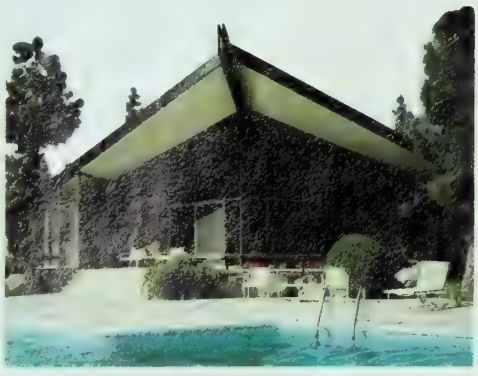
To learn more about using glass to save energy, talk to your architect or builder. And write for our free idea book, "Home Styles for the Eighties."

PPG Industries, Inc., Dept. HG-241, One Gateway Center, Pittsburgh, PA 15222.

In the summer, extended roof eaves shade the windows and block out much of the sun's heat

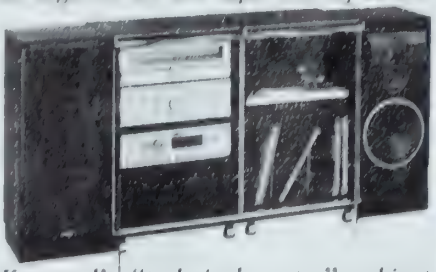


PPG: a Concern for the Future

PPG INDUSTRIES

continued from page 108

Sansui, a company with a reputation for good design and high reliability, just introduced its "Super Compo Series," offering a choice of four fully assembled and handsomely housed systems in various price brackets. Model A-5, the least expensive, includes a highly capable cassette deck, delivers 22 watts per channel, and sells for $850. The top model, the Super Compo A-9, has all the frills, trimmings, and refinements to delight even the most hard-bitten hi-fier. It sports such wizardry as digital tuning, preset station selectors to let you pick any radio station at a single touch with perfect tuning accuracy, and an automatic search feature that scans the entire radio dial and automatically stops at the stations you usually like to listen to. That way you can conveniently sample whatever happens to be on the air without having to take the trouble to tune in each station separately. Sansui's turntable comes with a built-in computer to let you program in advance the sequence of tracks you want to hear on a record, so you can command the turntable to pick out your favorite songs in the order you want. Similar programming options are built into the cassette deck, which automatically searches the tape to find a particular piece of music. If you make your own tape recordings, you can enliven them with special effects usually available only in a professional studio. You can add echo—creating the impression of vast acoustic spaces—or mix your own singing or playing with music from a record or off the air, blending it all together on the tape. On top of all that, you have the convenience of remote control, plus an automatic timer to turn the system on and off at preset times. This makes it possible to record broadcasts automatically when you are not at home and listen to them later when you come back. All performance factors are pretty well optimized, and the power output is an ample 65 watts per channel. With all this, even the hefty price of $2,465 doesn't seem out of line.



Kenwood's "technical center" cabinet holds a complete entertainment center.

Quality, style, and performance are also the hallmarks of Kenwood's Series 80 and Series 81 combos, which range in price from $699 to $2,567 and feature remote control in the fancier models. Mitsubishi's five complete package systems are notable for luxurious rosewood veneered cabinets as well as thoughtful engineering and fine sound. The cabinets are in either vertical or horizontal designs to suit a variety of room arrangements. Prices start at $549 for the Mitsubishi System 420, rated at 25 watts per channel, and the top-of-the-line Model 620 sells for $979. JVC calls its combo systems the G-Series, with prices from $650 to $1,600, with remote control offered at the high end.

Setting Your Price

The wide price range in these packages might make you wonder just what you pay for in the upper brackets. Some of it goes for extra power and bigger speakers, giving the musical climaxes more punch and better bass all around. But it takes quite a bit of cash to pay for such features as digital tuning, remote control, and automatic program locators on the tape deck, all of which add convenience but contribute nothing to the sound as such. To discover at what price point your needs are satisfied, listen to one of the cheaper rigs and then compare it with one of the more expensive systems. If the sound of the cheaper system is musically as pleasing to you as that of the costlier system, there is no

Continued on page 11

Raid Crack & Crevice Spray kills crawling bugs where they hide!

Raid's unique extension wand does it. It lets you shoot a powerful bug-killing foam into places bugs can hide—under baseboards, behind counters, between appliances. The hard-to-reach places you couldn't spray before.

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ry angle. Next he refined his sketches, over
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has meticulously portrayed every detail,
ry feature of the birds—and has paid care-
attention to re-creating their magnificent
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timore Oriole, the rich blue of *The Indigo*
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n Goldfinch, The Rufous Whistler, The
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d they are unusual—because hand-
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Each engraving is framed for convenient wall display. And each is fitted with an easel back so that it may be placed on a table, buffet or dresser if desired.

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northAmerican VAN LINES

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continued from page 110

reason for you to spend the extra mo ey—unless, of course, you just can't sist the technical frills.

Mini Packages

If you happen to live in a small apa ment where space is tight, a mini m well be your most suitable choice. Se eral of the newly popular mini-syste are also available as packages. The co ponents are hardly bigger than a cig box but, thanks to ultra-sophisticat miniaturization techniques, they sou quite as good as standard-size comp nents. Only their size has been shrunk not their performance. What's more, t advanced engineering responsible for t small size of the minis also carries wi it certain refinements, such as digi tuning, not always found on the fu sized systems. By the same token, t minis tend to be more expensive than t cheaper range of full-size models. A ca in point is the Technics CO-3 mini-sy tem, which puts out a hefty 40 watts p channel and sells for $1,550. No spea ers are included—an intelligent om sion—leaving it up to the listen whether to pick matching mini-speake or opt for full-size speakers in the int est of richer bass.

Two companies, Akai and Aiwa, w have championed sophisticated mini c sign, also offer their best models in tractive package deals. Akai's UC-2 rated at 23 watts per channel and se for $885, and Aiwa's top model, the 501 ($990), puts out 40 watts per cha nel, packing more performance into l space than almost any compone group. All mini-systems come with th own miniaturized cassette decks, b turntables (which cannot be miniatu ized because of the 12-inch diameter most LP records) are optional.

Museum Piece

By far the most luxurious of all packa systems—as well as the most expe sive—comes from Bang & Olufsen, Danish firm whose audio componer are so handsomely styled they are p of the permanent exhibit at New Yor Museum of Modern Art. Sleek a graceful, these components look mo like modern sculpture than pieces electronic gadgetry. The stunning Be system 8000 contains some of the mo sophisticated equipment available tod including a computer-controlled casse deck, a superb turntable with zero trac ing error, single-touch tuning, and powerful output of 150 watts per cha nel. This blend of elegance and exc lence commands a high price: $6,700.

All prices are subject to frequent changes and wi spread dealer discounts.

Spring Air mattresses are your best buy... luxurious comfort, finest sleep support, long-life durability!

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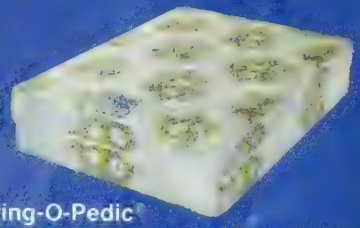

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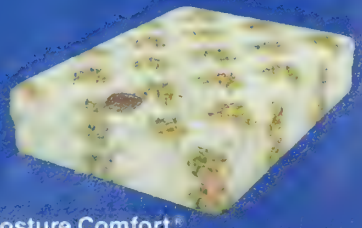

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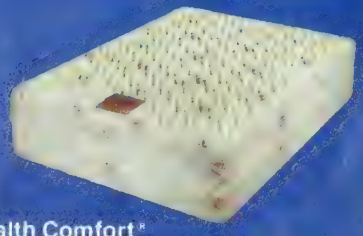

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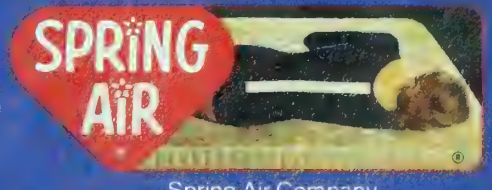

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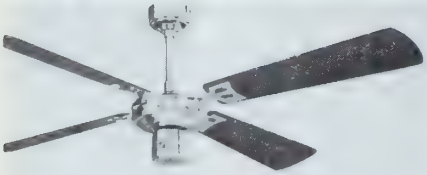

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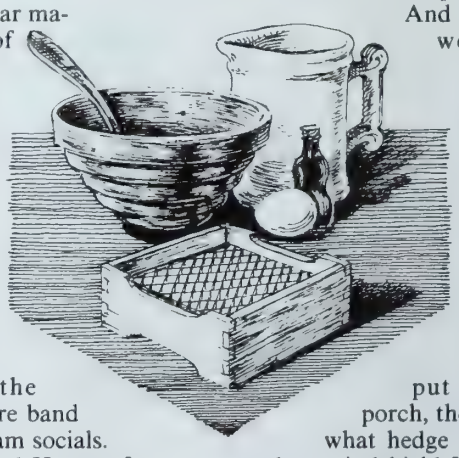
COUNTRY NOTEBOOK

By Dee Hardie

Todd, our beekeeper son, has given me a most prestigious honorary degree, the "M.I.L." The title came about because of a wonderful new daughter-in-law who didn't know what to call me. Ever since Diana was 16 and first came home from school with our daughter Beth, I've been "Mrs. Hardie." Now she's 23 and I'm her husband's mother.

When the honey started flowing, I made my maiden "belle-mère" visit to see Diana and Todd in northern Vermont. (The French, when it comes to families and affection, often say it better—"mother-in-law" becomes the far more gentle "belle-mère.") With 143 colonies of bees, they needed all the help they could get. Their farm sits by a stand of sugar maples within view of Canada, and they can cross over the border to *fraise* farms to pick strawberries. They are surrounded by towering cobalt-blue silos painted bright with American flags, hay bales rolled like giant shredded-wheat biscuits. And in the summertime there are band concerts and ice-cream socials.



Their small Edward Hopper farmhouse was lived in for almost 60 years by two brothers. When I arrived, it would mean two women under the same roof for the very first time. Actually it was a *ménage à trois.* Perhaps I was taking the art of mother-in-lawing too seriously. My friend Carol thought I was. A mother of four sons, she assured me that all I had to do was "keep my mouth shut and my pocketbook open." Not exactly delicate advice, yet sensible.

But I had a hard act to follow. My own mother-in-law, now 92, was a whirlwind in our prime. Even as our family grew bigger, she would race out to our farm carrying crab gumbo for Sunday suppers, keep the girls in Liberty Lawn smocked dresses and the boys in good manners, and when I was particularly tired, she would take them all away for a toot at the zoo.

For my trip north to the apiary I couldn't bring any old family recipes—crab doesn't travel well from Maryland to Vermont. Instead I brought other cottage industries— our Maryland raspberry jam, and framed photographs of Todd as a little boy. The first evening Diana made a delicious herbal eggplant casserole, and later, as a lovely surprise, she turned down my bed and put wild flowers by my pillow.

> The French say it better—"mother-in-law" becomes the more gentle "belle-mère"

For a week we worked and played. We spent days in the nearby honey house, which is about the size of a telephone booth, making bee frames, extracting honey, sometimes letting it drip over a slice of homemade bread, then eating it with our sticky hands. Pure childhood nectar.

I tried to be quiet and tidy, and whenever I saw even a spoon in the sink, I quickly washed it up. And it was a wonderful week of reciprocal love and trade. Diana and I found time to buy a claw-foot bathtub of regal proportions which she painted lilac—a color which prompted, I think, their first domestic disagreement. And I helped her decide where to put the swing on the porch, the trellis of roses, and what hedge to plant that would be a windshield for the vegetable garden but not "block out the sunsets."

Diana taught *me* how to make a basket from the vines of Virginia Creeper, how to make a salad from the young buds of day lilies, how the rings of a fallen stump tell the rainy years from the dry—wide rings of growth from rain, narrow ones from drought—and how to recognize Wild Richard, a charming flower I had never seen in Maryland.

And now, with only the *slightest* hesitation, she calls me "Dee." As for being a belle-mère, I decided right then and there, in a honey house in Vermont, was like being in clover.

Diana's Honey Ice Cream

For those Vermont socials, Diana makes this home product: 1 quart of heavy cream, 1 cup of milk, ⅔ cup of honey, 1 teaspoon vanilla, 1 egg. Put half the cream and all the milk, honey, vanilla and the egg in a blender. Pour mixture into a bowl and add the remaining cream. Mix. Freeze 1 hour. Remove and beat. Freeze again. Serves 6–8. ■

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GARDENING

By Tom Charles

Bugs Beware!

How to get rid of harmful insects in your garden without using dangerous insecticides

Since 99 out of every 100 insects do not harm plants, and a great number perform positively useful roles as predators and pollinators, the excessive use of powerful insecticides is both counterproductive and a waste of money. It may also prove harmful to other forms of life—including our own.

Always try to identify the enemy before resorting to any weapon, however "safe." During the early stages of an infestation—at the first signs of chewed or deformed foliage, for example—you can often hand-pick the larger insects and their egg clusters or brush them into a jar coated with detergent. A strong jet of water from a hose will dislodge aphids, mealybugs, cabbage worms, spider mites, and young scale. Or mix ½ cup soap flakes (or a tablespoon of biodegradable detergent) to a pint of water and spray on both sides of the leaves. The detergent will act as a mild insecticide and the spray will help to physically remove the offenders. Spray or hose down with clear water to remove the detergent after an hour.

Home-brewed sprays, often based on recipes that have passed from one gardening generation to the next, have been widely and warmly recommended in organic-gardening publications. The following onion-and-garlic spray can be used both indoors and out and is effective against many bugs, including cabbage maggots, whiteflies, cutworms, tomato hornworms, aphids, thrips, wireworms, flea beetles, and mites:

Chop 4 cloves of garlic and a large onion and blend with 2 cups of water. Add 2 teaspoons of cayenne pepper or Tabasco sauce, stir, and leave for 24 hours. Strain through an old nylon stocking, add a tablespoon of biodegradable detergent (to help the brew cling to the plants), and dilute with 5 cups of water. Apply once a week until the bugs are beaten.

Since chives generally remain immune from both pests and virus attacks, their intrinsic properties of resistance can be bequeathed to others with a fair measure of success. To make chive tea: Chop the

Continued on page 11

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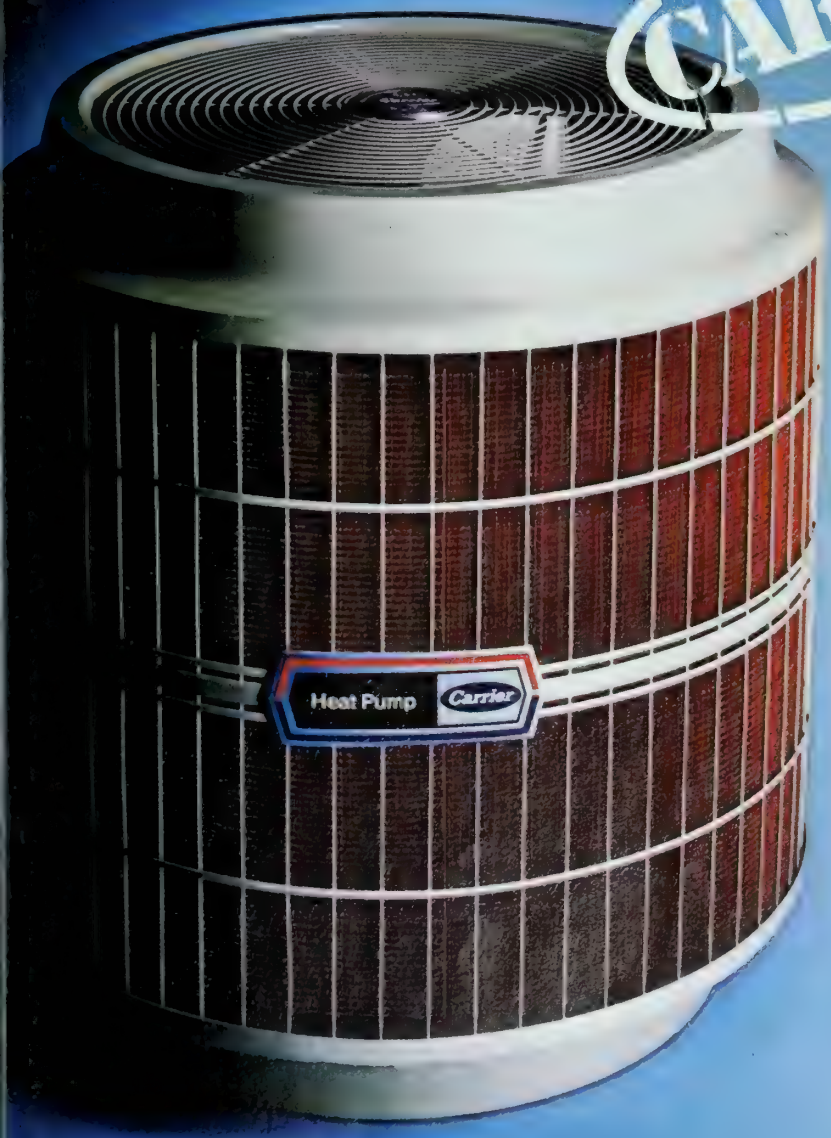

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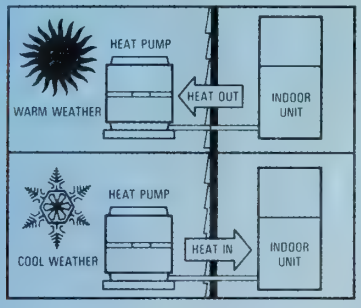

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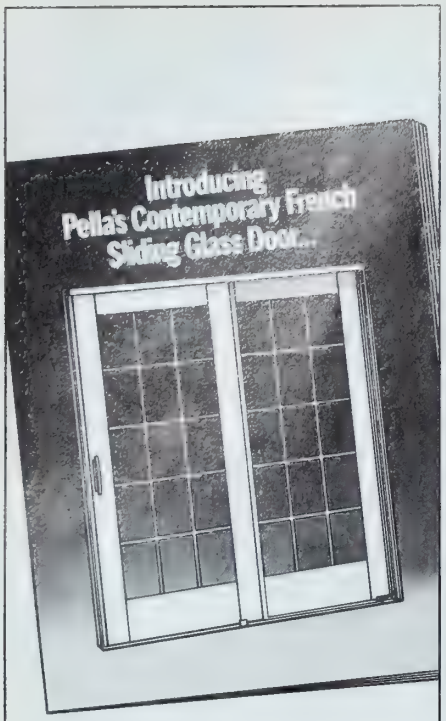

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Bugs beware!

continued from page 116

leaves finely, add to a pan, and pour on boiling water (roughly half a cup of leaves to a pint). Stir and leave to infuse for 15 minutes before using as a preventive spray throughout the garden.

Many edible plants contain poisonous substances in the parts we do not eat. These can be used as the basis for a pesticide. The following rhubarb leaf concoction, which contains poisonous oxalic acids, is effective against aphids and red spider mites. You can also pour it into the seedling planting holes to prevent clubroot in cabbages:

Put approximately a pound of chopped rhubarb leaves in a pan and pour on 2 pints of boiling water. Leave overnight, strain, add a tablespoon of detergent, spray on your vegetable crops—but not within a week of harvesting.

"Bug juice sprays" won't appeal to the squeamish, but their success has been well documented. Collect some insect villains either by hand-picking off the plant, or cover the plant with a plastic bag to trap them and tap the stem to shake them loose. Put into a blender, add 2 cups of water, and grind away. Strain and spray back on the infested plants. The odor either acts as a danger signal to the remaining bugs or else predators pick up the strong scent signals and devour the rest.

While there may be no such thing as a "safe" pesticide—it would hardly be effective if it wasn't toxic to some bug or other—you can buy many organic solutions based on vegetative matter that are far less harmful to other forms of wildlife and don't cause a residual buildup in the environment. Among the most widely available are:

Pyrethrum: Made from the small white flowers of a member of the chrysanthemum family, pyrethrum can be used as a spray or a dust and is effective against aphids, leaf miners, mealy bugs, thrips, and spider mites. It is not harmful to mammals but is toxic to fish.

Rotenone: An insecticide derived from tropical leguminous plants that is of low toxicity to man, pets, or wild animals but, like pyrethrum, will kill fish (it is used by Malay fisherfolk), so don't let the wind carry it toward the garden pond. It is poisonous to aphids, mealy bugs, leaf miners, cabbage worms, caterpillars, whiteflies, and thrips, but it will also kill the garden allies, including bees, so use it carefully, selectively, and in the evening after the bees have returned to their hives.

Ryania: A powder made from the ground-up roots of a plant from Trinidad, ryania can be used to control corn borers, squash bugs, aphids, leaf hoppers, and codling moths. It doesn't leave a toxic residue.

Quassia: Based on woodchips of a South American tree and available from pharmacies. Boil 2 ounces in a gallon of water for 2 hours, strain through an old stocking, add a tablespoon of detergent and dilute with 5 parts water when cool. Quassia can be used as an all-purpose spray, particularly against aphids, black fly, small caterpillars, and others, and it won't kill friendly ladybugs or be harmful to warm-blooded beings. Wash off vegetables before eating because, although harmless, it makes them bitter. ■

Plants around the house

continued from page 45

and are heavy feeders, but like the soil a bit drier than do other palms. This is particularly true following division, until the new roots get a firm hold on things.

There is one thing to keep in mind about palms—what you see is what you get, for a long time. They grow very slowly, so be prepared to spend the extra money for a supersized specimen if that's what you really want. Your palm leaves should be a rich deep green. Yellow or pale fronds may not indicate a plant in ill health. However, they will be clues that the palm was probably field grown in Florida or Southern California. The paleness stems from too much sun—far more than you will be able to give the plant indoors. Yellow palms will acclimatize themselves to much lower light conditions and they will green up in the process. Unfortunately it can take as long as a year. Meanwhile such a plant, being in a weakened condition, is an open-doored cafeteria to pests, particularly spider mites, as well as to disease and other problems. Considering that palms as a whole are some of the most pest-free of indoor plants, why ask for problems you don't need? Buy only very green and full specimens.

Where to Find Palms

Most plant stores carry four or five different species at best. Date palms and coconuts can be grown from readily available seed. But if you want to go beyond the old standbys, chances are you'll have to order your plants by mail.

Your first step is to join the Palm Society. A $15 membership includes a subscription to the quarterly journal *Principes*—a sort of *National Geographic* for palm enthusiasts. You'll find notes on palm culture and occasional notices for hard-to-get palms and seeds. The address is The Palm Society, P.O. Box 368, Lawrence, Kans. 66044.

There's now also a computerized search service that lists "all species of palm trees for sale in the United States." A cross-reference of palm enthusiasts from hobbyists with only a few odd specimens to landscape specialists with hundreds of 50-foot palms for sale, the service is available from Gary Wood, San Juan Tropicals, P.O. Box 601, 60 Third St., San Juan Bautista, Calif. 95045 ■

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ENERGY ANSWERS

How to save money on energy conservation systems

BY SANDRA ODDO

When the 95th Congress appropriated $17 billion for a synthetic-fuels program—the National Energy Security Act—last year, tucked into a pocket of the legislation was a relatively small $122.5 million chunk that may make more immediate difference to homeowners than all the rest. Through the newly formed federal Solar Energy and Energy Conservation Bank, via local lending institutions, the money will go to subsidize loans for building new active or passive solar or earth-sheltered houses, or for adding solar or energy conservation systems to existing houses.

Money from the Solar Bank will be available to prepay the interest on construction loans for new solar residences. For home-improvement projects, Bank money may be used to reduce the principal of the home-improvement loan. According to David Engels at the Department of Housing and Urban Development, interest prepayment might enable a home buyer to get a mortgage on an $80,000 house a couple of percentage points lower. The person who remodels to include solar devices might receive a $10,000 loan and, because Bank money has reduced the principal, make payments on a $5,000 loan.

The local lending institution—which can be a nonprofit organization, a utility, a state or local government, or in fact any institution with business experience and a little capital to lend—may in some cases make outright grants to low-income owners or tenants.

Subsidies you can get

Subsidies can range up to $5,000, depending on the size of the system, the size of the building, the quality of the insulation, and the location as determined by zip code. Multi-family units may get more. The Solar Bank has developed a couple of tables and a couple of calculations to make it simple for lenders to determine the amount of a possible subsidy. A 400-square-foot solar system in New Hampshire, for instance, might receive the maximum subsidy while the same size in California would get only half as much because it replaces less conventional fuel in heating.

Solar systems, whether active or passive, must have collectors (a window, perhaps, for a passive system), means by which to absorb and store solar energy, ways to distribute the heat collected, and methods by which to control it (automatic controls, fans, insulating shades, or sophisticated uses of the laws of thermodynamics in design). According to Solar Bank regulations slated to go before Congress early this year, systems must meet certain other consumer-protecting standards, and manufacturers, suppliers, and installers must provide warranties.

Are you eligible?

Assistance eligibility for active solar system and conservation loans will be based partly on income. Maximum amounts go to those whose family incomes are 80 percent or less of the median income for their area. Federal reasoning, according to Allan Frank of the *Solar Energy Intelligence Report*, is that more affluent solar homeowners will be able to take advantage of the generous federal tax credit for solar. The Center for Renewable Resources's Solar Bank fact sheet ($1; 1001 Connecticut Ave. N.W., Washington, D.C. 20036) spells out details.

The political turmoil that surrounded the last election also touched the Solar Bank, delaying the program's scheduled starting date this month. The outgoing Congress did not act on the regulations before it adjourned, and one rumor had it that President Reagan's transition team favored postponing the Bank for a year. Nevertheless, if the new administration recognizes the Bank's broad appeal, lending institutions should begin to get guidelines any day now, and the first loan subsidies can be made shortly after.

Getting Out of Hot Water

The hot-water heater is the most energy-consuming appliance in your house, using as much energy as all the other appliances combined. Fortunately, there are three simple steps you can take to cut your fuel and water costs by a good $100 per year (U.S. national averages for electric water heaters). An insulating jacket kit costs around $25, takes only a few minutes to install, and gives your tank added protection against heat loss. S & S Gasket Co.'s Thermo Saver, for instance, contains a 1½-inch-thick fiberglass blanket faced with washable white vinyl. It is available from Sears, JCPenney, and through a number of utilities. Other brands are also available, but make sure that you purchase one that has an insulating value of more than R-6.

- *An equally simple and effective step is to install low-flow shower heads. These range in cost from $8 to $20. Good-quality brands such as Nova or ShowerSaver cut average flow rates from 5 or 6 gallons per minute to only 2, with no less quality than in your present shower.*
- *If you don't have an automatic dishwasher, turn the thermostat setting on your water heater down from 140°F to 110° or 120°F. It will do the job and cost you less.*

ENERGY QUESTIONS

Q What tax credits are available for energy projects?

A Federal tax credits, which reduce the amount you might owe in federal income taxes, are available for a variety of energy conservation and renewable energy source expenditures. For solar or wind systems purchased between April 19, 1977, and January 1, 1980, for instance, you can claim a credit equal to 30 percent of the first $2,000 and 20 percent of the next $8,000, the total not to exceed $2,200. If the system was purchased after December 31, 1979, you may claim 40 percent of the first $10,000. Credits that exceed your tax liability may be carried over to later years. Check Federal Income Tax Form 5695 and Publication 903.

Many states and communities have tax advantages for solar and conservation systems. Check your local tax regulations. Call the state energy office—many of them now have toll-free lines—for information on state taxes. For a synopsis of tax-related legislation in your state, call the National Solar Heating and Cooling Information Center, 1-800-523-2929.

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Inside story

continued from page 89

for painting. Apply 2 coats latex paint allowing each to dry before proceeding. You can create a grid on tracing paper to fit the surface of your piece of furniture, then transfer it to the piece. Or, you can use masking tape applied to the furniture to give you guidelines for painting the straight edges. The grid used here is based on a 3-inch square. The simple cookie-cutter-type designs can be painted freehand square by square to create a consistent pattern. Or, cut a stencil and use to apply paint. (See "Stenciled Wall"). Take advantage of the details on your particular piece: In this case, medallions and carvings are painted in accent colors. Add elements you like, plus appropriate details for the period of your furniture or room decor. Mix the antiquing glaze according to the package directions, and apply to the trim sections. Chairs in this room have an antique glazed frame as well. Apply a coat of clear matte polyurethane varnish to protect all wooden surfaces. Let dry thoroughly and apply a second coat.

Easy Tufted Quilt

from page 138

Tufting is an easy way to make a puffy bed cover. The quilt shown here has tiny pull-through fabric bows that correspond to the solid pink of the quilt and coordinate with the eyelet-edged pillows.

Materials

Fabric for top and lining of quilt, 3–4 bags of polyester batting, large-eye needle, strips of fabric for bows (or yarn or narrow grosgrain), thread.

Directions

Place two pieces of fabric right sides together. Sew around three sides, rounding corners for a soft look if desired, and turn right side out. Fill quilt with batting; for a more puffy look, use less batting and pull apart to fluff it as you insert. Turn open edges in to form hem and slip stitch. Cut narrow strips of fabric for bow ties. Fold in half lengthwise with right sides together and stitch down raw side. Turn inside out and turn raw ends in to form hem. Thread through a large-eye needle, and pull through all layers of quilt at marked intervals of approximately 6–8 inches. Tie a bow.

Lacy Pillows

The lacy borders around the pillows are made of shirred fabric gathered and sewn to the welting. Eyelet ribbon borders decorate the smaller shams.

Stenciled Wall

from page 140

Use pre-cut stencils that are commercially available, or create your own to match a quilt or other design element in the room. The border designs used here were adapted from the quilt fabric and are quite easy to duplicate. With new fast-drying paints you can do a whole room in a few hours.

(Craftsman: Virginia Teichner)

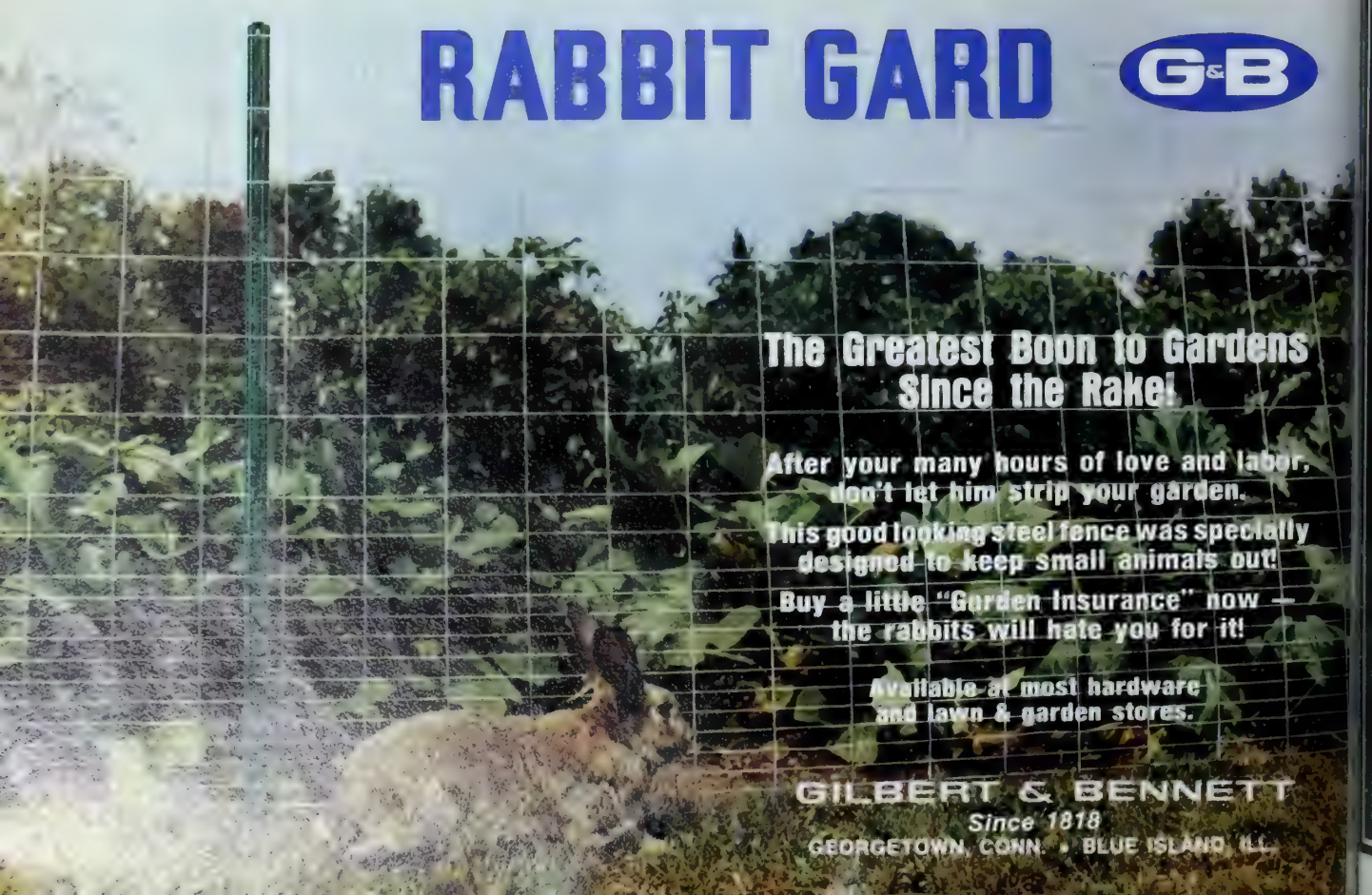
Materials

Tracing paper, pencil, stencil paper (available in art stores), X-acto knife, stencil brush, acrylic paint in the colors of your choice.

Directions

Trace the design to be repeated on the wall or furniture and enlarge the scale if necessary. Transfer the design to stencil paper. Cut out each outlined section of the design with the X-acto blade. The small round flower buds in the pattern here can be punched out with a paper or leather punch or painted freehand. Acrylic paint is available in almost any color. You will need a tube of white to soften the colors you use. Mix the dominant color of your design in a shallow dish. Hold the stencil brush straight up and down and tap it in the paint. Remove excess paint by tapping on a piece of newspaper until the brush is almost dry. With the stencil held firmly in position on the wall, fill in the cutout areas with a tapping motion. Wait for each section to dry before moving the stencil to the next section. When all areas are filled in with one color, begin again with the second color, and so on until design

Continued on page 23



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HOUSE & GARDEN
APRIL 1981

SPRING DECORATING:

Those special touches that give a room...

Style

What's the difference between the $900 Adolfo suit you keep seeing in the papers and fashion magazines, and the $200 "line-for-line" copy you can buy at your local department store? Well, it's a lot more than $700, and it's not only because of the label, either. As anyone familiar with good clothes from the manufacturer to the buyer—will tell you, it's all a matter of the details. The quality of the silk braid trim and the enameled buttons, the meticulous linings of the jacket and skirt, the way the sleeve is set in just *so*—that's what makes the original immediately recognizable.

It's the same with the rooms we live in. Often the rooms we most like to be in are made special not by their major pieces—the sofas and rugs and windows—but rather by their details—their paintings and flowers and pillows. At a time of the year when many of us are looking again at our surroundings with an eye to making them more pleasant to be in, it's good to know there are lots of relatively little things we can do to give our rooms a real breath of springtime style without having to spend a small fortune. Here are some smart strategies for creating details that add up to a lot more than the sum of their parts:

Go for a handcrafted look: A stenciled border around a floor, a simple sponge-painted marbled effect for a doorway, the surprise of fabric you've applied to a table and then lacquered—all can give a room that costly, custom-made look. Don't be daunted if you've never tried it before. Even the professionals try to give their handcrafted detailing the charm of the amateur hand, even when they're able to make it look absolutely flawless. And it's not only for those who can't afford the pros: For example, the New York decorating firm, McMillen, has prepared a stencil for one of its young clients so that she can give her floors a hand-painted look and participate in making her new home.

Use a lot of something: Quantity can give the feeling of generosity even when what's used is not particularly expensive. Masses and masses of candles, banks of house plants, or yards of cheap cotton fabric can give a much more luxurious feeling than one sterling silver picture frame alone on an end table, a single antique velvet pillow, or a half-dozen roses lost in a sea of ferns and baby's-breath. The squashy abundance of the really enjoyable rooms you've envied can be yours if you think big, no matter how small your decorating budget.

Discover architectural detailing: Nothing gives a room more interest than architectural detailing. But many of us who are lucky enough live in rooms with moldings and chair rails and dadoes and baseboards don't do anything at all to bring the eye to those special grace notes that give a room character. Think about picking out that molding in a slightly contrasting color—pale celadon if your walls are off-white, for example—or try a *faux marbre* effect on that entry hall baseboard which gets so scuffed when painted a solid light color. If you live in a house or apartment without any architectural detailing, visit your local lumberyard and be dazzled by the wide range of "off the rack" detailing you can buy by the yard and then easily install yourself. Or visit your nearest salvage yard or wrecking company for truly original architectural fragments that you can easily adapt to today's rooms.

Invest in a fabulous one-of-a-kind piece: Too many of us are inhibited by thinking only about what will "go with" our existing decorating schemes. How many times have you toyed with the idea of buying something that you've really liked, but passed it over because you couldn't imagine what to *do* with it? We've all done it, but have really regretted it when it was a unique piece of the sort you know you'll never see again. Although it's an impulse you can't give in to *too* often—without having your house resemble a zany George Price cartoon—you should indulge your instinct when something really grabs you, and then work your scheme around it to make the piece fit, rather than always thinking in the opposite direction.

Think of your hardware as you would the buttons or a buckle on a dress: You're cleaning out your closet, and are about to toss that black wool dress onto the discard pile. Then it occurs to you that with a change of buttons it would really be quite fine to wear another year. The same goes for all the hardware in your rooms: doorknobs, drawer pulls, curtain rods, and such can be updated—or backdated!—cheaply and easily, and give a room a lift far beyond the modest cost of such a change. Particularly pretty and enjoying new vogue: Victorian and Edwardian pressed-glass pulls for doors and drawers, or flower-painted porcelain ones now being manufactured once again.

Get together with a group of friends and co-op your special skills: One of you is a great seamstress and can give pillows those expensive dressmaker touches. Another has taken a course in frame-making, a third is great at giving flat surfaces a luxurious decoupage finish. Trade your time and effort with friends who *know how*—and there are more of us now than ever before—to get those special touches you read about but can't afford or find in your community.

Consider recycling as more than just a money-saver. A sad-but-true reality is that many things are just not made the way they used to be. Even top decorators know that it's smart to comb the thrift shops. But they go not for bargains, but rather because they can get the kind of workmanship and detailing that is very hard to come by any more. For every new craft enthusiasm there is also a dying art. Skills that are no longer deemed to be profitable because of the rising cost of labor are making those commonplace treasures of the past—from lace-trimmed napkins to pretty embroidered ribbons—the valued prizes of a younger generation. In a world overrun by plastic and polyester, these irreplaceable pieces of our past are worth far more than their prices.

Look at your rooms from your favorite place to sit: Take a tip from a famous interior photographer, who before shooting a room always contemplates it from the owner's own vantage point—scrutinize your surroundings from that perspective rather from the doorway of a room, and you'll appreciate much more the importance that small details give the spaces we inhabit.

In Celebration of Spring

Spring seems the most long-awaited of the seasons. Our hopeful inner clocks tell us that the time is nearly here even before nature subtly begins to signal spring's arrival.

Hasten the feeling of the season, no matter what the weather, by bringing the earliest budded branches indoors to force them, as here.

More ambitious? Give a winter-worn room a new face with paint and fabric. The next 16 pages will inspire redecorating projects for any room in the house, and are backed up with made-easy instructions to get you going.

Jump into the greenery and flowers of our spring garden portfolio. If you find your garden doesn't grow just the way you'd like it, start a plan now for next year's fruition.

Dream a little. Imagine life in one of the French châteaux shown on pages 152 – 161. These lesser-known grand houses are still lived in today and open to the public in season.

Put some bounce in your step and some spring in your house. And celebrate! Horst

Clay-potted primrose playfully joins brilliant display of flowers and forced branches arranged in delftware. Mirrored wall doubles the impact. Designer, Kevin McNamara.

decorating Made Easier

Formulas for successful rooms

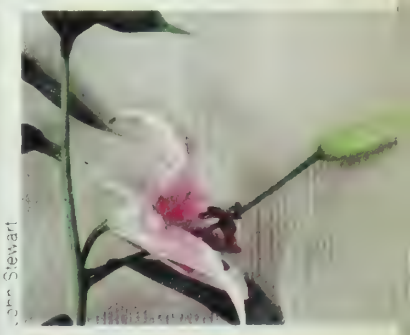
What's the secret behind the polished look of rooms in magazines? And how can you bring that look home? This month we give you the answers, by taking you step by step through the rooms on the following pages. You'll discover the good decorating principles that are the basis for each look, ready to be put to work anywhere. We'll fill you in on all the strategies that can create a special feeling. And when there's a do-it-yourself idea in the scheme, we'll give you instructions for that, too. A little first-hand knowledge is all you really need to give your whole house the fresh feeling of spring.

Text by Mary Seehafer

Open up, lighten up a narrow room— try candy colors, soft shapes, comb-painted walls

A dining room takes on a romantic air with soft touches and a few simple tricks of the eye. Fantasy finishes like the comb-painted walls, a marbled vase stand, and a sideboard painted with flowers and swags help create the luxurious setting. Honora Haley Hillier of HHH Designs added more romance with swag-and-jabot curtains, round tables and oval-backed chairs, scalloped table skirts—no hard edges here. Framed watercolors, and garden flowers still in their pots, add to the spring-fresh feeling. For information on how to create the handpainted finishes in this room, see Inside Story. Porthault tablecloths. Details, see Shopping Information.

Tom Yee



Give a traditional room a lighter look—with fresh color, bleached walls, furniture on a slant

Pastel seating adds a light color surprise to traditional furnishings. And set at an angle, they give unconventional twist to this country living room. Even the ceiling gets a pastel touch, painted a flattering faint blush pink between the beams. And on either side of the fireplace, mirror panels (once doors) add extra dimension. Designer Susan Zises bleached the walls in keeping with the new light scheme, to show off the wood furniture and big stone fireplace. Bleaching walls takes time, "but it's well worth the effort—and fun!" encourages Ms. Zises, who completed the walls of this 25-by-35-foot room in four weekends with the help of a friend. Bleaching process: If ceilings are high, have paneling removed professionally first, then lay the boards out flat to simplify the work. Roll on the two-step bleaching solution (available at hardware stores), and repeat the process if necessary to get the proper lightness. Finish with fine steel wool and a rotary hand sander. Furniture by Ethan Allen, with country French pieces from its Chateau Normandy collection. Printed chintz by Cyrus Clark. Stark rug. Details, see Shopping Information.

Bruce Wolf

a bedroom gets a lush, comfortable feeling with fabric—yards and yards of the same print on windows and bed

In a country bedroom, designer Susan Zises extended the luxury of a canopy bed with all-around curtains. This bed came with rods on both sides of the canopy frame, and Ms. Zises added curtains to foot and head with hook-and-loop fastening tape. You can get the same effect by nailing one side of this tape to the inner edge of your canopy. Stitch the other side of the strip to the top of your bed curtains. Lining the curtains with a smaller print gives extra charm and finish. The valance at the window is backed with rows of shirring tape. Pulling the strings of the shirring tape creates the 4-inch smocked heading. For a wavy edge, the bottom of the valance was unevenly cut in an arching shape. Remember, bed hangings, window curtains, and valance should be at least twice the width of the area they'll cover, for proper fullness. Furniture from the Chateau Normandy collection by Ethan Allen. Stroheim & Romann chintz. Details, see Shopping Information.

Crown moldings give the room, right, instant character. And by layering several different moldings you can get either a historically authentic or completely personal look. In this room: a molded cornice right below the ceiling, dentiled molding beneath, an inverted colonial base molding below.

In a room with little architectural detail, add interest—tiny print wallpaper for texture, framed mirror and moldings for structure

A small-scale wallpaper print is easy to live with, and it lets you incorporate other elements into a room without being a distraction. Designer Carolyn Guttilla of Plaza One used a subtle herringbone wallpaper to give this living room a sophisticated background. Furniture on the diagonal opens up the long narrow space. The fireplace needs no embellishment, is graphic enough to speak for itself. This room and those on the next two pages sponsored by the Wallcovering Information Bureau at Fitzroy Place restoration in New York City. Birge wallcovering. Century furniture. Coury rug. Details, see Shopping Information.

urn a room into a versatile workspace, with cozy seating at one end, uilt-in-look storage at the other, a unifying print

llpaper gives an at-home look to an extra-room-turned-office. Left: *Modular seating with mp pillows hugs one end of the room, creating a casual reading spot as well as a netimes conference corner. At the other end of the room, panels of cork turn the wall into a l-size bulletin board. And what used to be a closet is now recessed storage. Transform your n closet by removing doors and hardware and bringing in a row of filing cabinets; top these h plywood cubbyholes. Matchstick blinds, sisal rug are a classic way to finish off a room xpensively. By Carolyn Guttilla. Century furniture. Floral chintz, Cowtan & Tout. Antique lds collection from Vito Giallo. Imperial wallcovering. Details, Shopping Information.*

Certain colors are a natural complement to particular woods. For example, apple green is wonderful with scrubbed pine. And accents can take the look one step further—here, on an American country chest, pears in a 19th-century bowl.

ive a boxy room, with pleasant proportions but little distinction, a lift—go vertical

A screen can add extra height and dimension to any room. Here it repeats the lines of the bedposts, the bed left uncanopied for summery uplift. A screen made from panels of compressed warp-proof wood will keep its shape. Join panels with pin hinges after each has been covered with fabric or wallpaper. Fabric can be stapled to back of panels or glued on with a non-staining cellulose wallpaper paste. Room by Carolyn Guttilla. Furniture from the Claridge collection by Century. Rosecore rug. Details, see Shopping Information.

Blue brings out the best in mahogany—like this periwinkle tiny-sprigged wallcovering as a flattering backdrop to wall-hung shelves displaying Majolica. Wallcovering, screen and chaise fabric from Schumacher.

How to give a dining room some punch: Try a quilt or two in unexpecte places, then repeat the pattern the colors

One way to strengthen a decorative look is by repetitio Phyllis Haders incorporates h favorite quilts into her dining room's design—with one quil on the wall, a smaller crib qu on the table. Then the grid a color themes are continued— a square table, windowpane cushions. Cantonware and spatterware pick up subtler colors in the quilt's designs, as does a collection ginger jars. And you can change the whole look of the room in minutes, simply by changing the quilts. An easy way to hang a quilt on a wall is to hand-stitch a muslin cas to the back top edge of the quilt. Then insert a flat piece lath or a dowel into the casin Insert several screw eyes through the casing and into lath. String picture wire through the screw eyes, fastening the wire at each en so it's taut. Hook the wire o picture hangers nailed into t wall. Use two or more, depending on the width of qu

Beadle

orating Made Easier

Take an old bathroom back in time—tiles will do the trick whether real or not, and their colors can inspire the rest of the room

In the bath above, it's hard to tell where reality ends and illusion begins. The inspiration: an 18th-century Delft tile medallion which sits inside a mirror frame, its edges handpainted to match. All other tiles on walls and tub are really self-adhesive paper made by D-C-Fix. Another illusion: the braided rug, actually printed cotton that's been quilted. The sink skirt is gathered, then tacked to a wooden frame built around the sink. By Richard Neas for A Mansion in May Decorators' Showcase, for the Women's Association of the Morristown Memorial Hospital. Details, Shopping Information.

Beadle

Decorating Made Easier

Whitewash a room to lighten its spirit, show off its architectural style

If you're lucky enough to have a room that's big, beautiful, and boasts architectural character, paint everything white. This trick strips the room of distractions to reveal its bones. It also sets off special furnishings and collections, gives a large space unity. Here, the white shell subtly joins two halves of a roomy bedroom—a seating area by the fire, a curtained bed farther on. And a delicate dogwood print is lighthearted enough to keep the look as refreshing as spring. Marignan for Yves Gonnet ivory chintz. By Dick Ridge at the Designers' Showhouse, A Benefit for the American Red Cross, Newport.

To make a bedroom pretty but unfussy, try a plump tufted quilt, a nest of flouncy pillows against a background of deep lacquered walls

Strike a balance between softness and shine, for a bedroom that's sleek and *pretty,* left. *Soothing dark walls define the shape of a frankly feminine bed tossed with ruffle-edged pillows and a plump pink quilt tufted with bow-tied sprigs (you can make the quilt yourself—see Inside Story). The bed's look is calmed by a tailored dust ruffle of inverted pleats. And the mix of furnishings is unified by pastel prints. By Eugene Lawrence for Trade Winds, at the Junior League of Boston Decorators' Show House. For details, see Shopping Information.*

William P. Steele

How do you make a statement in a small room? Try hand-stenciling a border to define its shape

Quilt-inspired stenciling (see Inside Story) frames a 19th-century bed—canopy-less to show off its lines. Mixed prints work together because they're small scale, similar colors. Upholstery and sheets from Manuel Canovas. By Carolyn Guttilla at the Designers' Showcase at Rynwood House, for the benefit of the North Shore Community Arts Center. See Shopping Information.

William P. S

Don't dismiss those funny little spaces they've got plenty of charm potential

Add delight to a forgotten corner: a collection of similar pieces with handpainted trompe-l'oeil on wall and floor. By Carolyn Guttilla at Rynwood House. See Shopping Information.

William P. Steele

In an irregularly shaped bedroom, don't hesitate to place the bed at an angle – here, a wrap-it-yourself fourposter topped with quilt to match

Overcome the apparent drawbacks of any room with an angled bed that emphasizes the area's volume. To give the bed extra weight, designer Carolyn Guttilla covered it with a Zumsteg fabric that shares the tones of the red pine floor. At Rynwood House.

Tor

Add some life to a still life. For extra impact, take a tip from a pattern, painting, or print and let your accessories echo the theme

Carry the feeling of your favorite art or fabric into the room by repeating its looks, colors, or shape. Here, a bouquet of peonies and angelica gently continues the hues and casual mood of the Flemish-inspired painting on the wall. At Fitzroy Place. Room designed by Carolyn Guttilla. Painting from John Rosselli.

William P. Steele

What can give a dining room a dramatic, intimate mood? Try wallpaper that oversteps its boundaries, and add a flourish of generous balloon shades

Wallpaper that carries over to the ceiling gives any room an illusion of height. And here, designer Richard Fitz Gerald added black borders for formal definition. Balloon shades and a faux-stone table emphasize a period atmosphere. Details Shopping Information.

Beadle

Making a small room seem more spacious means keeping a low profile—and for airy simplicity go with pale colors and horizontal lines

Raising a platform beneath high window sills improves the proportions in designer Gerald Kuhn's living room. Radiators and speakers below are hidden by lacquered slats nailed to a supporting framework topped by a laminated ledge. And a collection of spears over the bed repeats the horizontal theme.

Beadle

Put an unused corner to work. Paint, basic carpentry, mirrors make a perfect dining spot

Rich color defines the small dining spot in designer Gerald Kuhn's foyer. A cushioned banquette saves space, allows chairs to tuck in neatly. And storage shelves above are a perfect way to show off favorite things, add ambience. You

Raeanne Giovanni

A living area becomes more graceful when you dress up windows, table, and walls with folds and swags, and keeps colors all in the same family

Designer Todd Stevenson repeated the illusionary swags of this Brunschwig wallpaper with a heavily swagged tableskirt (for how-to, see Inside Story). For a soft window valance, gather sheer fabric on a rod, scissor lower edge. At the Junior League of Boston Decorators' Show House and Garden Tour. Details, Shopping Information.

William P. Steele

orating Made Easier

an comb-paint a like the one here—to our room a stamp much more personal simple stain or ting. For complete s on the techniques nb-painting, please side Story.

Turn your bedroom into a fantasy retreat with color, accessories, yards of fabric

Wrap a room with color that shines, and you've created the stage for a soft modern look. Designer Noel Jeffrey set the modern canopy bed afloat in the center of the room, and anchored it with a practical work desk. Swathed in four long pieces of cotton, it becomes a luxurious haven. At the Wilmington Opera Society Guild Decorator Showhouse. Details, Shopping Information.

Marry old pieces with new—create a background of pales, enliven with texture

A favorite wall-size painting inspired the Oriental flavor of the small living/dining room, left. Its colors are the unifying ingredients for a mix of old and new furnishings. Designer Carolyn Guttilla renewed the old floor with a comb-painted pattern and a new striped rug, which together resemble a Japanese pebble garden. More Eastern notes: a new raffia-covered coffee table, a delicate tea cart. The same pale upholstery unifies new seating with old inherited chairs whose black outlines become a bold accent. To complete the look, a few large-scale accessories: a celadon plate and vase, lacquered fans. At Rynwood House. For details, see Shopping Information. ■

Glorious Garden Ideas for Spring's First Flowers

A look at early-flowering trees, gardens to fit city spaces, and flowers that bloom in the shade

On a dooryard garden, flowering trees, shrubs, and perennials create a bouquet of springtime color.

Apple trees carry masses of high-flung, fragrant white blossoms that will shade the gateway and sitting area in summer. A mass of yellow broom brings the flowering down to earth. Lower yet, early yellow alyssum, blue forget-me-nots, pink and white heath, and creeping phlox make a textured carpet, with clustered tulips for accent. Ivy creeps up the house and trees of the shaded woodland in back. In summer, purple-blue clematis will clamber over the posts and become the garden's high point.

Spring's warming skies, longer days do most of the work in this garden. But not without a helping hand. The two apples are pruned when dormant to keep their shape and size and to allow for sun and air to reach their spring partners below.

For perennials, mulching and fertilizing in early spring give them a running start. And deheading and weeding in late spring and early summer invite spring back next year.

Marina Schinz

Paul F Frese

© Rene Burri, Magnum Photos, Inc

Ornamental Cherries, Prunus varieties, have a drama no other spring flowering tree can equal. *Above:* A Japanese cherry in weeping form, Prunus subhirtella variety 'Pendula.'

Espaliered Fruit Trees, trained to create flat patterns, do more than just produce prize fruit. The pear, Pyrus communis, *left,* trained in the "triple U" form, is hardly thicker than a board fence, but performs the same screening function. Pachysandra groundcover frames the pool in smooth green year-round.

The Apples, Malus, are top favorites—and also hardiest—among flowering trees. *Right:* A flowering crab apple is ideally set in a small garden bed to flaunt its early pink-white flowers, shade a bed of varied groundcovers throughout the summer, and offer fruit to birds during winter. For more on spring flowering trees, see The Garden.

Lloyd Ziff

Spring's First Flowers
Trees that Announce the Season

Emerick Bronson

© Costa Manos Inc Magnum Photos, Inc

Plums, Prunus domestica, with airy, open branches, are the earliest of spring-blooming trees. *Above:* A plum makes a striking picture against wild mustard.

Flowering Dogwood, Cornus florida, *left,* is one of the glories of the Eastern U.S. No garden is complete without a dogwood—for its shade in summer, red foliage and berries in fall, and horizontal branching against snow or sky in winter. Flowering at the same time, a complementary cameo-pink royal azalea, Rhododendron Schlippenbachii which also has fine fall color. And on the ground, blue Jacob's-ladder and a clump of pink tulips add grace notes.

Almond Flowers, Prunus dulcis, *right,* stud dark arching branches. The almond has double-flowered forms, which may be either white or pink. Not hardy in the far north, they grow as small or medium-sized shrubs.

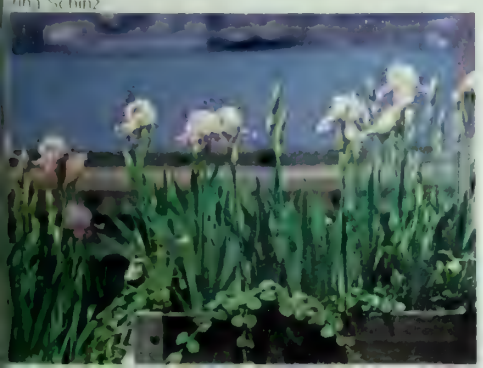
Marina Schinz

Spring's First Flowers: Gardens in Boxes for Vest-pocket Spaces

Edward Oleksak

Rooftop gardeners, like seashore gardeners, cope not only with limited soil but with ot sun and drying winds (the willow chairs, *ft.* are nailed down), so many hesitate to try pring's tender flowers. Not artist Lowell Nes-tt. In his garden overlooking the Hudson iver, he grows columbines, primulas, azaleas, id iris in a box-like dell rimmed by decking id potted oleanders and succulents. This ndbox garden is a shallow 9-by-15-foot area ly 4 inches deep, lined with plastic sheeting id debris for drainage. Here, humusy garden am mounds up azaleas and pines in pots, and ourishes ivy, ajuga, gill, sedums, and tiny hite-flowered strawberries. *Below:* Mr. Nes-tt grows gill and iris in 18-inch-deep boxes. o revitalize old soil he advises stirring in ghtners and fertilizers each spring, leaving an ch at top for watering.

ura Schinz



City-wise flower growers have tricks gardeners anywhere can borrow for terraces, porches, decks.

Boxes for annuals should be 8 inches deep, 18 inches or more for tree and shrub roots to withstand freezing. Cedar or redwood with rustproof hardware are long lasting, but any ¾-inch-thick boards will do, especially if treated or plastic-lined. Blocks under boxes allow for drainage and air flow.

Soil is heavy, so packaged mixes or equal parts of perlite, vermiculite, and peat moss will ease stress on backs and roof beams.

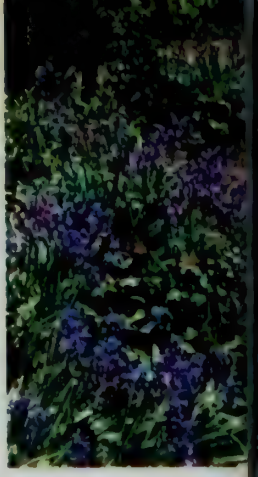
Sun or shade or reflected light determines the plants to choose. Plants on a shady north terrace will be 10 degrees cooler than on a south one, require half the water.

Water weekly in spring, daily in summer. An automatic "spaghetti-tube" system, like Zetta, is a great boon. Set on timers, the tubes take water and fertilizer directly to the roots. See Shopping Information.

Doorstep gardeners who prepare for spring can expect flowers up to two weeks sooner in the city than in surrounding suburbs. Steam pipes warm sidewalks and streets, city walls hold the sun's heat. The steps of a brownstone, *top and above,* are bordered by tulips, daffodils, and hyacinths, some in step-like boxes, *right,* that permit tending without bending and also put hyacinth fragrance near appreciative noses. For successful box gardening, these owners advise: Cultivate deeply, plant thickly, feed heavily, add limestone occasionally to balance acid city soil and air. For a maximum color effect, they buy new bulbs each fall, mostly low-growing varieties that escape toppling city-canyon winds, then replant after bloom in the country where the bulbs can multiply. Here, hostas, annuals, and roses follow, adding color for summer.

Spring's First Flowers

Blossoms that take to Shady Places



On dappled shade, dainty spring flowers are pushing up through moist dark leaves while birds sing in greening treetops. "The chamber music of gardening" is the way Mrs. Robert Nichols describes her serene style of landscaping, *opposite page*. Along a short woodland path on a town lot in Nashville, Tennessee, she grows native or naturalized flowers that take to shade almost everywhere in the mid and eastern United States. Shade gardening is an idea more and more conservation-minded and busy people are turning to. Because plants self-sow and can be propagated, rare species can be rescued; modest effort is inexpensively rewarded.

From nurseries specializing in native plants, from friends' shade gardens, and from her mother's home in the mountains of North Carolina, Ann Nichols has collected trees and seedlings to transform a once-bare backyard. In early spring she simply mows the path to shred fallen leaves, to put nutrients back in the soil. And she waters only in dry periods. In winter, she copies her favorite plants in needlepoint. One of them, *below*, the others, *clockwise from top left*:

White Wake-Robin, T. grandiflorum, 12″—18″, early bloomer, turns white to pink with age.

Fire Pink, Silene virginica, 1′—2′, scarlet late-spring favorite of hummingbirds, will take sun, dryness.

Wild Geranium, G. maculatum, 1′—2′, narrow crane's-bill seed pod in center.

Wild Hyacinth, Camassia scilloides, 1′—2′, adaptable, lily-like bulb Indians once ate.

Blue Phlox, P. divaricata, 9″—18″, shade or sun, good with bulbs.

Golden Ragwort, Senecio aureus, 6″—20″, bright with violets, and **Wild Columbine,** Aquilegia canadensis, 1′—2′, grows in sun.

Sweet White Violet, Viola blanda, 2″—5″, fragrant, with whorls of maidenhair fern.

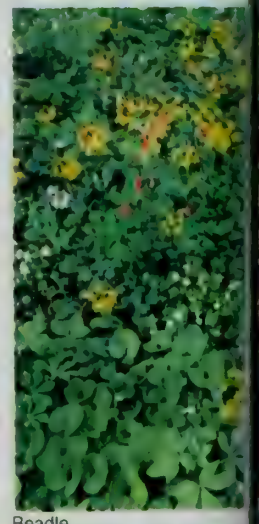
White Wood Hyacinth, Endymion, 10″, naturalized bulb.

Celandine Poppy, Stylophorum diphyllum, 1′, with another nonnative, Forget-me-not.

Dwarf Larkspur, Delphinium tricorne, 1′, spurred flowers, thick stalk, deeply cleft foliage.

Primroses, Primula veris and hybrids, 1′, naturalized. For more shade flowers, see The Garden. ■

By Marybeth Weston, James Fanning, and Margaret McQuade.



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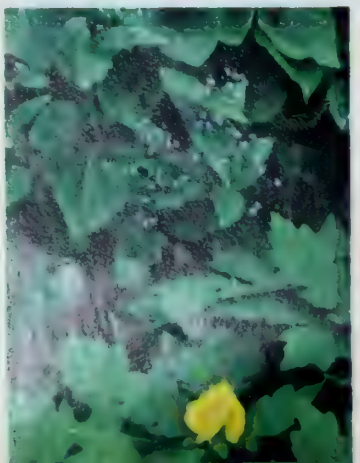

Living Châteaux, a Visit to France

By Nancy Richardson

Delight for those with a passion for seeing other people's houses: The owners of several hundred of the finest châteaux in France are eager to have American visitors. These châteaux are part of the French historic-house association, La Demeure Historique. We offer you a glimpse of five on these pages—each with a vivid story to tell of French contributions to the art of living. For a map listing all the houses, and details, see the Travel pages.

Haroué

David Mass

In Lorraine, most of the way to Germany from Paris, sits a great house that faces fields of crops and meadows filled with wildflowers on one side, and on the other its own village with a little church practically at the gate. A towered-and-moated Regency house designed by high-style architect Germain Boffrand in the 1720s on the site of a medieval castle, Haroué has always belonged to the princes of Beauvau-Craon. In this generation Marc de Beauvau-Craon is the president of La Demeure Historique. Indoors and out, Haroué has both big and little domestic splendors to offer visitors. Much admired is the wonderful look of the outside of the château, the moat seeming like an

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Opposite: *The pure spirit of the 18th century at the time of Louis XV and Mme. de Pompadour, a small sitting room in a tower where the sunshine ignites the gilt of the furniture and the chinoiserie frescoes by Pillement.* Above: *The bedroom where the English Queen Mother stayed two years ago. Using Louis XVI furniture, it's arranged like a bedroom in an English country house. A wonderful way to hang [illegible] wall.* Right: *Garden design by Russell Page.*

Pleasures near Haroué: Lunéville, King Stanislas's palace; in Nancy—Place Stanislas, famous ironwork gates, Musée de L'Ecole de Nancy—Art Nouveau furniture, glass—Gallé, Daum, Majorelle. In little restaurants order: quiche Lorraine, pâté, choucroute, tarte mirabelle, bergamots, macaroons. On Rte. N59—Baccarat—bargains in end-of-series patterns. Stay in Liverdun: Restaurant des Vannes et sa Résidence. 20 rooms, great food. Member Relais et Châteaux.

Montgeoffroy

Living Châteaux

Just west of the hundred-mile stretch where the Loire passes the radiantly beautiful and well-known palaces built by the kings of France in the 15th and 16th centuries, comes a quieter stretch of the river and an 18th-century house on a more domestic scale which—unlike the Loire châteaux—is almost unknown to Americans. Montgeoffroy is famous in France as a perfect "small scale" country château redesigned at the time of the American Revolution with first-rate Louis XV and XVI furniture made by the best Paris furniture makers at the time. None of the furniture was lost—or sold to the English—after the French Revolution, and even the original materials cover beds and chairs. Also unique: The house has never been added to or modified, or the furniture put up in the attic in favor of new fashions. Today the marquis de Contades and his wife use the house almost the same way that the maréchal de Contades did when, after retiring from the army, he brought his château up to date with a handsome grant from Louis XV. What we see at Montgeoffroy shows why the design and furnishing of a French country house in the second half of the 18th century has consistently held a message for the 20th: the atmosphere of intimacy, of comfort, of small rooms, beds in alcoves (out of drafts) hung with printed cotton, the new rage of the period. There are boudoirs for dressing, and closets. After 1750 the dining room appears. The preparation of food has become an art. Boiseries replace more elaborate and heavier ways of treat-

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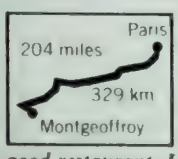
David Massey

Right above: *In the main sitting room at Montgeoffroy, monumental bouquets of field and wildflowers make a perfect big but unpretentious way of doing flowers for this house.* Left above: *Bed in an alcove, hung with needlework in a flickering flame design done in the 1770s.* Right: *Bed in a corner upholstered in the same cotton as the walls. Pattern, Rose of Montgeoffroy, reproduced today by Braquenié, Paris, at Brunschwig & Fils.* Far right: *The gate to Montgeoffroy.*



How to see Montgeoffroy: Base in Angers at the up-to-date Concorde Hotel or the old-fashioned Hotel Anjou with its painted beamed ceilings—plus a good restaurant, La Salamandre. Best seafood for miles, favorite local restaurant of the marquise de Contades—Le Logis—order hot seafood marmite, cold seafood salad, or soufflé of sole. This is white-wine country, cider also excellent. Go to Saturday morning market in Angers—flowers, fruits, vegetables, breads, cheeses, sweet treats to take away for picnics.

Living Châteaux

Montgeoffroy

Though Montgeoffroy has a beautiful oval dining room, Arnold and Anne-Marie de Contades do most of their entertaining in the kitchen. Eighteenth-century provincial oak cupboards hold dishes. A simple oak table is ready for a robust country meal. Original copper pots and pans include every size and variety for making soups, sauces, jams; for cooking meat, fish, game; and for baking.

David Massey

David Massey

Vaux-le-Vicomte

Right: *Vaux-le-Vicomte sits high on a stone platform rising out of a moat separating the house from a monumental formal garden.* Top: *From the elaborate buffet, set up in a room connected to the kitchen by a dumbwaiter, footmen could carry silver hot plates to serve little tables set up in almost any room. (No separate dining rooms in the 17th century.)* Above: *On a wall and doorway just outside a gilded jewel box of a card room—flower garlands, tiny checkerboards, marble veneer, gilded wood, simple molding painted to look like lattice, marble, or carved wood.*

Vaux-le-Vicomte is the house that mad the Sun King jealous. In the late 17t century, Nicolas Fouquet commissioned the best young architect, painter, and landscape gardener o France to build his country house Within weeks after Louis XIV reg istered its arrogant and beautiful opulence, he had taken the same design team to Versailles where they would create the palace that became the glorious symbol of grand siècle France. Versailles wa only a royal hunting lodge on the midsummer day when Nicolas Fouquet invited the 22-year-old king, his mother, current mistress and thousands of other courtiers, government officials, intellectuals, and prominent members of the bourgeoisie to a prodigally elaborate housewarming. Their host wa finance minister as he was under Cardinal Mazarin and Louis's mother during the period when Louis was still too young to rule. Contemporary gossip—letters by Madame Sévigné, verse by La Fo taine—describes the spectacle: Th confident, brilliant, and luxury-lo

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Vaux-le-Vicomte—a perfect day's excursion from Paris. Or stay in nearby Barbizon at Le Bas-Bréau for a weekend. Eat lightly at lunch at Vaux's tearoom, splurge at dinner at the Bas Bréau (Relais et Châteaux). Great fun: Saturday night dinner at Vaux, afterward a tour of the house lit with candles (first and third Saturdays, April–September). Carriage museum—the best in the world. Don't miss Fontainebleau—the palace, the gardens, the game forests of hunt-loving French kings.

Above: *A 16th-century bedroom filled with sunlight. Painted, beamed ceilings were done by Italian artisans who poured into France after François I established the French fashion for Italian Renaissance design by bringing home an atelier of Italians to work on royal palaces. The bed is pure Italian, coming out from the wall (typical of the period), some chairs are Louis XIII (the beginning of curving chair arms), and on the far wall, a Flemish armoire, a piece of furniture also plentiful in France then.* Below: *Brissac at twilight.*

Brissac

Living Châteaux

The Château de Brissac has belonged to one family since 1502 when the first marquis de Brissac bought what was then a medieval castle from a man who, fortunately for him, only owed François I a huge fine as punishment for murdering his wife. The Brissacs have always been a family of high-ranking soldiers of good character, constantly on the road to court. They began to remodel in 1502 and for the 60 years following—when the money ran out—they created a splendid but uncomfortable house that went up seven stories in a blend of the old feudal style and the newer Renaissance fashion which François I had brought back from Italy after his successful campaigns. The château

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Where to stay not far from Brissac: Le Prieuré, high overlooking the Loire, 16th-century château, excellent restaurant—order their special turbot, finish with nougat ice cream and fresh raspberry sauce—25 ample, handsome rooms (Relais et Châteaux). Also visit: Cunault, majestic Romanesque church, extraordinary vaulting, height, spareness, peace. Sunday mornings, next-door market sells fat cloth dolls dressed in country prints. At other markets, for snacks as you drive: cheeses, pears, apples. Loire fish served in restaurants: pike, bream, shad.

Anet

Living Châteaux

Anet is the masterpiece of France's best 16th-century architect, Philibert Delorme, with an addition of a great hall done by the 17th-century owner in the style of his own period. But of all the talent that has left its mark on Anet, it is a beautiful, vital, 16th-century widow who dominates the house's history. Diane de Poitiers remained the great love of Henry II throughout his life. This extraordinary woman had developed her own rules of physical fitness, health-food diets, and natural cosmetics (she wore practically no makeup at all) in an era virtually devoid of these habits. She was 20 years older than the 12-year-old Henry when she first encountered him on his way to Spain to become a hostage for the release of Francois I, his father. She met a shy and frightened Henry. To offer comfort, she embraced him. A Proustian moment for this royal child as his senses recorded her smooth white skin, her freshness, the hint of scent, a luxurious dress. Once back in France, Henry II made an arranged marriage with Catherine de Médicis. On the death of François I in 1547, Diane became Henry's official mistress, a role which meant that she had virtually limitless opportunity to remodel, commission works of art, and decorate. She had easily as much fun as the Queen and her own share of power at court. The Queen also liked playing house on a big scale in the Loire, but Anet was the most admired château of its era. Looking to the Italian Renaissance for design inspiration as the French court did then, Diane de Poitiers engaged Philibert Delorme when he was still unknown. He had been to Rome, understood the use of the classical or-

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David Massey

Above: *Diane de Poitier's bedroom. The bed, enclosed with panels of silk encrusted with embroidery, acted as a small room within a room for both privacy and warmth. Lost during the Revolution, it was returned to the house in the 19th century by a local innkeeper who recognized what it was.* Below: *Delorme's monumental gateway with sculpture by Benvenuto Cellini of Diane's symbols.* Right: *The Louis XIV-style stairway.*

Anet is near Paris, also near a loop tour of treats. Start in Versailles at the Trianon Hotel. See resplendent restorations of the state bedrooms at Versailles. Mlle. Fleur Champin at Mme. Puig's Guide Service can show more: the small-scale allure of Mme. de Pompadour and Mme. Du Barry's apartments. See Maintenon, the château of Louis XIV's austere second wife, nearby. Don't miss Chartres: restaurants—Le Grand Monarque and Henry IV. Best eats near Anet: Auberge Maître Corbeau. North of Anet, stay at the Hotel de la Chaine d'Or, eat at the Hotel Normandie, visit Monet's garden at Giverny. See wisteria and apple blossoms in May, iris in June, roses in July, a burst of everything in August, dahlias and sunflowers and chrysanthemums in September. Be sure to go inside Monet's house.

THE SURPRIS OF COLO

NEW DIMENSION I

A CLASSIC DESIG

A well-known architect remodels a 1950s builder's house for today—planes of bold color emphasize the layers of additions, help define their function

Take the Southwest sun, a city where business is big, and a 1950s builder's house, and then introduce the architectural firm of Gwathmey/Siegel, known for their modern residences with well-ordered, geometric design. The results: a colorful new façade that opens up to courtyards, walkways, and subtly tinted interiors responding both to light and to an active lifestyle. The firm's residences have always included sensuous materials, an intimacy of space, and sensitivity to domestic comfort. But this vivacious response to a bright outdoor setting has added a new forceful element to the firm's vocabulary—color.

This recent remodeling uses color extensively to make a clear architectural statement. From the entry's procession of yellow and pink walls to the interior's gray-toned blue, green, and pink, color adds a stimulating dimension to the house's basic geometry. Color makes the house come alive.

Right: *Sky-blue beam unites auto, main, and service entrances, as well as yellow diagonal wall and pink curve enclosing pool. Original house sits behind façade.* Inset: *Pool with Jacuzzi—secluded by a mix of color and texture: trellis, railings, low pink curved walls.* Above: *[illegible] front gate.*

A living-dining area opened up for formal entertaining—
where a calm background of muted walls, minimal furnishings
enhances a treasured modern-art collection

THE SURPRISE OF COLOR

Gwathmey's strategy for revitalizing the house began with adding color outdoors—in three courtyards side-by-side in front of the original building. Like outdoor rooms, they expand the house both visually and psychologically.

The new façade, outlined by a sky-blue portal, becomes a colorful "mask" obscuring the view of the original house. One enters through the central gate to a long walkway set between two colorful walls—on one side, a yellow wall screening an auto court, and on the other side, a pink wall shielding a black-tiled pool encircled by potted palms.

The house itself, painted a dark gray so it recedes, consists of two parts: the original one-story house with pitched roof, and a two-story unit (converted from a garage in a previous remodeling). A glassed-in foyer with wood terraces on both sides links the two structures together.

The architect refined the original house into a more formal area for entertaining, and restructured the two-story unit into the main living space. Color polishes the look of the existing structures, highlights the additions.

In the one-story building—guest room, kitchen, and service quarters are centered around a living-dining area. Gray walls lend the living-dining space its calm, sophisticated air. In the dining area, which is defined by a blue beam that runs the room's length, vertical blinds diffuse strong daylight—as do glass blocks that replace windows by the foyer to provide privacy between the house's two

Left: *Living-dining area. Instead of usual white walls, muted colors make successful backdrop for art. Wall for bold Frank Stella painting replaces fireplace. Sheep by Lalanne graze by couch. Cy Twombley painting by table.*

THE SURPRISE OF COLOR

Color plays the same role indoors as outdoors—it defines form. Original walls are gray, new walls distinguished by other subdued colors

Right: *Game room's curved volume houses a desk in office balcony above, as well as kitchen bar and projection room below. Curve also enriches area's simple box shape. A play of different tones on beam and partitions keeps structural elements distinct.* Top: *In dining area, suite of tables spans back of house. Old skylight now discreetly illuminates art.*

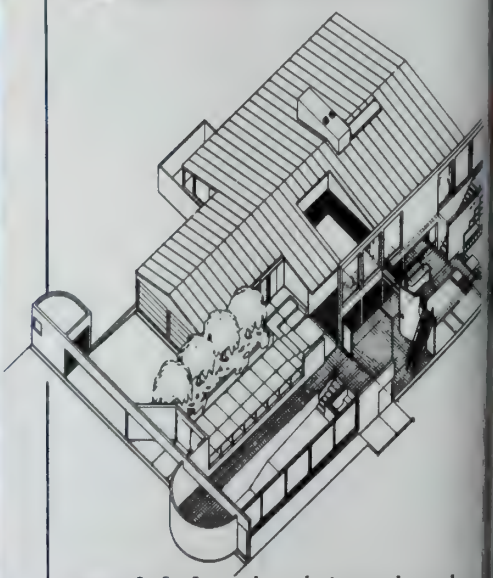
Richard Payne

parts. The two-story unit is now the center of activity, housing a den, game room, office, master bedroom. With a more casual interior than the one-story unit, it also integrates the outdoors more closely. And here, color, while in the same tones as the adjoining house, has the effect of a cubist painting. Layers of smaller planes of color enliven the room.

In the study, built-in curved oak seating centers around an elaborate media system (with speakers even by the pool). The system sits in a pyramid of shelves built into a dusky blue wall that hides stairs leading to the master bedroom. Throughout the first floor, green- and blue-tinted grays repeated in beams and walls introduce natural outdoor colors into the indoor setting. And the same tiles in the pool courtyard cover most of the unit's floor.

In the game room, Gwathmey opened up the space by replacing the original stairs with trim metal ship steps. The railing continues across the office-balcony where a desk is built into the top of a two-story curved volume. The base of this form encloses a bar-kitchen and small projection room. Its pink tone lends a luminous warmth. For details, see Building Facts. ■ *By Jane Nisselson. Editor: Elizabeth Sverbeyeff Byron.*

Below: *Original house with pitched roof surrounded by layers of new additions both indoors and out.*



Left: *In study, coloring and wood bring in a note of outdoors: painted bookshelves, built-in oak seating set off by carpeting, and oak shelves built below stairs hidden by a new blue wall.*

The Dinner Party

Turning Women's Crafts into Art

Kenneth McGowen

Hundreds of women and men contributed their handwork to help artist Judy Chicago create her controversial work honoring women

By Caroline Seebohm

Sculptor Judy Chicago, above, and her dinner table, left. The place setting, right, is dedicated to Elizabeth I. The white satin runner is embroidered, using Elizabethan techniques, with blackwork, stem and split stitching, running stitches, couching, and French knots. Gold thread, cord, and pearls enhance the design.

Is it art? Is it craft? Is it an environment? Is it a provocation? The questions raised by Judy Chicago's *The Dinner Party* have aroused passionate debate ever since it was first unleashed on the public in 1979. But there is no doubt that her show, seen first at the San Francisco Museum of Art and most recently at the Brooklyn Museum in New York, has been a huge success. At Brooklyn 200 people an hour filed past the three 46-foot sides of the triangular tables; after extending the exhibition, museum officials reckon that over 100,000 people will have seen it. It has been attacked by art critics and parodied by artists (Maria Manhattan and *The Lunch Box*, for instance), but most viewers have been moved, stunned, exhilarated. "It is a tour de force," says Michael Botwinick, director of the Brooklyn Museum. "People have become attuned to [illegible] embroidery, but seeing it altogether affects them physically. An ingenious blend of craft and fine arts, it plays traditional techniques and aesthetics off against literary allusion and environmental creation. It pulls out all the stops."

The author of this environment has no doubt as to its purpose. "I wanted to symbolize the containment of women," she declares. "Needlework, like the women who did it and do it, needs to be taken out of its context and regarded with respect. I wanted to honor what women have done."

Born Judy Gerowitz, the sculptor and artist adopted the name of the city where she grew up. She helped found the Feminist Studio Workshop in Los Angeles and has spent most of her life studying women's art and literature for the purpose of achieving recognition for their creative heritage and enhancing their status in today's world.

Her concept of *The Dinner Party* sprang from these researches. "I suppose my goal is to try to introduce women's experiences into the arts," she says. That is why she chose needlework as the expression of her message.

"In my career as an artist I have always worked in fringe techniques," she explains, "spray paint, plastics, and other forms not usually used in high art-making. When I was working on a project entitled *Great Ladies* (which later was transformed into *The Dinner Party*), I became interested in china-painting, which led to tablecloths, which led to embroidery. I knew very little about needlework, but I bought a Bernina sewing machine and taught myself as much as I could. By this time I was creating ideas for the *(Continued on page 199)*

© Michelle Major for Judy Chicago, 1979

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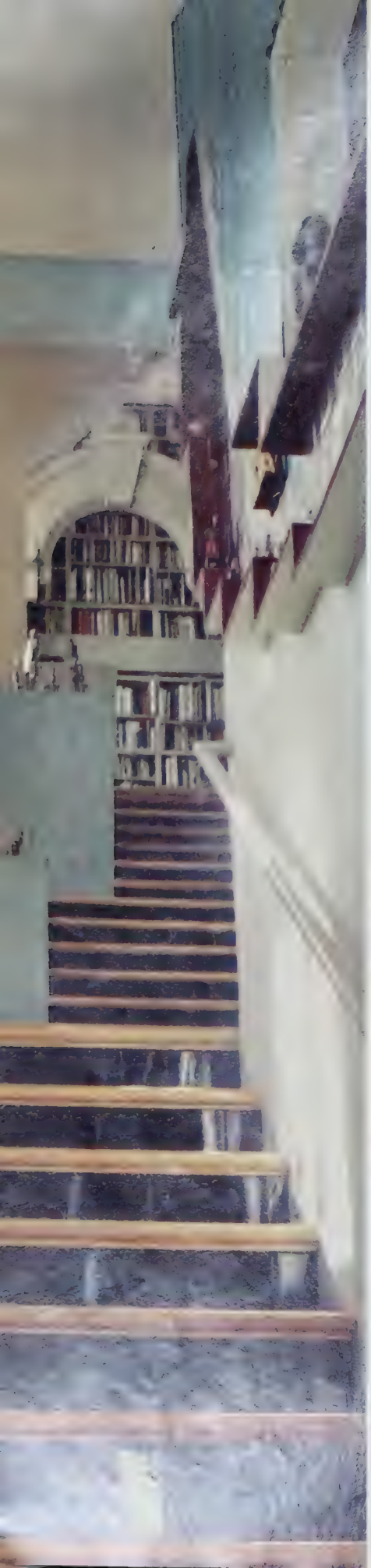


TRADITION TRANSFORMED

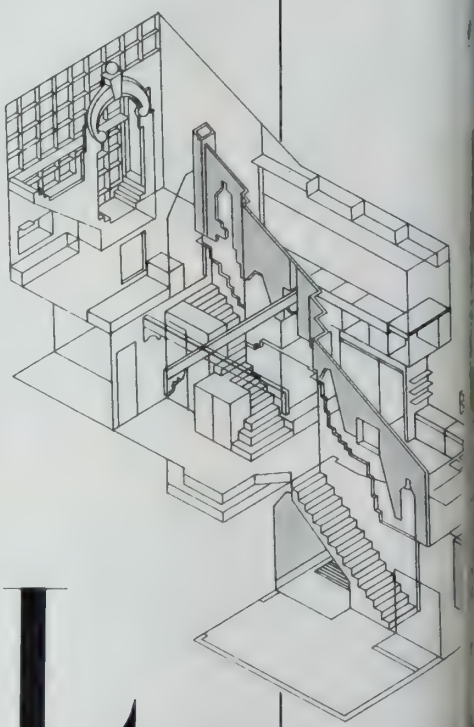
AMAZING *spaces*

Two unconventional interiors combine familiar elements in surprisingly new ways and give the shock of recognition

By Martin Filler

If the houses we have lived in could speak, they would tell us the stories of our lives. That is especially true in the case of Charles Moore, the noted architect, educator, and author. For the past 20 of his 55 years he has lived in a remarkable succession of houses of his own design. His homes therefore reflect not only the course of his life, they also provide a capsule history of his highly important career. His most recent house—actually an apartment in a multi-unit complex he designed in Southern California—is quite unlike any of its forerunners. But it is still unmistakably Moore: surprising, offbeat, funny, but beneath it all deeply respectful of architectural tradition. It is a very personal place, both quite characteristic of Moore the man, and rather revealing of Moore the architect at this point in his life and work.

Moore today is one of the leading figures on the international architectural scene. The demand for his services is tremendous, and he keeps up a grueling pace as he circles the globe designing buildings, giving lectures, teaching students, serving on juries, and running three separate architectural practices. His idea of a vacation is to lead a group of friends on a tour of the stately homes of Ireland, leave them for a day to make a design presentation in Indianapolis, and then rejoin the group the day after as though it were just a minor interruption. Thus for Charles Moore, who is a life-long bachelor, home has become more a pleasant idea rather than a functional reality.



Light at the top of the stairs, right, is culmination of dramatic 31-foot-long flight of steps, left, in Southern California residence of the architect Charles Moore, who designed the apartment complex from which this unusual space, above, is carved. Library/living room, right, is dominated by wall of books framed by Victorian dormer arch. Apartment is the fifth home designed for himself over the past 20 years by the peripatetic professor.

Tim Street-Po

AMAZING spaces

Nooks and crannies, shelves and ledges throughout apartment are used to display Charles Moore's considerable collections of toys, folk art figures, and fanciful architectural miniatures. Stairway niche, left, was designed by Moore's onetime student and frequent color consultant, graphics designer Tina Beebe. Wall of niche is covered with checkerboard pattern of silver and gold foil squares, which are burned during traditional Chinese funeral ceremonies to ensure prosperity of departed souls. Victorian bracket, painted pale ice blue, was discovered by Charles Moore in New Orleans.

View from staircase down into dining area, right, is enlivened by ornate tin-and-glass Mexican lantern. Other Mexican touches: tin soldiers atop upper cube to right of steps, wooden animals atop lower one, embroidered pillows on dining banquette.

Overall effect of new Moore apartment is considerably calmer than much of his previous work. All walls are painted soft khaki to emphasize visual unity of the unusual spaces. Blue banquette pillows were chosen to harmonize with each other: In earlier Moore residences dissonance would have been more prized.

That has not always been the case. His house in Orinda, California, built in 1962, was not just an important work of architecture: It perfectly embodied what Moore's one-time partner Donlyn Lyndon has called "the indwelling spirit." For all its smallness, that house had a commanding presence. So, too, does Moore's unit at the famous Sea Ranch Condominium in Northern California, which he has continued to own since it was completed in 1965. Moore's two houses in Connecticut, where he lived for 10 years before moving back to California in 1975, were both remodelings—though that seems a somewhat tepid term to describe those Pop Architectural extravaganzas. But each of those five houses of Charles Moore—though each one was significantly different from the rest—had that quality of which Moore has written so eloquently: a sense of place. Defining "place" is not an easy thing, but the importance of knowing where you are—an experience less and less common in a world of Nowhere Lands—is a central factor of meaningful human existence.

Without question, Moore's new space for himself is one of the most unusual he's ever created. The building it is housed in is rather nondescript: dun-colored stucco of no particular design excitement. Thus the surprise that awaits behind the front door is all the more astounding. As one turns left in the cramped entry vestibule, one is thunderstruck by the looming presence of a monumental staircase. One's eye races to the top of the steps, where it stops before an overscaled arch which gives this daring space its special impact. This is like something out of the prints of Piranesi—or "Piranesi gone wrong," as Moore wryly describes his own playful handling of architectural fragments, exaggerated scale, and forced perspectives in the style of that 18th-century architectural fantast.

But the surprise doesn't end there. As you ascend the stairway, it finally dawns on you that the steps really don't lead anywhere: They are, in fact, the apartment itself. Plugged onto the stairway are small spaces that serve a specific function—a small kitchen, a tiny bedroom, a compact dining area. But the real space of the place is in the steep avalanche of steps. At the top of the stairs there is indeed a room: a library/living "roost" (to use the architect's own term

AMAZING *Spaces*

that is dominated by a vast wall of books framed by a Victorian arch. At close range, the arch gives the room the feeling of a proscenium stage, an appropriate image for the home of an architect who has consciously designed spaces to give them the magical feeling of stage sets. That theatrical feeling leads one to think of this apartment in terms of a movie, too. Imagine a hilarious Mel Brooks take-off on a Hollywood gladiator epic, in which the opening credits, accompanied by portentious trumpet fanfares, go on and on and on, until one realizes that the credits are the whole movie. That would be the cinematic parallel of the Moore apartment.

This house is different from all his others not only because of its unusual configuration, but also because of the relatively sedate way in which he's finished its surfaces. To be sure, there are numerous examples here of Moore's fondness for mixing odd materials in new and interesting ways. Expensive verde antique marble squares on the dining-area floor are surrounded with larger squares of cheap particle board. A stairway niche is papered with squares of gold and silver foil within a frame of corrugated galvanized steel. And everywhere are Moore's beloved collections (especially Mexican folk crafts) acquired on his wanderings. But the overall tone of the interior is a great deal more subdued than much of his earlier work. "I think it's calmer, as befits the '80s," the architect offers. "A lot of what I did in the '60s was a revolutionary gesture to change the status quo on the spot, fast. But times are different now, and so is this house." *(Continued on page 235)*

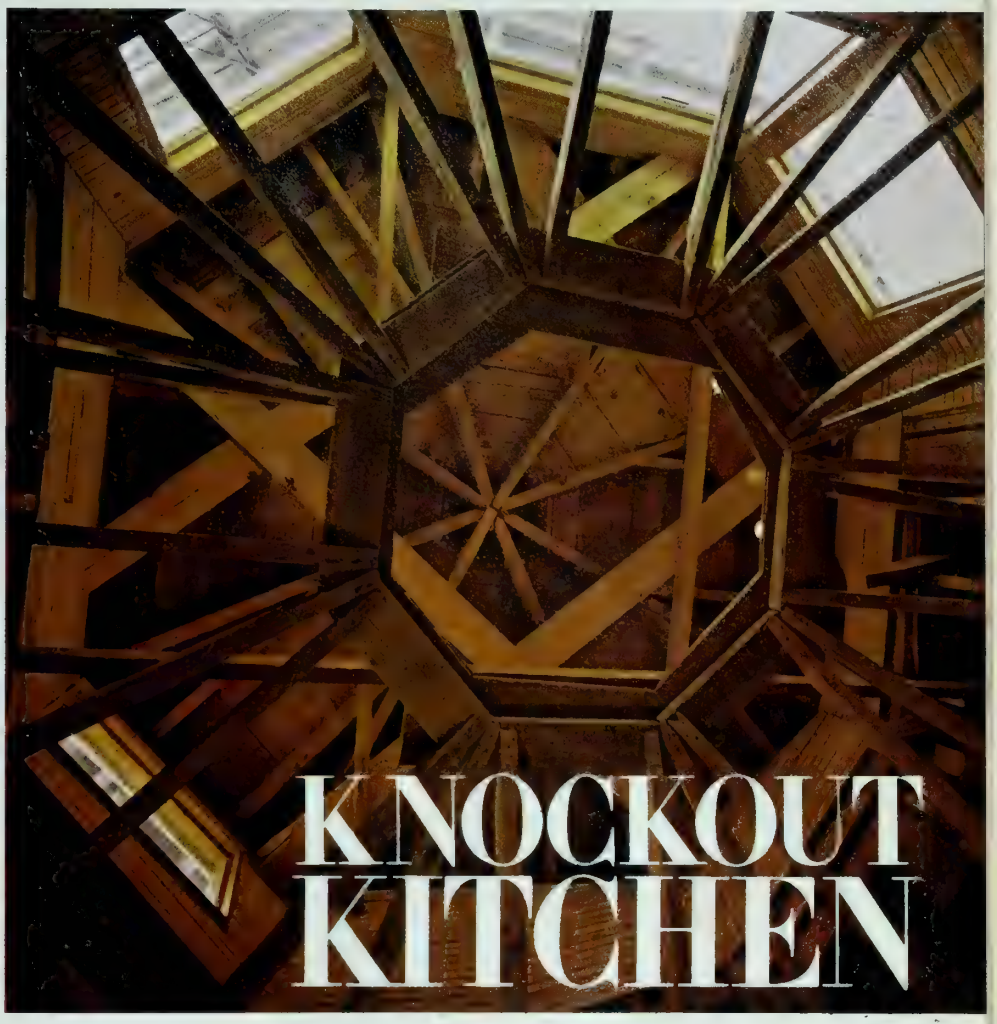
Tim Street-Porter

Not quite rooms in the conventional sense, horizontal living levels leading off stairway are termed "roosts" by Charles Moore. Living/library roost at top of staircase, below left, is washed with light from fan-shaped windows. French doors open onto shallow balcony.

Kitchen/dining roost, right, is set halfway up stairway. Unusual flooring reflects Moore's fondness for juxtaposing materials in surprising combinations. Octagonal pieces of natural-colored particle board were glazed with urethane sealant, then interspersed with smaller square tiles of verde antique marble. Treads of stairway are particle board, risers are faced with dark green Spanish tile, bullnosed step edges made from stock half-round wood molding.

I-beam jutting across dining area was structural necessity added by engineer. Moore encased it in Sheetrock and decorated it at both ends with wooden Victorian "gingerbread" brackets. To create illusion of intent, Moore added an identical beam, non-structural, at a perpendicular angle (not seen here) above this functional one. Flanking staircase are two galvanized steel cubes with corners tipped with brass luggage hardware. Upper cube swings away to form doorway to Moore's tiny bedroom, nestled behind stairway.

TRADITION TRANSFORMED



KNOCKOUT KITCHEN

A remodeling by an innovative architect was less a case of what was added and was more a case of what was taken away

Lives there an American with soul so dead who cannot respond to the charms of a country kitchen? Probably not, for the popularity of kitchens that have beams, wood paneling, brick walls, and tile surfaces apparently cuts across the whole spectrum of design preference, from conservative to unorthodox. Even adherents of sleek modern architecture have been known to succumb to the appeal of warm, traditional materials and motifs when it comes to designing a kitchen. The real trick for architects who wish to avoid mere imitation has been in finding ways to extract the essence of the country-kitchen feeling without falling into the trap of contrived, kitschy cuteness.

No one has ever accused Frank Gehry of being a traditionalist, let alone of designing cute buildings. The works of the California-based architect (see *House & Garden,* September 1980, pages 146–153) are among the most unusual—and most original—designs being produced anywhere in the world today. Gehry's frequent incorporation of images of destruction, distortion, and incompleteness in his buildings makes them decidedly difficult for many people to take, and admittedly his designs are not likely to appeal to a wide public audience. But what happens when Frank Gehry's startling sensibility collides head-on with that most beloved of all American interior design types, the country kitchen? The results are no less surprising than his other work, though for rather different reasons.

Kitchen renovation and addition by architect Frank Gehry for a house in Los Angeles, left and above, *is a lively variation on the traditional country-kitchen theme. The warmth of wood and the nostalgic charm of beams are given surprisingly contemporary expression by an avant-garde architect known for his startlingly unexpected and highly original designs. Octagonal cupola,* above, *shelters dining area,* left, *beyond work area.*

Tim Street-Porter

KNOCKOUT KITCHEN

Frank Gehry has met the kitchen challenge successfully, but in typically Gehry fashion he claims that the success was something that just kind of happened. Maybe so, but his personal brand of methodical madness had a great deal to do with it, too. He calls his way of working "hands-on design," meaning that a project he undertakes is subject to constant modification, leading who knows where, as it proceeds from drawing board to completion. That process is most easily seen in Frank Gehry's remodeling projects, such as his own house in Santa Monica, and in this kitchen, a remodeling and addition for a 1920s Spanish Colonial-style house, stucco with a red-tile roof, in the Brentwood section of Los Angeles.

Gehry was lucky in both of the aforementioned cases in having a client sympathetic to his evolutionary design process: in the first instance himself, in the second case his own sister, Doreen Gehry Nelson, an educator and art collector. When she got married and *(Continued on page 200)*

Kitchen is divided into two main spaces: the dining area, middle left, and the work area, right and top left. Beneath beamed cupola lit by clerestory windows and bare upright bulbs, middle left, are bentwood Vienna café chairs and butcher-block table set with black-and-white china by artist Roy Lichtenstein. Black-and-white poster by Robert Indiana. Existing rough plaster wall behind table was left exposed by architect Gehry, then signed by him to emphasize room as a work of art.

More overhead light streams down from skylight over blue-tiled central island, top left and right, while sliding glass doors, right, overlook quiet, tree-shaded patio, bottom left. Flooring is standard 4-by-8-foot sheets of plywood paneling treated with urethane sealant. Cabinets are pine. Simple lath slat walls are a favorite Gehry motif. Tile: Franciscan.

The Vintage Years

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1978 Napa Valley Chardonnay. The Christian Brothers waited patiently for a great harvest to produce our first vintage-dated Chardonnay. And 1978 was such a year. We are particularly proud of this wine. It is a big and full-bodied varietal wine made exclusively from Napa Valley grapes.

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Brother Timothy F.S.C.
Cellarmaster

...AL AND SICHEL, INC., SAN FRANCISCO, CALIFORNIA, U.S.A.

MEAL IN MINUTES

MENU FOR FOUR
Mushroom frittata
Green beans with mustard sauce
Carrot ice-cream squares or fresh fruit and Amaretti cookies
Chianti or California Chablis

Vegetables are abundant throughout Italy—from the Piedmont Alps to the Sicilian shores—and they appear on Italian tables at nearly every meal, even breakfast! Food stylist and cookbook writer Teresa Candler has compiled a cornucopia of tempting recipes from her native country in her book *Vegetables the Italian Way,* which includes "the best recipes of Italy using the best ingredients in America." Mrs. Candler offers innovative delights such as pumpkin-spaghetti soup, and dessert cakes made from zucchini, cauliflower, and fennel (guaranteed to convert even the most adamant vegetable haters). She also includes classics like fresh tomato sauce and stays close to her original inspiration—the flavors and cooking techniques which are uniquely Italian.

The carrot ice-cream squares (carrots and ice cream?!) take only about 30 minutes to prepare, but need 4 hours freezing time. So, if time permits, make them a day ahead or in the morning. Cook the frittata while the beans steam. Add a loaf of crusty Italian bread and a bottle of Chianti or California Chablis for a quick and easy springtime meal for four.

Mushroom frittata

INGREDIENTS

3 tablespoons corn oil
1 small onion, thinly sliced
½ pound fresh firm mushrooms, cleaned and thinly sliced
6 eggs
2 tablespoons fresh basil or parsley, chopped
½ cup Swiss cheese, grated
½ teaspoon salt
¼ teaspoon white pepper

METHOD

☐ Heat oil in large frying pan. Add onion and sauté until soft. Add mushrooms and sauté 4 minutes.

☐ Beat eggs in a bowl with basil or parsley, cheese, and salt and pepper. Pour the mixture over the mushrooms and onions, and cook, while stirring, until the mixture begins to set.

☐ Remove pan from heat and place a plate upside down over frittata. Holding pan and plate closely together, turn pan quickly upside down over the plate. Slip the frittata, cooked side up, from plate into frying pan and cook 3–4 minutes. Serves 4.

Continued on page 198

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WINE & FOOD

SIMPLY SENSATIONAL MENUS FOR SPRING

ille-feuille with cream in a ruby raspberry pool, one of the desserts taught by Michel Guérard at The Great hefs of France cooking school at The Robert Mondavi Winery. Guérard, Michael James, *right*, share a toast.

BEHIND THE SCENES IN GREAT COOKS' KITCHENS

Try this elegant vegetarian paté...

just one of the creative things you can do with Blue Diamond® Almonds.

This sophisticated recipe – not half so rich as the usual liver patés – is a real discovery. You make it with Blue Diamond® whole natural almonds, one of five ready-to-go forms of Blue Diamond® cooking almonds. (From the top in jar: chopped, blanched whole, sliced natural, whole natural, blanched slivered.) Each adds texture, eye appeal and wonderful flavor to foods.

ALMOND MUSHROOM PATÉ

1/2 small onion, quartered
1 small clove garlic
1/2 pound fresh mushrooms, halved
2 tablespoons butter
1/4 teaspoon salt
1/8 teaspoon tarragon, crushed
Dash white pepper
1 package (10 ounces) Blue Diamond® Blanched Whole Almonds, toasted
1 tablespoon dry sherry
1 tablespoon heavy cream

In food processor with metal blade, process onion and garlic with on-off bursts until coarsely chopped; set aside. Process mushrooms with on-off bursts until coarsely chopped. Melt butter in medium skillet; add onion, garlic, mushrooms, salt, tarragon and pepper. Cook, stirring occasionally, until most liquid has evaporated. Reserve 2/3 cup almonds for garnish. Process remaining almonds until coarsely chopped. Reserve 2 tablespoons. Process remaining almonds to form a paste. Add mushroom mixture, sherry and cream; process until smooth. Add reserved 2 tablespoons chopped almonds; process with on-off bursts. Cover and chill. Mound paté on serving plate. Garnish with reserved 2/3 cup almonds. Makes about 1½ cups.

BLENDER INSTRUCTIONS: Follow instructions above, using electric blender to chop and grind almonds. Add sherry to ground almonds; blend until smooth. Transfer to bowl. Chop onion, garlic and mushrooms; cook as directed. Add mushroom mixture and cream to blender; puree. Blend thoroughly into almond mixture. Stir in reserved chopped almonds. Finish as recipe directs.

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THE UNEXPECTED HAZARDS OF A COOKBOOK WRITER'S LIFE

ELISABETH LAMBERT ORTIZ

Starting to write a new cookbook is for me an exciting, heady experience. The idea has probably been several months in the making, slowly taking shape in one's head. Then research is planned: w much time can be spent traveling? at markets should be visited? And if are writing, as I did, about Mexico d South America, how many archaeogical sites are there that must be n? And if you are writing, as I did, ut the Caribbean, how many islands there to be visited? And when writ- about France, as I am doing now, question has to be how many rens, with all their rich history, are re to be explored? And ultimately, w many chefs, how many restaurants, w many friends to be seen, and how ny meals are there to be eaten? Then k at home, how many dishes are to tested? And of course, how many rs do you give yourself for writing book?

There are times when sitting at a typeiter can pall, but not to any great exnt, since communicating one's coveries is a joyful experience. And re is the wonderful moment to look ward to when the typescript is ready be delivered. Friends telephone to say y hope they'll be invited to help as t-guest tasters for the next book. The cher smiles benevolently and says he es he's helped and looks forward to ping again. And the greengrocer, the cer, the fishmonger—all of whom ied 'round when there were problems helped with information or out-ofson ingredients—all of them say they pleased and look forward to this k coming out, and to the next book. n the doctor expresses his pleasure. had agreed to look away from the les until the book was finished, and ting, if necessary, could begin ugh not when the book was on Japse food which left me 10 pounds ter with watery dreams of seaweed).

Writing a cookbook involves gather- recipes, learning to understand the ture of the country involved, learning ut new cuts of meat, different fish, tic vegetables and fruits, new cooking thods, sometimes even learning ugh of a new language to get by. The erience is absorbing, but the oddest falls can trap the unwary author. w well I remember the night in mpagne in an utterly charming hotel rlooking a vine-filled valley. I was kened from a comfortable sleep by my husband shouting out of a nightmare: "I am the prisoner of food. I am the prisoner of drink." I tried to soothe him, to explain that he didn't have to drink the bottle of Champagne the hotel's management had so kindly offered. I could cope with it alone if need be. He could order a simple mixed green salad as a beginning course at dinner instead of foie gras, and there was Vittel or Perrier water to drink instead of wine. I felt almost guilty, though not quite, at *petit dejeuner* the next morning, buttering an already buttery croissant and looking forward to a visit to the nearby Champagne *caves* and a refreshing glass of pale gold grape-entrapped sunshine.

> Can your family's tastebuds survive testing quarts of hot mustard, gallons of butter sauce, acres of eggplant?

It was more serious later on at home when I was awakened by urgent-sounding groans and informed by my husband that he felt unable to go to work seized as he was by an undefinable malaise. Then guilt did stir a bit in my kitchen region. I recalled my enthusiastic exploration of Ecuadorian recipes that used dried mustard with an unstingy hand. And I recalled that there had been 11 consecutive dinners with a main course into which I had stirred a couple of tablespoons or so of dried mustard in a spirit of pure enquiry. Perhaps I was protected by whatever saints or powers protect cooks, but the stomach of my husband was not. Two days in bed and a diet of plain boiled rice saved him from disaster.

I decided to be a little more careful in the future, to balance things a bit better, then dismissed the matter—until the day I noticed that my husband looked a bit sallow, a bit darkish under the eyes, a mite irritable into the bargain. He had a *crise de foie* and I was to blame. I had stood at the stove, evening after evening, idly beating butter into reduced wine and shallots, using this or that technique for *Beurre Nantais,* pleased with the rich, unctuous results. Or I had spent my time persuading egg yolks to amalgamate with butter and cream, or cream to amalgamate with almost everything else. Fascinating exercises, but I had overdone it. We are fortunate to have a doctor who understands, who advises: "Well, it *is* an occupational hazard, but try not to test so many rich things at once." But once I get started, I forget.

There have been simpler times when green vegetables were what claimed my attention. Since, when one is writing a cookbook, nothing can be taken for granted, the green beans you've cooked a million times without thought must be cooked with a notebook at hand, and measuring cups, clocks, timers. But green vegetables can cause little if any trouble to the digestive system. At least I never turned my husband bright orange with an excess of carrots, though come to think of it, there must be a good many interesting carrot recipes one could test.

Sickness is one thing, revolt is another. I do only too well remember the occasion of a light Sunday lunch when my husband charged into the kitchen declaiming, "Rabbits to the right of them, rabbits to the left of them," but couldn't go on because it was so true we could neither of us speak for laughing. I'd had such a large number of recipes for rabbit that it made sense to test them in a group to assess the importance of small differences in the balance of ingredients and cooking methods. So we switched to hamburgers. It is the family that volleys and thunders!

And horrors, what if you are writing a book on a single subject like a friend of mine who has just finished a book on eggplant? One husband and three children all revolted and went off to a nearby restaurant, while she was left with a kitchen and freezerful of wonderful dishes, all lovingly researched, all carefully cooked, but all the same, all eggplant. For her next book, she is diversifying and says that for various reasons the eggplant one took far longer than it should have. Understandably.

There are other hazards. What does the cookbook writer do in a household when the occupants don't like soup and there are about 30 soup recipes to be tested? It is no good going into the highways and byways with a steaming soup kettle in one's *(Continued on page 198)*

INNOVATIVE SECRETS OF A GREAT CHEF

An intimate look at the cooking techniques and personal style of Michel Guérard, who shows you how to re-create two of his superb menus—including smoked lobsters with a rule-breaking butter sauce

Michel Guérard, third from left, lunches with French, American staff.

"It's impossible," we muttered over our asparagus vinaigrette sauce at dinner, "he added some cream to this while our backs were turned!" "No," Michel Guérard assured us. "It's the same sauce we prepared this morning in cooking class." A magical chemistry exists between Guérard and his ingredients. Students came to his cooking class (organized by The Great Chefs of France at The Robert Mondavi Winery in Napa Valley) hoping that some of his magic would infect them. The syllabus for the 5-day class—menus and recipes for five gala meals—was soon covered with notes, ideas. Guérard gave students more than recipes—his method blends spontaneous creation (he cooks each dish as if it were the first time, watching what happens carefully, tasting and seasoning again and again) and a masterly knowledge of all the whys and hows of his métier. For his asparagus sauce that morning he puréed stems, flavored the purée with vinaigrette, thinned it with stock, balanced the acidity with vinegar. "Use the same technique with other vegetables," he suggests "Broccoli would work." The results are pale green, the texture of very thick cream. The sauce went under sautéed liver with asparagus tips arranged spoke-like around the plate. The daring match of such a sauce with Robert Mondavi's red wines worked perfectly! Also that morning, Guérard had boiled butter! The technique appears in his book, *Cuisine Gourmande,* but now, two years after publication, he had improved the sauce and showed us his new version. Then he granted Michael James's (he and Billy Cross are responsible for The Great Chefs series) request and showed us how to make a *good* mille-feuille: "A dessert mille-feuille often goes by the name Napoleon and is perfectly terrible—layers of soggy puff pastry filled with heavy pastry cream. But it can be an extraordinary cake when well-cooked, also one of the simplest. The secret to the pastry," he continued as his fell effortlessly into perfect angles and straight sides as if he and the flour had rehearsed all this beforehand (his pastry chef's hands and dough have an extra-sensory relationship), "is its color. It must be baked to a golden nut color, *noisette* to develop taste and aroma." Though it was not in the recipe, the puff pastry is dusted with confectioners sugar before the end of baking to glaze.

M. Guérard explains technique; Michael James, on left, translates.

Making time for humor: Robert Garrapit, Didier Oudill share a laugh.

Robert Mondavi speaking, flanked by Michael James and Margrit Biever.

MENU
Fricassee of escargots
Robert Mondavi 1977 Chardonnay
Baron of rabbit with pink peppercorns
Robert Mondavi 1976 Zinfandel
Robert Mondavi 1973 Cabernet Sauvignon Reserve
Nuns' Sighs
Robert Mondavi 1978 Moscato d'Oro

Baron of rabbit, above, is a piece of Guérard magic, a cuisine minceur *dish—no fat of any kind, no sauce enrichments! Such delicious taste involves no tricks, Guérard tells his students. The rabbit legs and thighs are braised slowly over aromatic vegetables. To make the sauce, the braising liquid, vegetables, plus pimientos are whirred quickly in a blender (preferred for the smooth texture and fluffiness it gives). The saddles are briefly steamed so they are still pink inside, sliced thinly (as Guérard shows, right), and arranged on top of a leg and thigh on each plate. A toothpick skewer of giblets to garnish the dish is Guérard's last-minute, unplanned inspiration. He stations himself at the end of the "plate assembly line" to ensure that each leg has its paper frill, each skewer its parsley leaf on top, each plate a sprinkle of pink peppercorns and a final wipe with cloth before it leaves the kitchen.*

Russell Macmasters

bove: *Guérard gives a sugar-dusted mountain of fritters, Nuns' Sighs, a violet wreath. The presentation is home-style: Baskets are passed as are warmed jams in sauceboats. For a formal look, put pools of jam on each plate and top with four fritters. Puffs are choux paste, which triples in size during* ooking. *Chef Garrapit, left, pushes spoonfuls of dough into hot oil.*

elow: Billy Cross's springlike table tting of yellow iris and red tulips contrasts th dormant grape vines outside.

MENU
Lightly smoked lobster
Robert Mondavi 1977 Chardonnay
Sautéed calf's liver
and sweetbreads
in asparagus vinaigrette sauce
Robert Mondavi 1977 Pinot Noir
Robert Mondavi 1973 Cabernet
Sauvignon Reserve
Mille-feuille with cream and
raspberry sauce
Robert Mondavi 1977
Johannisberg
Riesling Botrytis

To taste Guérard's lobster, above right, is to experience bliss. Fifteen minutes on a grill, right, gives the smoked flavor.

Guérard combined two sauce techniques—beurre blanc *and* sabayon—*and transcended each. First he whipped butter into boiling water and lemon juice. The butter thickens the liquid; vigorous whisking makes it frothy. Then he whisked egg yolks until they tripled in volume to make a* sabayon. *"The more water added to the yolks," advises Guérard, who used one tablespoon per yolk, "the lighter the resulting sauce." The* sabayon *is then whisked into the* beurre blanc: *sheer velvet.* *Recipes, page 192.*

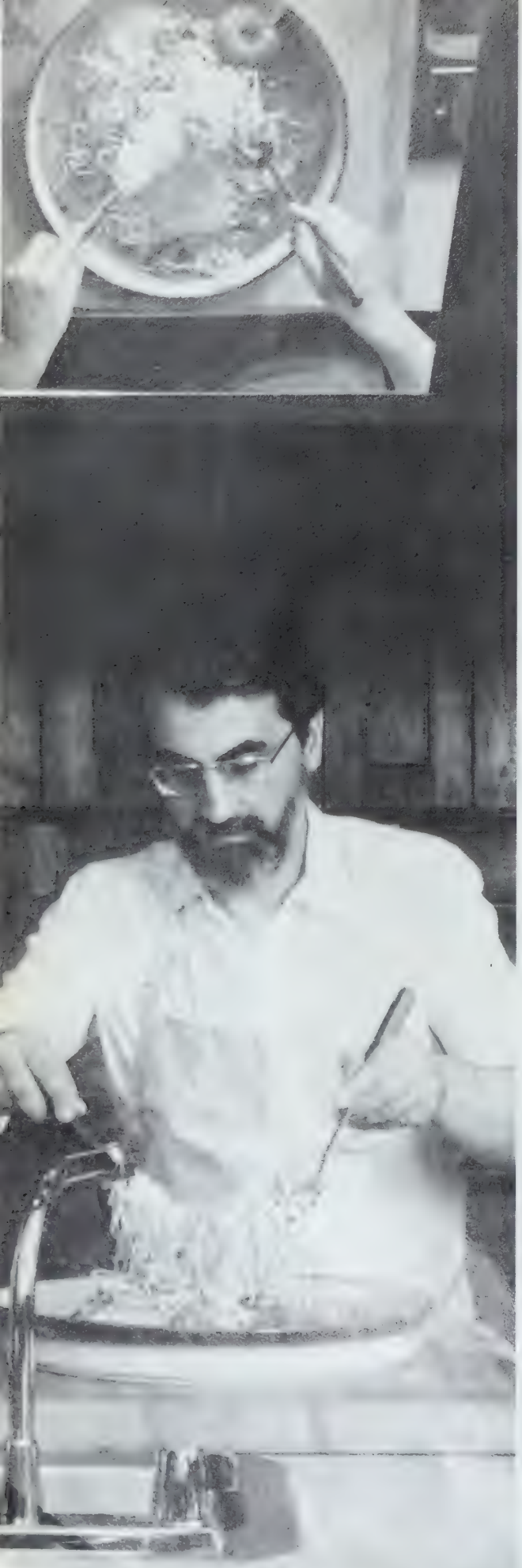
THE SIMPLE METHODS OF A CLASSIC COOK

Cooking maestro Bugialli reveals how to prepare an imaginative Italian menu for 8 including veal with sage and green peppercorns, spaghetti with baked tomatoes and anchovies, and a strawberry-orange bavarian

A taste of Tuscany in America! Two classic dishes cooked by Florentine cooking teacher Giuliano Bugialli for a springtime dinner party—an egg-lemon sauce with a thousand-year-old history, and a spaghetti dish related to the first Italian tomato sauce dating back to the 1840s are, despite their long histories, each easily prepared in one pot and take little more than 15–20 minutes. Mr. Bugialli is the author of *The Fine Art of Italian Cooking* (Times Books, $15) and a scholar and historian in his own right. His proud love for his culinary and aesthetic heritage, and his desire for its perpetuation, is reflected in his teaching repertoire: He teaches only those dishes that are authentically Italian. And what according to Mr. Bugialli makes a dish authentic? "If a dish *really* caught on—if it was prepared by the people for many years, *then* it is authentic." *Agliata,* for example, a creamy, uncooked white sauce bound with ground walnuts, for pasta or rice, dates back to the 1300s and is popular today. And Bread Salad, (dark Tuscan bread, fresh tomatoes, and basil with oil and vinegar) is one of the most characteristic of all Florentine dishes—the 16th-century painter, Bronzino, wrote down its recipe in one of his notebooks! Other dishes, due to changes in lifestyle and tastes, have fallen out of fashion or have all but died. Reviving original recipes is Mr. Bugialli's challenge.

> "Dishes like spaghetti with fresh tomato sauce have changed over the years—often the original recipe is easier, cheaper, and much more flavorful"

The ingredients required for these and other time-honored dishes are still widely available, and the simple techniques for making them remain basically the same. Many of the traditional dishes that Mr. Bugialli teaches are meatless, economical, and emphasize fresh ingredients—just right for today's strained budgets and health-conscious eating habits. They are perfect for parties—chicken braised with fresh fennel and whole blanched almonds, for instance, is an easy-to-prepare dish that can be made a day in advance. Serve with a mold *(sformato)* of baked artichokes, crusty Italian bread, wine, and fruit for an uncomplicated yet delicious dinner. Mr. Bugialli not only teaches authentic cooking, he serves it when he entertains—something he does about twice a month for as many as 24 friends! The secret of his organization: a no-nonsense kitchen that changes quickly like a revolving stage set into an elegant dining room. Here, Mr. Bugialli has the things around him that he loves, like a collection of antique copper cookware, his family's terra-cotta oven for baking bread, and a 16th-century meat pounder. His New York kitchen (see details, next page) recreates the atmosphere of an Italian country home, complete with Florentine-style cabinets and windows, Italian tile floors, and counters of warm marble from Carrara—the place from which Michelangelo got *his* marble. Recipes, page 188.



Left: *Overhead mirrors—an important teaching aid—provide a view from above as Giuliano Bugialli gives a final toss to a classic spaghetti dish. Tomatoes, anchovies, red pepper flakes, and fruity olive oil make a snappy sauce for tender pasta.*

MENU
Orvieto or Pinot Grigio
Spaghetti with baked tomato sauce
Stuffed loin of veal with green peppercorns and sage
Asparagus with egg-lemon sauce
Chianti or Torgiano
Strawberry Bavarian cream
Espresso

At left, top to bottom: *Succulent slices of a make-ahead veal roast with spirals of herbs and seasonings—good either warm or cold. The spaghetti dish is easy to make—just bake tomatoes with oil and anchovies while the spaghetti cooks, then drain, and toss in the warm sauce. Finish dinner with orange-laced Bavarian cream and strawberries.*

To prepare the loin of veal

The loin is one of the most luxurious cuts of meat. It runs inside the rib cage parallel to the spine, and as it is not "exercised" much, it remains very tender. You or your butcher can easily remove the meat from the ribs and T-bones in just a few simple steps:

1. Lay the meat, skin side down, on a firm surface. Trim away all visible fat with a sharp knife.

2. Lay the meat on the chine bone (the backbone) so that the ribs stick straight up. Place a sharp boning knife (a 7-inch one is a good length) at the tip of the bones and carefully run the knife down the bone, scraping as neatly as possible. Lay the knife flat against the T-bone (sharp edge of the knife away from you) and scoop out the loin in one piece. Trim off the outer skin and the translucent tissue. Save all the trimmings and bones (veal bones are extremely high in gelatin) for soup or stock.

3. To butterfly the meat, run a long sharp knife slowly from one end to the other in the middle of the thick end of the meat approximately ⅔ of the way through. Spread the meat open. It will be about 1 inch thick.

4. Dampen two large sheets of wax paper and place the boned meat between them. Pound the meat firmly with a meat pounder, rolling pin, or the flat side of a cleaver to a thickness of about ½ inch. The meat will be about 6–8 inches wide. Remove and discard the top layer of wax paper.

5. Sprinkle the meat with green peppercorns, sage, leaves, and salt and freshly ground pepper.

6. Pick up one end of the meat and roll to the opposite end. Do not roll up the wax paper.

7. Tie the meat securely with loops of string at 1-inch intervals.

8. Wrap in foil and seal the ends tightly to hold in juices. The veal can be prepared several hours ahead of time up to this point; or, roast the veal a day ahead and serve cold or at room temperature.

Giuliano Bugialli's personally designed teaching kitchen, left. Everything is accessible to the teacher and visible to the students—demonstration mirrors allow them to see all that goes on inside a pot or pan. Craftsman Eric Chamberlain modeled the walnut cabinets after Renaissance woodwork found in the sacristy of San Lorenzo in Florence. To change the scene from kitchen to dining room, center left, Mr. Bugialli simply unscrews the faucet and covers the sink, stove, and marble countertop with custom-made walnut panels kept in a nearby closet. Demonstration mirrors flip back and are held in place with brass clasps. Removable doors conceal the oven, and swinging doors close off another fully-equipped kitchen farther to the right that Mr. Bugialli uses when he entertains. Shelves for drying fresh pasta, center right, slide out of sight under the pasta-making center—an area specially designed for mixing, kneading and rolling all types of homemade pasta. Tables used by students to prepare food are pushed together to form a dining table, bottom, set for a memorable meal with linens, goblets, and hand-painted plates from Italy.

SPAGHETTI WITH BAKED TOMATO SAUCE

INGREDIENTS

2 pounds fresh tomatoes
5 anchovies preserved in salt or 10 anchovy fillets in oil
Salt, freshly ground black pepper
Pinch red pepper flakes
1 cup olive oil
2 pounds fresh pasta (or use ½ pound imported dried pasta)
10 sprigs parsley, coarsely chopped

METHOD

☐ Slice tomatoes horizontally into thick slices. Cover the bottom of an ovenproof baking dish with a layer of tomatoes. If using anchovies in salt, clean and fillet them under cold running water, removing bones and salt. Place anchovies on top of tomato slices. Sprinkle with salt, pepper, and red pepper flakes

Karen Radkai

another layer of sliced
oes over this and pour
il over all.
ice in a preheated 400°
and bake about 20 min-
Meanwhile, bring a stock-
salted water to a boil.
ninutes before tomatoes
ady, cook dried pasta
8–10 minutes. If using
pasta, cook 5 minutes.
emove tomatoes from
Drain pasta in a colan-
nd place on top of the
tomatoes. Sprinkle with
ped parsley and toss
Serves 8.

ARAGUS IN
-LEMON SAUCE

REDIENTS
nds medium-sized
aragus
olive oil
e cloves garlic, peeled
freshly ground black
per
of 4 lemons
;
poons unbleached all-
pose flour

HOD
emove and discard the
ends of the asparagus,
not scrape the remain-
art. Soak asparagus in a
bowl of cold water about
inutes, then cut in 1½-
pieces and let soak 5
es more.
eat the oil in a flame-
casserole, preferably
cotta or enameled cast
When the oil is warm,
e garlic and sauté about
ute. Drain the asparagus
dd to the oil. Sprinkle
salt and pepper, mix
and sauté about 2 min-
Remove the garlic, add
mon juice, mix very
and cover the casserole.
mmer 12–15 minutes.
ace the eggs in a small
and add a pinch of salt;
vith a fork. Slowly mix
flour, being careful to
nt lumps. Transfer as-
us from pan to a serving
leaving their liquid in
an. Add the egg and
mixture to the casserole
the cooking juices, stir-
lowly about 10 minutes,
he sauce has reduced by
The sauce will look cur-
but it is supposed to, as
s a rustic dish from a
old recipe. Pour the
over the asparagus and
Serves 8.

Continued on page 194

TERRIFIC TOFU

The all-purpose, fresh-as-a-spring-day food that costs little, keeps forever, and is delightfully low in calories.

BY MARTHA ROSE SHULMAN

Tofu, or bean curd, is the soy equivalent of cottage cheese, made from soy milk. Now widely available in supermarkets, you've probably passed it scores of times in the produce section and either not known what in the world it was, or what you could do with it. The square white cakes come water-packed in plastic tubs and are usually near the bean sprouts.

This miracle food is my mainstay. It is phenomenal; averaging only $1.15 a pound, one 4-ounce serving will yield roughly 8 grams of usable protein (the same as many varieties of fish) and has only 72 calories. It keeps well, too, although like all foods, the fresher the better; tofu has stored well in my refrigerator for up to 10 days. Keep it covered with water, and change the water every day (or two; I forget from time to time and it's never spoiled on me).

By itself tofu is bland, and unless you're a fanatic like me (I eat it plain, and sometimes season it only with soy sauce, on whole-wheat bread), it's not especially appetizing. But because of its porosity it absorbs the flavors of the food it's cooked or blended with, and this means a wide range of possibilities.

Tofu can take on a number of forms; in fact, it may be the most versatile food I've ever worked with. It can be diced and sautéed; or, when pressed to remove excess water, its texture becomes almost like chicken, and then it can be tempura'd or sautéed. It can be marinated, eaten as a simple hors d'oeuvre with dipping sauces, blended into a creamy sauce or salad dressing, or mashed. I sliver it into soups and crumble it into salads, where it's always a welcome boost to the protein content. I blend it with other ingredients to transform it into quiches and cheesecakes, pizza toppings, and béchamels. As a substitute for cheese in these dishes, it's especially useful for those who are watching their fat intake and their pocketbook.

Tofu often appears on my table at breakfast, lunch, and dinner, though you might not recognize it. It may be in the spread on my morning bread, my salad dressing at lunch, and disguised as a banana cream pie at dinner, as the recipes below show.

TOFU HINTS

PRESSED: Cut tofu into ¼-pound cakes and wrap in a cotton or linen tea towel. Place under a board and weight with a saucepan filled with 3–4 quarts water. Leave 1–2 hours, then refrigerate, wrapped in the towel and sealed in plastic, or use at once.

IN SANDWICHES: Either slice tofu and drizzle on soy sauce, or spread with Tofu Mayonnaise, or both, and combine with sprouts (alfalfa or bean) and tomatoes on whole-grain bread. Or mash the tofu in a bowl together with lemon juice, Tofu Mayonnaise, soy sauce, and minced bell pepper for a spread.

IN SOUPS AND SALADS: Sliver into soups. Crumble or dice into salads.

CHEESE SUBSTITUTE: Blend together 1 pound tofu with 2 tablespoons tahini, ¼ cup yogurt, 1 teaspoon flaked nutritional yeast (such as Red Star, available at health-food stores), 2 tablespoons strong soy sauce such as Kikkoman or Tamari, 1 tablespoon safflower or vegetable oil, and 1 teaspoon lemon juice until smooth. Spread on bread, or use in place of cheese on pizzas and other baked dishes calling for cheese. Keep in a tightly covered container in the refrigerator for up to a week. Yields 2 cups.

MORNING TOFU SPREAD OR EVENING PUDDING

INGREDIENTS
½ pound tofu
¼ cup plain yogurt
2 small apples, baked at 350° until tender (about 30–40 minutes in a buttered dish), then peeled and cored
1–2 tablespoons maple syrup or mild-flavored honey
2 tablespoons lemon juice
½ teaspoon cinnamon
¼ teaspoon nutmeg
1 tablespoon tahini
½ teaspoon vanilla
1 teaspoon whole-wheat pastry or unbleached white flour

METHOD
☐ Beat all ingredients together in a bowl until very smooth, and pour into a small oiled casserole or pudding dishes. Bake in a preheated 350° oven 30–40 minutes or until firm and just beginning to brown. Serve warm as a dessert, or cool and refrigerate for a spread. Store covered in the refrigerator up to 1 week. Makes 2 cups. Great on toast for breakfast or afternoon snacks.

TOFU MAYONNAISE

INGREDIENTS
Juice of ½ lemon or more
2 tablespoons wine or cider vinegar
1 clove garlic, minced or pressed
1 teaspoon Dijon-style mustard
½ cup plain yogurt (or half yogurt, half mayonnaise)
½ pound tofu
1–2 teaspoons strong soy sauce
Freshly ground pepper to taste
2 tablespoons olive oil (optional)

METHOD
☐ Combine all ingredients in a blender or food processor and blend until completely smooth. Make sure not to leave any little bits of tofu unblended, or the mixture will be gritty. Store in a covered jar in the refrigerator up to 1 week. Makes 1⅓ cups. Use as a sandwich spread or to dress potato or rice salads.

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The Straights and the Sweets

By Doris Tobias

Strong spirits are back in fashion—the newest premium vodkas, whiskeys, and their gentle cousins blended with cream. Refreshingly delicious ways to serve them welcome in spring

Two new trends in whiskey-based drinks: First, there's a marked resurgence of time-honored strong drinks—crystal-clear vodka, strongly-flavored, smokier, straight-malt Scotch whiskies, and suavely vigorous sour-mash Bourbon and Irish whiskies—all immensely appealing with their lusty, macho image.

Then the counterpoint to these are the sensuously sweet drinks—epitomized by Irish whiskey-based cream liqueurs. They are captivating today's spirit sippers, many of whom find in these liqueurs nostalgic echoes of a youthful passion for milkshakes.

THE STRAIGHTS

Straight-malt Scotch, prestigious sour-mash Bourbon, rye, Canadian and Irish whiskies are best when drunk "neat" or on the rocks. These are known as "sipping" whiskies to their devotees who would never think of mixing club soda or ginger ale with such noble libations. But for non-purists, here are some less traditional ways to enjoy them:

The Italianate twist: Pour a jigger of straight-malt Scotch, Irish or rye whiskey, or Bourbon into a double Old Fashioned glass. Add several ice cubes and a dash of Fernet-Brancra, an Italian bitters. Fill glass with one of the Italian bottled waters—Pellegrino, Ferrarelle, whatever.

For the fainter of heart: Pack a tall Collins glass halfway with small ice cubes or crushed ice. Add an ounce of whiskey and fill the glass with ginger ale or 7-Up. Stir and garnish with a small wedge of fresh pineapple.

The citrus streak: Pour into a stemmed balloon wineglass 1 ounce of whiskey, the juice of half a lemon. Add a soupçon of superfine sugar and plenty of ice cubes. Fill the glass with bitter lemon and place a thin slice of fresh lemon on the rim of the glass.

Iced Irish coffee: Pour a jigger of Irish whiskey into a glass mug. Add hot coffee, 3–4 ounces sugar, then top with 2 tablespoons whipped cream.

Brand names among premium American Vodka, from American Distilled Spirits; Banzai, from Suntory, grain-distilled in Osaka and Tokyo; Silhouette, from Fleischmann Distilling; and Smirnoff de Czar, launched last year. They all indicate that the call for fine vodkas is stronger than ever.

Lion-hearted Bourbon lovers should try Old Grand-Dad Special Selection. It's bottled at 114° straight from the barrel, uncut and unblended!

VODKA—THE MULTI-MIXER:

The vodka apple: Place a couple of ice cubes in an Old Fashioned glass. Pour over them a jigger of vodka—add a splash of Perrier and garnish with a thin slice of crunchy unpeeled apple.

The Roman beauty: In a tall Collins glass pour a jigger of vodka, 1 ounce Campari, add ice cubes, and fill the glass with Pellegrino. Top with a sliver of lemon zest.

The emphatic kir: In a curvaceous balloon wineglass pour an ounce of vodka and 1 tablespoon créme de cassis and 3–4 ounces chilled dry white wine. Add ice, if desired, stir well, and drop in a twist of orange zest.

Springtime green: In a tulip wineglass pour a jigger of vodka. Add juice of half a lime, a touch of extra-fine granulated sugar, if desired, and crushed ice. Pour a generous splash of sparkling water, stir, garnish with slice of lime.

Sublime sybarite: Save this for a Sunday brunch or leisurely morning. Pour icy-from-the-freezer vodka into cordial glasses—neat. Place alongside chilled plates covered with thinly sliced Scotch or Nova Scotia smoked salmon bathed in lemon juice, rained with nonpareil capers (drained), sharpened with finely diced white onion. Set out a basket of warm croissants and brioches and a crock of sweet butter.

Two worlds converge: Serve with a platter of small sandwiches: Mix in a cocktail pitcher a jigger of vodka, ½ ounce of Irish cream liqueur, ice cubes, and several generous splashes of club soda. Stir well and pour into a demitasse cup.

THE SWEETS

The parade in recent months of new Irish-whiskey-based liqueurs made with fresh cream is nothing short of dazzling. It includes the progenitor, Bailey's Original Irish Cream Liqueur, and continues on to the newer ones: Carolans Irish Cream Liqueur, with hints of honey and chocolate; O'Darby Irish Cream Liqueur, with a touch of chocolate; Waterford Cream Liqueur; and Dunphy's Irish Cream Liqueur. These "in" liqueurs are appealing because of their combined creaminess, subtle sweetness, and bracing undertones of Irish whiskey.

Summer drink line-up at Cipriani Hotel, Venice

Each is blended in special formulas with fresh, double (especially thick) cream, and natural flavorings that can include mint, chocolate, honey, etc., which help them achieve their ultra-smooth, creamy, easy-to-sip taste. Some are made to keep without refrigeration, but it is recommended that you refrigerate the bottle once opened.

Just one caveat—these liqueurs range from 34–40 proof and can pack a wallop. So be discreet in pouring these creamy concoctions.

Continued on page 19

"Experts will tell you they drink Paul Masson Pinot Chardonnay because of its full varietal aroma, brilliant color and long pleasant finish. What they mean is...it tastes good."
PINOT CHARDONNAY
PAUL MASSON
aul Masson will sell
o wine before its time.
Paul Masson Vineyards, Saratoga, California

Good spirits

continued from page 190

Irish cream liqueurs lend themselves well to light, balmy-weather drinks—frappés, shakes, and fizzes, such as the following:

Shimmering shake: Place in the container of a blender or food processor fitted with the steel blade: 1 jigger of Irish cream liqueur, the white of one large egg, and ½ cup regular or skim milk. Add ice cubes and whir in the blender until light and frothy. Pour into a stemmed wineglass and dust with finely ground nutmeg.

Golden highball: Use a whiskey-sour glass for this one. Pour a jigger of Irish cream liqueur, add small cubes of ice, and fill the glass with sparkling water. Garnish with a maraschino cherry.

Tipperary froth: Beat with a wire whisk in a small bowl the white of one large egg. Beat in a jigger of Irish cream liqueur and ¼ cup chilled apple cider, sweetened or unsweetened, as you prefer. In a Collins glass place several ice cubes. Pour the frothy mixture on top, and garnish with a stick of cinnamon.

The elegant frappe: Mount lots of shaved ice in whisky sour glasses. Carefully pour a jigger of Irish cream liqueur over the ice in each glass. Top with a small fresh strawberry and serve with a demitasse spoon. Place a plate of madeleines or petits fours on the table. ■

Chef's secrets

continued from page 185

Fricassee of escargots with croutons

INGREDIENTS

2 French bread croutons per person
Olive oil
2 cups white wine
1¾ cups chopped shallots
60 canned escargots (snails) and their liquid
Juice of 1 lemon
1 cup unsalted butter
½ cup heavy cream
Fresh chervil, chopped
Fresh parsley, chopped
Fresh basil, chopped
Garlic, chopped
1 tablespoon lemon zest, blanch

METHOD

☐ Brush the croutons with olive oil on sides and place them in the center of a preheated 350° oven for about 10–15 minutes. Set aside.

☐ Bring the wine and shallots to a slow simmer in a saucepan and continue cooking until mixture thickens and becomes the consistency of a thin marmalade. Reduce heat and add 1 cup liquid from the canned snails and the lemon juice and cook for 2 minutes. Add the butter and cream. Bring the mixture to a boil and allow it to thicken. Remove the pan from heat and add the herbs, garlic, snails, and lemon zest. Taste and correct the seasoning. Divide the fricassee into individual bowls and top with croutons. Serves 4–6

Hindquarters of rabbit with pink peppercorns

INGREDIENTS

1 tablespoon olive oil
3–4 carrots, peeled and finely sliced
½ onion, finely sliced
2 shallots, finely sliced
1 clove garlic, minced
Saddles, hindquarters, and giblets of 2 rabbits
Salt, pepper
5 cups chicken stock, degreased
1 teaspoon tomato paste
Bouquet garni
1 4-ounce jar pimiento strips
Pink peppercorns

METHOD

☐ Heat olive oil in a flameproof baking dish and lightly sauté carrots, onion, shallots, and garlic; do not allow vegetables to brown. Set aside.

☐ Remove legs from rabbit and divide each leg into drumstick and thigh portions, yielding 8 pieces for the 2 rabbits. Reserve the saddles and giblets. Season the leg pieces with salt and pepper and place them on the bed of sautéed vegetables. Mix chicken stock and tomato paste together and pour over the meat in the casserole. Add the bouquet garni and bring to a simmer on top of the stove. Cover and cook in a preheated 350° oven about 45–50 minutes or until meat is tender when pierced with a fork. Baste meat with pan juices several times during cooking. Remove rabbit from the baking dish and keep warm.

☐ Pour the vegetables and juices from the casserole into a blender and blend until smooth. Add pimientos and blend again. Pour into a saucepan and simmer 2 minutes, stirring constantly. Taste, correct seasonings. Remove from heat, keep warm.

☐ Steam the reserved rabbit backs on a rack over boiling water 7–8 minutes or until the fillets are tender when pierced with a fork. Remove fillets from the back and slice them thinly lengthwise. Season slices lightly and keep warm.

☐ Thread round toothpicks with halves or quarters of the liver, kidney, and heart. Place on a heavy baking sheet and baste with pan juices from the rabbit or with peanut oil. Bake in a preheated 500° oven 5 minutes or until the edges are slightly charred but the meat is still rosy pink in the center. Set aside.

☐ Place 2 pieces of leg on each plate. Nap with sauce and top with a few slices of the back fillet. Sprinkle with pink peppercorns. Garnish each plate with the skewered giblets. Serve immediately. Serves 4.

Nun's sighs

INGREDIENTS

6 tablespoons butter, cut into small pieces
1 teaspoon salt
1½ cups sifted all-purpose flour
5 eggs
1 teaspoon anisette liqueur
Oil for deep frying
Confectioners sugar
Warm apricot and raspberry jams

METHOD

☐ Place the butter and salt in a heavy-bottomed saucepan with 1 cup water, and bo until butter has melted completely.

☐ Remove pan from heat and pour in a the flour at once. Beat vigourously with wooden spatula to blend thoroughly. Co tinue beating over high heat 1 minute until the mixture leaves the sides of th pan.

☐ Remove saucepan from heat and mak a well in the center of the paste with th spatula. Beat 1 egg into the paste for se eral seconds until it has been absorbe Add the remaining eggs, beating them one by one. Add the anisette and be well.

☐ Heat oil in a deep frying pan, and ju before it begins to smoke, drop pastry by teaspoonfuls; do not allow them touch. Pastry will swell and triple in siz Puffs should roll over on their own in th hot fat, or they can be nudged with a fo After about 8–10 minutes, remove ar drain on paper towels. Continue maki fritters until all the pastry is used.

☐ Make a pyramid on a plate with the f ters and shower them with confectione sugar. Pass the warm jams in warm sauceboats or pour into twin pools on de sert plates; top with fritters. Serves 4–6.

☐ *Note:* The large amount of water in t recipe is transformed into steam whi makes the pastry swell. A hollow is creat in the middle by the steam. It also mak a crust on the outside which helps maint the volume of each pastry ball. After th have been cooked, the fritters can be fill with the jam instead of having the passed or they can be filled with whipp cream, pastry cream, etc.

Lightly smoked lobsters

INGREDIENTS FOR LOBSTER

2 1-pound live lobsters
Salt, pepper
4 tablespoons unsalted butter
Butter sauce (recipe follows)
1 small head broccoli "florets," cooked dente in boiling salted water, drained, and refreshed in cold water
Glowing fruitwood or grapevine fire or charcoal fire with hickory chips added

INGREDIENTS FOR SAUCE

¼ cup water
¼ cup lemon juice
½ pound unsalted butter, cut in pieces, room temperature
2 egg yolks
Salt, freshly ground white pepper

ETHOD FOR LOBSTER
Kill the lobsters by plunging them into ling water for 2 minutes. Remove them m the water and break off claws. Return ws to the boiling water and cook an adional 4 minutes. Remove meat from ws, reserve. Split lobsters in half lengthse with a pair of kitchen scissors, being reful to cut through the shell but not the at. Open the "pocket of pebbles" which n the head and remove stomach sacks d intestinal tubes.
Lightly salt and pepper the halves of the ster shells and place them on a grill er the fire. While the shells are heating, t the lobster tail into medallions and colt scraps from claws and body. The meat m one lobster should be divided beeen 2 shell halves. Remove the grill from er the fire or remove shells from grill and ace the claw and scraps in the body cav and arrange medallions on the tail.
Dot lobster with butter. Replace shells grill and cover with a foil tent to trap e smoke. Put over coals which have no me to cook *very gently* 10–15 minutes. eck for doneness after 10 minutes; the eat should have a rosy red color.

ETHOD FOR SAUCE
Bring the water and lemon juice to a boil a heavy-bottomed saucepan. Keep the xture boiling and add the butter, tossing into the pot while whisking constantly. itter will melt and foam, thickening the xture into a light sauce.
Put the yolks in the top of a double boil with 2 tablespoons water. Whisk vigorsly and warm gently over simmering ter. The sabayon should increase great in volume. Immediately whisk the sayon to the foamy butter sauce and rve.
Pour some sauce onto hot individual ates and place a lobster half on each. isten with a little more sauce and garh with broccoli "florets."
te: Each half of the sauce can be made ead and reheated by bringing the butter uce back to a boil and whisking in the bayon.

alf's liver in asparagus naigrette sauce

GREDIENTS
large green asparagus
cup vinaigrette gourmande (see recipe)
cup red wine vinegar
cup chicken stock
lt, pepper
pound calf's liver, cut into piccatas (very thin slices)
pound sweetbreads, soaked, blanched, trimmed, and pressed to firm texture overnight in the refrigerator, braised, then sliced thinly (optional; use another ¼ pound liver if sweetbreads not available)
esh chervil

ETHOD
Peel the asparagus. Cut asparagus tips ½ inches long. Trim the ends with a knife into a curve or cut on a slant.
☐ Bring a pot of salted water to a boil and drop in asparagus stems. Boil 5 minutes. Drain and chill in ice water 2 minutes to stop cooking and set the color. Drop asparagus tips into the same boiling water and cook about 2 minutes. Plunge into ice water.
☐ Purée stems in a food processor or blender and strain into a bowl. Return purée to the blender or food processor and blend in the vinaigrette, vinegar, and stock. Season with salt and pepper. Taste for acidity, adding more vinegar if necessary or thinning with more stock. Sauce can be prepared ahead up to this point. When ready to serve, warm sauce over low heat in a nonaluminum pot and check again for seasonings.
☐ Dry liver and sweetbreads on paper towels and preheat 2 nonstick pans over moderate heat. Add meat to the pans and cook until done, about 2–3 minutes. Do not overcook and dry out. Turn with a wooden spatula and cook an additional minute. Liver is done when juices run pink when pierced with a fork.
☐ Warm the asparagus tips in a steamer. Spread sauce on hot individual plates and top with liver and sweetbreads. Encircle with asparagus tips, top with several chervil sprigs. Serve immediately. Serves 4.

Vinaigrette gourmande

INGREDIENTS
⅛ teaspoon salt
⅛ teaspoon pepper
2 teaspoons lemon juice
4 teaspoons olive oil
4 teaspoons salad oil
2 teaspoons sherry vinegar
2 teaspoons fresh chervil, finely chopped
2 teaspoons fresh tarragon, finely chopped

METHOD
☐ Whisk together the salt, pepper, and lemon juice in a small bowl. Whisk in oils, sherry vinegar, chervil, and tarragon. Makes about ½ cup vinaigrette.

Mille-feuille with light cream filling and raspberry sauce

INGREDIENTS FOR PUFF PASTRY
Generous 1⅓ cups all-purpose flour
Generous ⅓ cup cake flour
½ cup cold water
1 teaspoon salt
3½ tablespoons unsalted butter, softened
½ pound plus 2 tablespoons unsalted butter, refrigerated
INGREDIENTS FOR PASTRY CREAM
1 cup milk
¼ vanilla bean, split lengthwise
5 tablespoons plus ½ teaspoon sugar
3 medium-size egg yolks
2 tablespoons flour or 1 tablespoon flour and 1 tablespoon cornstarch
INGREDIENTS FOR RASPBERRY SAUCE
1¼ pints fresh raspberries picked over, or frozen raspberries, thawed and drained thoroughly
¾ cup granulated sugar, or to taste
Juice of 1 lemon
INGREDIENTS FOR FINAL ASSEMBLY
Pastry cream
Generous ½ cup heavy cream whipped until stiff with a heaping tablespoon confectioners sugar
Baked puff pastry strips
Confectioners sugar
Raspberry sauce (M. Guérard also serves the mille-feuille with apricot purée into which he folds diced, sautéed apples)

METHOD FOR PUFF PASTRY
☐ Place flour, water, salt, and 3½ tablespoons softened butter into the food processor. Run the machine 25 seconds or until the ingredients have mixed and formed into a ball. Remove dough from the machine, flatten it slightly with the palm of your hand, and slit the surface with a sharp knife in a checkerboard pattern. Place the dough in a plastic bag and refrigerate 2 hours.
☐ Take the remaining butter from the refrigerator and place it between two sheets of parchment paper. Tap the butter with a rolling pin to flatten it until it forms a square approximately 6 inches on each side.
☐ Lightly flour a table or work surface. Take the dough from the refrigerator, and roll it out until you have a square of dough approximately 10 inches on each side. Place the flattened butter kitty-corner in the center of the dough: The sides of the butter square should face the corners of the square of dough. Fold the corners of the dough inward over the butter. The butter should be completely enclosed by the dough and, after folding, the "package" should look like an envelope in which the butter has been hidden.
☐ Roll the dough out lightly on the lightly floured table, rolling continually away from you until you have a rectangle approximately 10 inches wide and 20 inches long. Fold the dough in thirds, folding first one end of the rectangle until only ⅓ of the dough is left uncovered, and then folding the second end over the first end. The dough will now have three equal layers.
☐ Once the dough has been folded, give it a quarter turn so that the fold in the dough is perpendicular to you. Roll out the dough until it once again forms a rectangle approximately 10 inches wide and 20 inches long. Fold the dough again into thirds as described before. Place the dough in a plastic bag and refrigerate 30 minutes.
☐ Remove dough from the refrigerator, and give it two more turns. Return to the refrigerator for 30 more minutes. (It is important to roll out the dough evenly each time, never pushing the rolling pin too hard. Dough should expand, not stretch.)
☐ Remove the dough from the refrigerator and give it one more turn. The dough has now been turned 5 times and is ready to use.
☐ *Note:* Michel Guérard gave his dough only 5 turns instead of the more usual 6. He said the pastry might rise higher (not
continued on next page

Chef's secrets

continued from preceding page

a consideration in this recipe) with only 4 turns but the fifth gives a more refined texture.

☐ Lightly flour the table, then roll out the puff pastry to make a rectangle 8 inches long, 18 inches wide, and 1/16 inch thick. Cut this piece of dough into 3 equal strips each 6 inches wide and 8 inches long.

☐ Slightly dampen the baking sheet, then lay the strips of dough on it. Prick each piece all over with the prongs of a fork. Place the dough in a preheated 425° oven and bake 20 minutes or until nicely browned. Just before the pastry has finished baking, sprinkle it with confectioners sugar and return it to the oven to glaze lightly. Remove from the oven and place on a cake rack to cool completely.

☐ *Note:* Guérard: "Real success in puff pastry lies in the color achieved during baking. It should be *noisette,* golden nut colored, to best develop flavor and aroma."

METHOD FOR PASTRY CREAM

☐ Place milk, vanilla bean, and 5 teaspoons sugar in a saucepan and bring to a boil.

☐ Meanwhile, place egg yolks and remaining sugar in a bowl and whisk vigorously 1 minute; the mixture will lighten in color. Sprinkle flour and cornstarch into bowl carefully, whisk them into the egg-sugar mixture until well mixed and smooth.

☐ Remove the vanilla bean from the rapidly boiling milk and pour half the milk into the yolk mixture whisking vigorously. Pour the mixture into the remaining milk and continue whisking. Place pan over high heat to return mixture to a boil as fast as possible and boil 1 minute. Whisk mixture constantly so it doesn't scorch or stick to the bottom. Remove pan from heat and pour into a bowl.

☐ Rub surface with a piece of butter to avoid formation of a skin. Cool cream before using. Cream will keep covered in the refrigerator several days. Makes 1 1/4 cups.

☐ *Note:* M. Guérard will use rice flour for a very light pastry cream especially suitable for using with ground almonds as a filling for pithiviers.

METHOD FOR RASPBERRY SAUCE

☐ Place berries, sugar, and lemon juice in a blender or food processor, and blend until smooth. (For those who prefer a perfectly smooth sauce, work the sauce through a fine sieve.) Pour the sauce into a container, cover, and refrigerate until ready to serve.

METHOD FOR FINAL ASSEMBLY

☐ Carefully fold the pastry cream and an equal volume of the whipped cream together in a bowl with a wooden spatula.

☐ Place one of the pastry strips on a serving platter and spread half the cream over [illegible] ace a second rectangle of pastry on [illegible] pread with the remaining cream. [illegible] h the remaining rectangle, and [illegible] confectioners sugar over the top [illegible] ed pastry. Use a serrated knife to slice pastry crosswise into servings each about 2 by 6 inches.

☐ Spread a pool of raspberry sauce on individual plates and top with a serving of assembled pastry. Serves 4–6.

Vinaigrette gourmande, mille-feuille with cream, puff pastry, pastry cream, raspberry sauce from *Michel Guérard's Cuisine Gourmande* published by William Morrow and Company, Inc. English translation copyright © 1979 by William Morrow and Company, Inc

Classic cook's methods

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Stuffed loin of veal with green peppercorns and sage

INGREDIENTS

3-4 pounds boneless veal roast, eye of loin, or top loin
3 level tablespoons green peppercorns
10 leaves fresh sage (or sage preserved in salt)
Salt, freshly ground black pepper

METHOD

☐ Open the meat by cutting through the middle of the narrower side 2/3 of the way. Spread it flat. Dampen 2 large sheets of wax paper with cold water and place the opened meat between them. Flatten with a meat pounder or the flat side of a cleaver. Remove the top layer of wax paper, then sprinkle green peppercorns over the meat. Place sage leaves over all the meat, and sprinkle with salt and black pepper.

☐ Pick up one end of meat with both hands and roll it up, like a jelly roll. (Do not roll up the wax paper.) Tie with butcher's string. Place rolled veal on aluminum foil and sprinkle outside of meat with salt and pepper. Wrap foil around it and place in a baking dish. Bake in a preheated 375° oven 45–55 minutes or until juices run yellow when pierced in center; veal should be pink on the inside. Remove from oven and cool 5 minutes. Unwrap foil, remove strings, and slice like a loaf. Serves 8.

Strawberry Bavarian

INGREDIENTS

2 packages (2 tablespoons) unflavored gelatin
1 quart milk
1 1-inch piece orange zest
6 egg yolks
11 tablespoons granulated sugar
Zest of 1 small orange, grated
4–5 drops vanilla
1 pint heavy cream
1 heaping tablespoon confectioners sugar
1 pound strawberries
1 cup dry Marsala

METHOD

☐ Soften the gelatin in 4 tablespoons of the cold milk in a bowl, then mix in the remaining milk. Add the orange zest strip and pour the mixture into a saucepan. Place over high heat and stir with a wooden spoon until milk reaches the boiling point. Reduce heat and simmer 3–4 minutes. R move from heat and allow to cool abo 1 hour.

☐ Place the egg yolks, 8 tablespoons the sugar, grated orange zest, and vani in a crockery bowl. Stir in one directio with a wooden spoon about 10 minute until the egg yolks are thick and mu lighter in color.

☐ Add the cooled milk and mix very we Transfer the mixture to the top part of double boiler and set aside. Bring the w ter in the bottom part of the double boil to the boil, and place the top part on Stir continuously, in the same direction, u til the custard almost reaches the boili point and completely coats the back of t spoon; do not allow it to boil. Remove t top part of the double boiler and stir heat 2 more minutes; let stand until coole

☐ Chill a metal bowl and whisk in the r frigerator. Whip the heavy cream with r maining granulated sugar ar confectioners sugar in chilled bowl ur very firm.

☐ Wet the inside of a loaf pan with c water. Gently fold the whipped cream ir the custard, thoroughly mixing all ingre ents. Then gently pour into the mold a refrigerate about 4 hours.

☐ Wash the strawberries well and remo stems. Marinate them 1 hour in a bowl the Marsala. Arrange the berries arou the sides and on top of the dessert. Sli the Bavarian like a loaf and put son strawberries on each slice. Serves 8–10.

☐ *Caution:* To avoid graininess in the B varian, be sure to dissolve gelatin th oughly, and to grate orange zest ve finely. The correct texture of the Italian B varian is firm but tender; not a foar cream. ■

Terrific tofu

continued from page 189

Tempura'd tofu

INGREDIENTS FOR TEMPURA BATTER

½ teaspoon salt
1 cup whole-wheat pastry flour, sifted, c a combination of whole-wheat pastry flour and unbleached white flour
2 tablespoons safflower, sesame, or vegetable oil
2 eggs, separated
1 cup water

INGREDIENTS FOR TOFU

½ cup strong soy sauce
¼ cup water
1 clove garlic, crushed
1 teaspoon fresh ginger, minced
½ teaspoon cinnamon
¼ teaspoon ground allspice
¼ teaspoon aniseed, crushed
⅛ teaspoon ground cloves
1–1½ pounds pressed tofu (see "Hints"
¼–½ cup whole-wheat pastry flour
1 quart safflower or vegetable oil for de frying
Dipping sauces (recipes below)
Parsley or cilantro

Continued on page 1

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METHOD FOR TEMPURA BATTER

☐ Combine salt, flour, oil, egg yolks, and water. Stir together but do not beat. Let stand 20 minutes.

METHOD FOR TOFU AND ASSEMBLY

☐ Combine soy sauce, water, garlic, ginger, and spices in a saucepan and bring to a simmer. Cut the pressed tofu in ¼–½-inch-wide slivers and simmer in the soy sauce mixture 10–15 minutes. Remove with a slotted spoon and drain. Reserve soy sauce mixture for dipping sauces.

☐ Whip the egg whites until fluffy but not stiff, and fold into the tempura batter. Slowly heat 1 quart safflower or vegetable oil in a saucepan, wok, or deep fryer to 370°. It is important to heat the oil to this temperature before attempting to deep-fry, and to maintain the temperature while cooking.

☐ Carefully dredge the tofu in the whole-wheat flour, then dip into the batter. Deep fry until golden brown and drain on paper towels. Arrange on a platter with other vegetables (tempura'd if you wish), garnish with parsley or cilantro, and serve with choice of dipping sauces. Serves 4–6, or more as an hors d'oeuvre.

DIPPING SAUCE #1

INGREDIENTS

½ cup liquid from cooking pressed tofu
½–1 tablespoon fresh ginger, minced
3–4 tablespoons dry sherry or sake

METHOD

☐ Combine ingredients, heat just to the boiling point, remove from heat, and cool.

DIPPING SAUCE #2

INGREDIENTS

[illegible] cup liquid from cooking pressed tofu
1–2 tablespoons mild-flavored honey
¼ cup tahini
1 tablespoon dry sherry or sake (optional)
Additional ginger to taste

METHOD

☐ Combine all ingredients and mix well. Thin to desired consistency with water.

Tofu-vegetable enchiladas with coriander sauce

INGREDIENTS FOR CORIANDER SAUCE

¾ cup fresh coriander leaves (cilantro)
½ cup fresh parsley, chopped
¼ cup fresh basil, chopped (or use 1 cup [illegible]iander in all)
[illegible]
[illegible] salt
[illegible]hly ground pepper
[illegible]wer seeds
4–6 pitted prunes (the more prunes, the sweeter the sauce), cooked in water to cover until soft (save cooking liquid)
¼ cup walnut or safflower oil
½ cup cooking liquid from prunes, or water

INGREDIENTS FOR ENCHILADA FILLING

1 tablespoon safflower or vegetable oil
1 small onion, chopped (½–¾ cup)
⅔ cup fresh mushrooms, sliced
½ teaspoon thyme
¾ pound tofu, coarsely diced
1 tablespoon dark soy sauce
1 teaspoon sweet paprika
2 tablespoons tahini
1 large stalk celery, sliced
½ cup lentil or mung bean sprouts
½ cup carrot, grated
1½ cups broccoli, briefly steamed (should still be bright green) and chopped fine
Lime juice and additional soy sauce to taste

INGREDIENTS FOR THE TORTILLAS

Safflower or vegetable oil
½ teaspoon salt
1 teaspoon paprika
1 teaspoon cumin
3 ripe tomatoes, puréed, or 1½ cups tomato juice
1½–2 dozen corn tortillas

INGREDIENTS FOR YOGURT TOPPING

¼ pound tofu
1½ cups plain yogurt
1 tomato, peeled
Fresh coriander leaves for garnish
Sunflower seeds for garnish

METHOD FOR CORIANDER SAUCE

☐ Combine all ingredients except oil and prune liquid or water in a blender or food processor and blend to a paste. Without stopping the machine, blend in the oil and the liquid. Taste and adjust seasonings and set aside to let flavors blend. This sauce freezes well and is also a good dip.

METHOD FOR ENCHILADA FILLING

☐ Heat the oil in a heavy-bottomed skillet or wok and sauté the onion with the mushrooms until the onion is tender. Add the thyme and tofu and sauté one or two minutes, then stir in the soy sauce and paprika and mash everything together, stirring and cooking over medium-low heat. Stir in the tahini, mix well, and remove from the heat. Add the celery, sprouts, carrot, and broccoli, and toss well to mix. Add lime juice and soy sauce to taste and set aside.

METHOD FOR ASSEMBLY

☐ Heat 1 tablespoon oil in a large, heavy-bottomed skillet, and add a large pinch of salt, paprika, and cumin. Pour in about ¼ cup tomato purée or juice and place as many tortillas as will fit in the pan. Heat through, turning them once, until soft and flexible but not crisp. Set aside, and continue with remaining tortillas, adding tomato purée, spices, and oil (water can be used in place of oil) as needed.

☐ Place 2 heaping tablespoons filling on the tortillas, spread a dessert spoon of coriander sauce over the filling, and roll up (it is not necessary to tuck in the ends). Place seam side down in an oiled 2-quart baking dish. When all the enchiladas are filled, cover dish with foil or a lid and bake in a preheated 325° oven 20 minutes or just long enough to heat through. Do not overcook or vegetables will lose their texture.

☐ Meanwhile, purée the yogurt, tofu, and tomato together for the topping. When the enchiladas are ready, remove from the oven, pour on the yogurt topping, and spread remaining coriander sauce over this. Garnish with fresh coriander leaves and sunflower seeds. Serves 6–8.

Green tofu dressing

INGREDIENTS

½ pound tofu
½ cup yogurt or buttermilk (or a combination)
Juice of 1 lemon
1 small clove garlic
½ teaspoon dry mustard
1 teaspoon strong soy sauce
¼–½ cup fresh spinach, washed and stemmed

METHOD

☐ Blend all ingredients together in a blender or food prtocessor until smooth. Store in a covered jar in the refrigerator up to 1 week. Makes 1½ cups.

Tofu quiche

INGREDIENTS

3 tablespoons safflower oil
½ cup onion, finely chopped
2 cloves garlic, minced or pressed
1 cup fresh mushrooms, sliced (optional)
1 teaspoon dried basil or 2 tablespoons fresh, minced
½ cup water or plain yogurt
1½ pounds tofu
Pinch ground red pepper
⅛ teaspoon nutmeg, grated
2 tablespoons dark soy sauce
½ teaspoon fresh ginger, grated or minced (optional)
1 teaspoon lemon juice
2 tablespoons tahini
1–2 tablespoons dry sherry
Salt, freshly ground pepper to taste
2 eggs, lightly beaten (optional)
½ pound spinach, washed, stemmed, blanched, and chopped (optional)
¼ cup Parmesan cheese, grated
1 mixed grains pie crust, prebaked 5 minutes (recipe below)

METHOD

☐ Heat 1 tablespoon oil in a heavy-bottomed skillet and gently sauté the onion with the garlic until the onion is tender and translucent. Add the mushrooms if you are using them and continue to sauté until tender. Stir in the basil and set aside.

☐ Blend together all the remaining filling ingredients except eggs, spinach and Parmesan in a blender or food processor until completely smooth. Stir in onion mixture and optional ingredients. Taste and adjust seasonings.

☐ Pour tofu mixture into prebaked pie crust. Bake in a preheated 350° oven 3[illegible] minutes or until it just begins to brown. (

ı choose not to add the eggs, the quiche not puff high, so do not overbake.) Let about 10 minutes to make serving eas- Serves 6–8.

ixed grains pie crust

GREDIENTS

cup millet meal (can be made in
a blender by blending whole millet,
½ cup at a time, at high speed)
cup stone-ground yellow cornmeal
cup whole-wheat pastry flour
teaspoon salt
cup safflower oil
3 tablespoons water

ETHOD

Mix together millet meal and cornmeal d toast in a dry skillet over medium heat til it just begins to smell toasty. Imme- tely remove from the heat and pour into 2-quart bowl. Add whole-wheat pastry ur and salt and cut in the oil with a fork pastry cutter. Add the water and mix oroughly.

This crust won't gather neatly into a ball e way other crusts do and must be essed into the pie tin. You can either pick up in small pieces and press them into oiled 9- or 10-inch pie tin or gather up mass and press it in from the ball of ur palm out to your fingertips. When the ust bakes, it will firm up. Prebake 5 min- es in a preheated 350° oven.

hinese stir-fried tofu nd vegetables

GREDIENTS FOR SAUCE

cup water, chicken stock, or
vegetable stock
cup strong soy sauce
ablespoons dry sherry
2 teaspoons Pernod or anisette or use
½ teaspoon crushed aniseed plus
1 teaspoon mild-flavored honey
easpoons cider vinegar or wine vinegar
teaspoon fresh ginger, minced or
grated or ¼ teaspoon powdered
ablespoon cornstarch

GREDIENTS FOR VEGETABLES

fflower or peanut oil
nion, sliced thin
love garlic, minced or pressed
teaspoon fresh ginger, minced or grated
more to taste) or ¼ teaspoon powdered
pound tofu, diced
up fresh mushrooms, sliced
ablespoons water
ablespoon strong soy sauce
cup raw peanuts
pound snow peas, ends and strings
removed
pound asparagus, sliced diagonally into
2-inch pieces, or broccoli, cut in florets,
or zucchini, sliced
up yellow squash, sliced, or cauliflower,
cut in florets
up soy or mung bean sprouts
cup raw cashews
2 cups hot cooked millet, brown rice,
uscous, or bulgur

Continued on next page

Cornelius for Corning

For many of us, pancakes are the test of our diet willpower. They're also the test of a great pan. Like the Corning Ware® Rangetoppers™ skillet. It has an aluminum bottom, so food cooks quickly and evenly, which is the whole trick! To help you get the most out of your Rangetoppers skillet, I've prepared an entire recipe booklet devoted to pancakes. There are breakfast pancakes, dessert pancakes, even vegetable pancakes, like the zucchini ones below. If you'd like a copy of the booklet,* just send me 50¢ with your name and address. But hurry, they're…

Going like hotcakes.

Mix together:
1½ cup grated, unpeeled zucchini (pressed dry between paper towel)
2 T. grated or finely chopped onion
¼ cup parmesan cheese
¼ cup flour
2 eggs
2 T. mayonnaise
¼ tsp. oregano
Salt and pepper to taste.

Melt 1 T. butter in 8½″ or 10″ Rangetoppers skillet. Spoon batter (2 heaping T. makes a nice size) into skillet. Flatten with spatula. Cook over medium heat until browned on both sides. Serve plain or top with tomato sauce and grated cheese, or sour cream and chives. (Makes a terrific accompaniment for chicken, roasts or chops.) Serves 2-3.

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Terrific tofu

continued from preceding page

METHOD

☐ Blend together the sauce ingredients, stir well, and set aside.

☐ Heat a wok or large frying pan over high heat and add 2 tablespoons oil. Add the onion, garlic, and ginger and stir-fry, keeping the vegetables moving at all times with a paddle or wooden spoon until the onion starts to become translucent. Add tofu and mushrooms and stir-fry 1 minute. Add water and soy sauce and stir-fry another 3–5 minutes. Add the peanuts and each remaining vegetable, one at a time in the order listed, and stir-fry until there is a definite color change, about 2 minutes for each. Add oil as necessary. Green vegetables will become bright green, and white and yellow ones will begin to become translucent. Add the cashews last.

☐ Stir the sauce and pour over the vegetables. Toss and cook until sauce thickens and glazes the vegetables—if this doesn't happen within 3 minutes, dissolve another 2 teaspoons cornstarch in a little water and stir into the mixture. Serve immediately over the hot cooked grain and sprinkle with chopped coriander. Serves 6.

Tofu "cheesecake"

INGREDIENTS FOR CRUMB COATING

½ cup granola
½ cup wheat germ (or use all granola)
1 teaspoon cinnamon
2 tablespoons butter, melted

INGREDIENTS FOR FILLING

1½ pounds tofu
1 cup plain yogurt
2 tablespoons safflower oil
¾ cup mild-flavored honey, or use ½ cup honey, ¼ cup maple syrup
Juice of 2 medium lemons (⅓ cup juice)
Zest of 1 lemon, grated
1 tablespoon vanilla
½ teaspoon nutmeg
½ teaspon cinnamon
2 tablespoons sunflower seeds, ground, or tahini
¼ cup Grand Marnier
¼ teaspoon salt
¼ cup whole-wheat pastry flour
1 egg or 1 teaspoon lecithin

METHOD FOR CRUMB COATING

☐ Combine the granola, wheat germ, and cinnamon. Stir in the melted butter. Pour mixture into a well-buttered 8-inch springform or 10-inch pie pan. Tilt the pan so that some of the mixture adheres to the sides and layer the rest evenly over the bottom. Refrigerate while you prepare the filling.

METHOD FOR FILLING AND ASSEMBLY

☐ Purée all the filling ingredients in a blender or food processor until completely smooth. Pour into the prepared pan and bake in a preheated 350° oven 50–60 minutes, or until just beginning to brown. Turn off the heat and leave the cheesecake in the oven [illegible] minutes. Remove from the oven, cool, and chill. Serves 6–8.

Tofu-banana cream pie

INGREDIENTS

2 large bananas, sliced
Juice of 1 lemon plus 1 tablespoon
1 pound tofu
1½ cups yogurt
⅓ cup mild-flavored honey
1 teaspoon vanilla
½ teaspon nutmeg
¼ teaspoon salt, preferably sea salt
¼ cup whole-wheat pastry flour
2 eggs (optional) or ½ teaspoon lecithin
¼–½ cup coconut, shredded (optional)
Granola crumb coating (see tofu "cheesecake" recipe)

METHOD

☐ Toss bananas in 1 tablespoon lemon juice to prevent discoloration. Set aside ½ cup bananas.

☐ Liquefy all the filling ingredients, except the reserved ½ cup bananas, in a blender or food processor. Pour into the crumb crust and top with the reserved bananas. Bake in a preheated 350° oven 30 minutes. Turn off the heat and let cool in the oven 30 minutes. Remove from the oven, finish cooling, cover, and chill.

☐ *Variation:* Tofu-banana cream upside down pie: Omit pie crust. Butter a 9- or 10-inch pie pan generously and line with ½ cup reserved bananas. Pour in filling and bake as above. Let cool 30 minutes in turned-off oven. Remove from oven, cool completely, and invert onto serving plate. Cover and chill. ■

Meal in minutes

continued from page 180

Green beans with mustard sauce

INGREDIENTS

2 pounds fresh green or wax beans (or 20 ounces frozen beans, thawed)
3 tablespoons sweet butter or margarine
3 teaspoons prepared Dijon mustard
½ teaspoon salt
¼ teaspoon white pepper
4 tablespoons wheat germ

METHOD

☐ Trim beans and cut into 2-inch pieces. Steam the beans 7 minutes, remove from heat and keep warm.

☐ Melt butter in a small saucepan. Stir in mustard, salt, and pepper. Stir over low heat 2 minutes.

☐ Drain beans, transfer to warm serving bowl. Pour mustard sauce and wheat germ over beans and toss gently. Taste for seasoning. Serve hot. Serves 4.

Carrot ice-cream squares

INGREDIENTS

1 cup finely crumbled Amaretti cookies (Italian macaroons)
3 tablespoons brown sugar
4 tablespoons unsalted butter, melted
1 cup cooked, mashed carrots
¼ teaspoon salt
1½ teaspoons cinnamon
2 teaspoons almond extract or Amaretto liqueur
2 tablespoons unflavored gelatin, softened in ½ cup cold water
1 quart chocolate or vanilla ice cream, softened
½ cup sliced almonds

METHOD

☐ Combine cookie crumbs in a bowl with sugar and butter. Mix well. Press all but ¼ cup of the mixture into the bottom of an 8-inch by 8-inch baking pan.

☐ Combine the carrots, salt, cinnamon, and the almond extract or Amaretto liqueur in a saucepan. Stir in the softened gelatin and place it over low heat and stir until gelatin is completely dissolved. Set aside to cool.

☐ Place ice cream in a chilled bowl and fold in carrot mixture. Spoon into crust. Combine reserved crumbs with almonds and sprinkle over top. Freeze, covered, at least 4 hours. Cut into squares. Makes 16 squares. ■

Cookbook writer's hazards

continued from page 183

hand looking for the soup-loving hungry. And there is scant chance one's own health will survive an unremitting diet of great drafts of soup for breakfast, lunch, and dinner.

Sheer prejudice can be a nuisance, too. Once when my mother-in-law was staying with us, I tested a very lovely chicken-liver recipe for something I was writing. I watched, truly gratified, as it disappeared in record time from the luncheon plates. Indeed the words vacuum cleaner sprang to mind as, eating at my usual dilatory pace, I saw my masterpiece disappear from sight. And then they said, both my husband and mother-in-law, not simultaneously and not in identical words, but more or less, that the dish was marvelous and they both loved it, but not to give it to them again as they didn't like chicken livers.

So what is one left with? It is immoral to throw away good food, it is gluttonous to eat just to finish things up, and where can one find another lady like the lady in that play *The One-Way Pendulum,* who was paid to eat up the leftovers for the family and came daily in white uniform with a doctor's black bag to discharge her duties? Or one can be more disciplined, better organized, have more friends in, avoid one-subject cookbooks, live in the country in a large house with dogs, cats, and birds to help out. Or just manage.

Nothing ultimately can take away the fun of working with food, not even husbands who shout out their anguish in their *crise de foie*-tormented sleep. After all, they will almost certainly recover. ■

afts into art

inued from page 168

vidual runners and needed help. In 6 a Los Angeles photographer ied Susan Hill became interested and renticed herself to a group of tradi- al needleworkers. Susan later be- e the most important contributor to success of *The Dinner Party.*" itch in and stitch" was the slogan on T-shirt Susan Hill wore in Chicago's lio, where most of the work was e.)

usan Hill assured Judy Chicago that ost anything she conceived could be uted in embroidery. By studying his- cal embroidery techniques, they re- ed its scope and artistic potential as edium. Every design Chicago made ultimately interpreted on fabric. In broidery, the artist had found precise- he form she was looking for to pro- e her message.

he first impression on viewing *The ner Party* is one of austereness, se- ty even. The lighting is cold, remote. colors are pale—silver, cream, e, gray. The sharp angles of the huge ngular table seem forbidding. There ghostly quality to the 39 uninhabited e settings that make up the work.

ut once you enter *The Dinner Party* begin to circulate around the table, realize you are going to have an ex- nely stimulating time. Each place set- g is devoted to a representative nan in history—poets, doctors, rul- intellectuals, artists, teachers—from Primordial Goddess to Georgia Keeffe. "It is a chronicle of Western lization," explains Judy Chicago. "I se women who would stand for their e." (No ordinary dinner party, this. at would Elizabeth I and Virginia olf have said to each other? Would pho and Natalie Barney have become nds? Would Emily Dickinson actual- ave come?) This awesome assembly n effect, a summary of women's ex- ence, symbolized by a traditionally ale-dominated activity, the dinner y, and expressed in women's immor- anguage—needlework.

he Dinner Party represents the apo- sis of the stitch.

Vomen have been almost as closely ciated with needlework as with giv- birth. From earliest times, women ched holes in hide and stitched them garments with animal or vegetable

By the Middle Ages, women had me major artists in highly sophisti- d forms of embroidery, both eccle- tical and secular; it was an accepted n of creative expression for noble- men of the period. Catherine de Me- was a skilled embroiderer and Mme. Maintenon taught embroidery. "It is candalous for a woman not to know to use her needle as for a man not know how to use his sword," re- ked the 18th-century noblewoman Lady Mary Wortley Montagu. Examples that come to mind are the famous Syon Cope, a richly embroidered vestment created, it is said, by English nuns in the late 14th century; the Bayeux Tapestry, the 11th-century narrative embroidery traditionally credited to Mathilda, the wife of William the Conquerer, telling the story of the Norman invasion of England; Elizabethan costumes of the 16th century, embellished to the taste of Queen Elizabeth I, herself a skilled needlewoman and mistress of a highly sewing-conscious court.

After the Renaissance, this first explosion of feminine expression was quenched for a combination of reasons, religious, economic, and social. Standards in embroidery declined. Needlework became a purely domestic activity, and women followed patterns instead of designing them. Fine work, however, was still produced—the Bocland Hanging in England, for instance, a crewelwork embroidery with the Tree of Life theme, dated 1825; and later that century the Arts and Crafts Movement brought needlework back into fashion as a middle-class expression. In the U.S. an elaborate quilting tradition sprang up during this period, while American Indians excelled in weaving and beadwork. The Historic Deerfield embroideries, characteristically blue and white crewel work, are unique examples of American needlework of the late 17th and 18th centuries. More often, however, needlework, losing status both in the churches and at home, became something for women to do as a substitute for education, to contain their frustration, and to keep them out of trouble.

It is this loss of status that *The Dinner Party* challenges.

Close examination of each place setting shows the most stunning display of embroidery techniques ever assembled in one room. Quilting, tapestry, stumpwork, needlepoint, bargello, opus anglicanus, samplerwork, couching, appliqué, trapunto, basketwork, weaving, and every kind of embroidery stitch reading far back into history is incorporated into the runners on which each plate, napkin, and chalice rests—each runner designed by Judy Chicago as closely as possible to represent both the woman and her period. Her choice of women was affected by their iconographic potential—how accurately she could represent each individual symbolically on the plate and runner that made up her place setting. Thus Eleanor of Aquitaine's runner is a tapestry; Elizabeth I's runner is decorated with pearls and a ruff; Emily Dickinson's displays a lavish use of lace. One contrasts with the next—Empress Theodora's rich Byzantine gold satin runner and heavy gold and purple mosaic mat, for instance, lies next to 10th-century German poet Hrosvitha's earthy, coarse-woven runner inlaid with Celtic medallions; this is followed by 11th-century physician Trotula's pretty quilting and orange-yellow border. "Contrary to popular opinion, women are not all alike," Chicago laughs.

Over 400 men and women, some teachers and others students of embroidery, worked for five years to complete this staggering project, which for Chicago took on a sacramental meaning. "I wanted to honor the power of embroidery," she says.

Each place setting also contains a china-painted plate, designed by Judy Chicago to harmonize with the runner in color, style, and symbolism. Along the first side of the triangular table, which deals with pre-Christian women, the designs are austere, but by the time the table is set for the 19th-century women, the plates become three-dimensional, more elaborate and crude. The plates are responsible for most of the controversy that has surrounded *The Dinner Party*—most of them are unabashedly erotic in content, and often verge on the grotesque. "In the beginning, the plates are extensions of the runners," Chicago says. "They symbolize women in their context, as they were in earlier centuries. Later the plate and runner contrast as women struggle to escape their context—as they, like their plates, become more individuated." The plates demonstrate craftsmanship in their way as do the embroidered runners. But both art critics and many observers believe *The Dinner Party* could have achieved its high purpose with the embroidery alone.

It is the impact of the embroidery that has assured Judy Chicago a place in the pantheon of women's enlightenment. "There are so many very skilled and competent women for whom needlework has been a way to satisfy creative needs *without expressing their feelings as women,*" she asserts. "Most embroidery designs have no relation to their lives—the patterns do not allow them to realize their potential as human beings."

That is why, Chicago believes, needlework is currently only regarded as a craft. "Art is an expression of a personal point of view, which becomes a world view. Craft is excellence of technique. I used a technique usually associated with craft and used it as an art form. The people who worked on the project were applying their craft to the work of an artist. I have mixed feelings about these definitions, but I would say that art is not utilitarian, but spiritual."

The traditional women's craft that is most frequently called art is quilting, where women themselves made the designs and expressed themselves in a form of hidden language within the quilt. "Some quilts are art, not because of their utilitarian nature, but because they are spiritually enriching," Chicago says. "Most embroidery since the Renaissance, however, has been a tool to condition women."

That is the strange dichotomy presented by embroidery: It has the power

Continued on next page

Crafts into art

continued from preceding page

both to make artists out of women—and to imprison them. Judy Chicago wants *The Dinner Party* to release embroidery from its confining role, and elevate it once more to the status of art. "I would like it to be possible for the needlework that women do to become larger than itself, something that can benefit them as women—and benefit other women, and men as well, in a less isolating context."

That is why Judy Chicago's new project involves women's experience even more directly. Entitled *The Birth Project,* it involves the design of images about the birth experience that will be translated into needlework forms such as quilts and needlepoint. These forms will be available across the country for women to do at home, and Judy Chicago herself will be available to supervise, either by mail or in person, the execution of her designs. (If you are interested in working with Judy Chicago on this new nationwide project, write to the Birth Project, Through The Flower, P.O. Box 842, Benicia, Calif. 94510.)

Whether Judy Chicago's *The Dinner Party* is art or the apotheosis of a craft will continue to agitate theoreticians and observers. The future of the installation is doubtful, however; Chicago is looking for a permanent home for her monumental project, produced through such an extraordinary collective effort. It would be a pity to forget this salute to women's work—not only needleworkers, but artists everywhere. Judy Chicago, however, is optimistic about the future. "I believe that a fusion between artists and artisans will create more and more works that have meaning for all of us."

A detailed and instructive look at the stitchery, personalities, and symbolism of *The Dinner Party*—fascinating even if you haven't seen it exhibited—is contained in *Embroidering Our Heritage, The Dinner Party Needlework* by Judy Chicago with Susan Hill (Doubleday; hardcover $34.95, softcover, $15.95). ■

Knockout kitchen

continued from page 178

moved into this house, her brother asked her what she would like as a wedding present. "I wanted my brother to do a work of art," she recalls, and for him, of course, that meant the art of architecture. The Brentwood house was in basically good condition, except for a kitchen badly in need of renovation and expansion. "I had lived in Frank's apartment for a while," his sister remembers. "The kitchen there was the tiniest I'd ever seen, but it was the best I'd ever worked in. It's strange, since Frank doesn't even cook, but he's got an uncanny sense for the placement of things." Thus they decided that the design of a new kitchen would be his gift, and they set out to work with a minimum of preconceived ideas.

"We had one agreement from the outset," says Doreen Nelson. "He could do anything he wanted. The only requirement was that I had to understand what he was doing. But Frank's a great teacher. So much so, in fact, that when it was finished, I thought *I* had designed it instead of him." Her brother takes up the tale. "The whole thing was a reductive process," Frank Gehry explains of the remodeling. "It wasn't so much what I added, but what I took away." What was removed included plaster walls and a plaster interior dome suspended beneath an octagonal cupola. What was revealed was a revelation to Gehry. The newly exposed support beams of the cupola looked remarkably like Gehry's own start-from-scratch designs, which in fact are inspired in part by those same vernacular building techniques—"architecture without architects"—especially the indigenous "California Stick Style" tradition.

Gehry wisely decided to leave well enough alone. "I just kept taking away and taking away, composing it as I went," he says. "And when it was where I wanted it, I stopped." His intuitive

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GF GENERAL FOODS

: of when to stop was obviously cor-
for the kitchen has a feeling of
ness to it that makes one unaware
st sight that this was a remodeling
ll. The octagonal dining area,
led with overhead light from the
exposed overhead windows, has a
liar sense of compositional formal-
) it, even with the rough-and-ready
ers up above. The supporting struts
e cupola are oddly reminiscent of the
e interiors by the 17th-century Ital-
architect Guarino Guarini, even
gh Gehry, who scrupulously shuns
nistoricizing revivalism of many of
rchitectural contemporaries, had no
source in mind. It merely proves
oint that all first-rate architecture
much more in common than is ap-
nt from the specific intentions of the
itect.

ehry designed a rectangular work
e to adjoin the octagonal dining
At the center of the new kitchen
tion is a freestanding pine counter
a blue tile top holding a two-basin
less steel sink and two generous
surfaces at either end. The work
d, like the dining table, is set below
tural light source: in this case a sky-
framed with wood beams, this time
ehry's own design. There is wood
lmost every other surface as well.
s and cabinets are pine, treated with
e stain before being finished with a
nane sealant, since pine otherwise tends to yellow if coated with that sealant alone. Floors are standard 4-by-8-foot sheets of stock plywood paneling, also sealed with urethane. Across from the counter, twin glass sliding doors look out onto a peaceful, lushly planted Spanish-style patio, giving the owner a pleasant vista as she works at the central island.

Despite Gehry's sometimes jolting details, this kitchen is a warm and relaxing space to be in. Most of the visual excitement, in fact, is overhead. At eye level, however, it looks much like a conventional kitchen. "I'm very tidy in my habits," notes Doreen Nelson. "And I don't go in for a big, open, unkempt, everything-exposed look. I wanted things to put things in, cabinets with doors to put things behind." The cabinets do more than conceal: They also display Gehry's ability to use cheap materials with a great sense of refinement. These intentionally humble elements could look disastrously wrong if handled ineptly. It takes no particular skill to make marble or bronze look expensively crafted. But it takes a very discerning eye and a sure hand to invest rough-cut two-by-fours or unfinished pine with the grace that Frank Gehry can give them.

Yet his design sense is not so controlling or so rigid so as not to also allow for what the British art historian Norbert Lynton (describing the accident that caused cracks in Marcel Duchamp's famous *Large Glass*) called "a sympathetic contribution from fate." Though Frank Gehry did little to the Nelson kitchen's original structure, he did have the existing wood beams sandblasted to give them a cleaner appearance. The original glass-paneled door that leads to the patio inadvertently received the treatment, too. "They called me and said this terrible thing had happened," Gehry recounts. "The guy sandblasted the panes, but when I went to see it I thought it was just beautiful. I said *'Do-o-o-o-n't* touch it!' That one came from God," he says of the happy mishap that gave each pane a subtle, ghostlike inset.

Doreen Nelson now has what looks remarkably like a country kitchen, though that was not what either the architect or his client originally had in mind. Why, then, the striking resemblance between the Nelson kitchen and the look that most Americans would like their kitchens to have? Our Colonial forebears no more consciously set out to design "country kitchens" than Frank Gehry or his sister did. The early American settlers approached the building of their houses with a sense of simplicity and directness that precluded "style" as something separable from utility and function. Frank Gehry accomplished results of such amazing similarity precisely because he sees design in essentially the same way. Even though he worked

Continued on next page

Coconut Dream Pie...as simple as a, b, c.

2 envelopes DREAM WHIP® Whipped Topping Mix
2¾ cups cold milk
1 teaspoon vanilla
2 packages (4-serving size) JELL-O® Brand Vanilla or Coconut Cream Flavor Instant Pudding
1⅓ cups (about) BAKER'S® ANGEL FLAKE® Coconut
1 baked 9-inch pie shell, cooled

a. Prepare whipped topping mix with 1 cup of the milk and the vanilla as directed on package, using large mixing bowl. Add remaining 1¾ cups milk and the pudding mix.

b. Blend; then beat at high speed for 2 minutes, scraping bowl occasionally. Stir in coconut.

c. Spoon into pie shell. Chill at least 4 hours. Garnish, if desired.

Knockout kitchen

continued from preceding page

backwards, as it were, taking away rather than adding, the basic simplicity of Gehry's sensibility strikes a chord that is more than coincidental. Here he has created an interior that can be appreciated even by those who might find much of Gehry's other work (to be) alien or frightening. The country kitchen at its most authentic speaks clearly of the logic of good design decisions, no matter how basic the materials might be. That is why this work can be readily understood, even if its accent is somewhat unfamiliar. ■ *By Martin Filler. Editor: Elizabeth Sverbeyeff Byron*

Living châteaux

continued from pages 152–161

HAROUÉ *continued from page 152*

encircling water garden. Near the house, two other gardens have a special, almost rustic, beauty to them. One lies just behind it, a simple country version of a formal French garden with banks of bushy green trees lining a flat terrace of grass ornamented with simple swirls of gravel and clipped boxwood bushes. The other, along a south wall of the old stable, is a pretty, contemporary garden-with-flowers designed a few years ago by the English landscape gardener Russell Page. Indoors, the house offers more treats plus riveting anecdotes. An important collection of 19th-century Bellangé furniture and Gérard and Hubert Robert paintings were brought into the family by the duchesse du Cayla, who had had a long friendship with an aging and lonely Louis XVIII. (The contesse du Cayla's daughter married a 19th-century Prince de Beauvau-Craon.) The chinoiserie tower sitting room decorated by Pillement in the 1740s was done to please King Stanislas, exiled king of Poland Louis XV's brother-in-law, who had a beautiful palace, Lunéville, not far from Haroué. Mme. de Boufflers, one of the 20 children of the Marc de Beauvau-Craon who expanded Haroué in the 1720s, managed to maintain the affections of Stanislas for years on end, while still married to the marquis de Boufflers. Another of the entertaining things about visiting a house like Haroué is learning that aristocratic French families sweep none of these details under the rug. The current generation at Haroué feels not the least dishonour that the duchesse du Cayla and Mme. de Boufflers each went off with a king.

MAINTENON-FERAY

continued from page 153

walls. They are finished like the boiserie, either painted or left a natural wood color and waxed. (Gilt furniture normally appeared only at court or in houses where the king came to visit—the maréchal had no intention of asking Louis to stay.) The cozy livability of Montgeoffroy is a textbook-perfect example of the *douceur de vivre* of 18th-century France.

VAUX-LE-VICOMTE

continued form page 158

ing Fouquet has commissioned a ballet, also a new comedy by Molière. There is a concert and then an elaborate display of fireworks exploding over the enormous garden as the long summer night falls after an afternoon packed with entertainment. What Louis XIV is witnessing (and we can imagine how his feelings must have churned as the day progressed) is the perfect flowering of French taste freed of the Italian Renaissance style. An elaborate bedroom is specially designed for Louis but he refuses to spend the night. Three weeks later Fouquet is arrested, charged with embezzlement—could Fouquet have preserved the distinction between the national treasury and his own pocketbook when it came to building such a palace? Then life imprisonment at the special request of the king. (The courts had found Fouquet's faults serious but not worthy of life imprisonment.) Fouquet's most heinous crime was outshining the king.

> Louis XIV is witnessing the perfect flowering of French taste freed of the Italian Renaissance style

With Fouquet in prison, all of the talent that had come together under his direction was transferred to Versailles (plus furniture, hangings, even orange trees in silver tubs). Le Vau was an architect fit for a king. The master painter-decorator Le Brun had brought the large first-floor reception rooms at Vaux to the height of ornate classicism—the closest France ever came to the exuberance of the Austrian, Italian, and German Baroque. Le Nôtre had laid out the gardens in a way that was to be recreated immediately at Versailles and then copied throughout France and Europe for years to come. Meanwhile, for the following 140 years, Vaux-le-Vicomte passed from owner to owner, none of them able to keep the house and gardens up to their original glory. The miles of parterre, *terrasses en broderie,* hornbeam hedge and clipped yew trees, pools, canals, jets, and fountains with all their sophisticated engineering had passed back into meadow, vineyard, and cow pasture. In 1875 Mr. Alfred Sommier bought Vaux empty and began its restoration. His descendants, Count and Countess Patrice de Vogüé, own it today, with the blazingly rich reception rooms on the main floor restored to the brilliance they had on that summer day, August 17, 1661.

CHÂTEAU DE BRISSAC

continued from page 159

has 250 rooms and no Brissac wife has lived there without complaining to her diary that the house was too big, impossible to heat, full of visiting officers and that she wanted to leave. But leave it no one ever did. After the generations of the 16th century opened the old castle's walls to include huge Renaissance windows that flooded the place with light, they commissioned tapestries and collected Flemish, Italian, and Italian-inspired French furniture typical of the 16th century. Later generations put some of this up in the attic and added chairs and tables and pictures of their own periods. When the time came to open all those rooms to the public, the attic provided a history of French furniture from the 16th through 19th centuries.

ANET *continued from page 160*

ders, and transformed the medieval manor house left to Diane by Louis de Brézé into an enormous Renaissance palace with three wings, only one of which survived the French Revolution. The French sculptors Jean Goujon and Germain Pilon and the Italian Benvenuto Cellini did some of their best work at Anet. On the gateway which still remains, Cellini placed an unforgettable grouping of stag-and-hounds with a tympanum of Diana the huntress underneath—all symbols of the 16th-century Diane. More of Diane's motifs appear indoors and out—half moons, interlaced Ds, and Ds and Hs for Diane and Henry. Much of the stonework is done in black and white—evidence of Diane's longstanding mourning for Louis de Brézé. She always wore black and white and the King did the same. Several important families owned the house after Diane's death. The duc de Vendôme added a sweeping Louis XIV staircase. Then the house changed hands often until the family who still owns it began the restoration. Today, two generations of Monsieur and Madame Charles de Yturbe, and their son and daughter-in-law Jean and Sandy de Yturbe, live in the house on weekends.

Editors: Margaret Kennedy, Marie-Pierre Toll. Special Consultant: Jean Feray, Inspecteur Principal des Monuments Historiques, Paris. ■

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SHOPPING INFORMATION

PRICES APPROXIMATE. State and local **taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.**

Decórating
p. 130–143

p. 128–129
Round tablecloth: Of cotton percale. With scalloped border. In green and white sprig design. 94"d. About $276. 20" sq. matching napkins, about $35 ea. At D. Porthault, NYC 10022. **Sideboard with flower and swag motifs, stands with trompe d'oeil marble effect:** Painted by Paul J. Noel of Boston. Strié (comb painted) walls: By Donald L. Olson Jr., Natick MA 01760.
p. 130-131
Living room
Multipillow-back love seats: 64" x 40" x 33"h. About $755 ea. Upholstered in **"Aztec" fabric** (also on pillows): Of linen/cotton. 54" wide. In "japonica." From Norbar Fabrics*, Deer Park NY 11729. **Tufted back chairs:** 32" x 32" x 31"h. About $453 ea. Upholstered in **"Fielding" fabric** (also on pillows on loveseats and drapes): Of cotton. 54" wide, 27" repeat. in "taupe/raspberry." About $10 per yd. By Cyrus Clark Co., NYC 10016 **Ottoman:** 26" x 26" x 18"h. Upholstered in **"Marlboro" fabric:** 54" wide. In "light blue." By Ethan Allen, Danbury CT 06810. **Pine bench:** 22" x 18" x 18"h. From the "Chateau Normandy" Collection. About $157. Upholstered in **"Idole" fabric:** Glazed cotton chintz. 51" wide, ½" repeat. In "green." About $29 per yd. From Boussac of France*, NYC 10022. **Full length open bookcase unit:** Of pine. 34" x 16" x 80"h. From the "Chateau Normandy" Collection. About $430. **Glass top bunching table:** Of oak. 22" x 22" x 21"h. About $175. **Lamp:** With porcelain Kanton jar base. About $310. All above furniture by Ethan Allen, Danbury CT 06810. **"Plain Glosheen" fabric** (covering table): Of cotton. 48" wide. In "cerulean blue." About $12 per yd. From Waverly Fabrics*, NYC 10018. **"Adele Ruche" trim fabric** (on "Fielding" drapes credited above): Of Dralon. 1½" wide. In "rose." About $3 per yd. From Brunschwig & Fils*, NYC 10022. **Antique Austrian needlepoint wool rug:** 15'8" x 11'4". In blue/gray ground with roses. From Stark Carpet*, NYC 10022. **Square turquoise ashtrays:** $45 ea. **Majolica plate:** 9"d. In "navy/green." About $150. **Turquoise charger** (on mantel): 18½"d. **"Water Lily" majolica plate** (on skirted table). **Tiered twig and lacquer table:** With round trays. 16"d x 33"h. Above accessories at Gordon Foster Antiques, NYC 10021. **Brass candlesticks** (on mantel): 20½"h. **Wire bird cage:** 22"d x 55"h. **Pine Trumeau mirror** (near French door): 24"w x 80"h. Above at John Rosselli Ltd., NYC 10021.
Balcony
Sleep sofa: 75" x 35" x 33"h. About $915. Upholstered in **"Fielding fabric** (credited above). Matching ottoman: 26" x 26" x 18"h. About $182. Upholstered in **"Aqua" fabric:** [illegible] cotton. 54" wide. About $23 per [illegible] C. W. Stockwell*, NYC 10022. [illegible] from Ethan Allen, Danbury CT [illegible]

p. 132, top
Fourposter bed: 74" x 88" x 80"h. About $1200. Box spring and mattress may be ordered separately. About $300 ea. **Night table:** 26" x 17" x 25"h. With one drawer. About $330. **Armoire:** 47" x 21" x 72"h. About $1300. Above pine pieces from the "Chateau Normandy" Collection. **Swivel barrel chair:** 29" x 29" x 30"h. About $303. Upholstered in **"Mimosa" fabric:** Of linen and cotton. 54" wide. About $23 per yd. From C. W. Stockwell*, NYC 10022. **Pine bench:** 42" x 18" x 18"h. About $202. Upholstered in **"Idole" fabric** (also on bed pillows): Glazed cotton chintz. 51" wide, ½" repeat. In "royal blue." about $29 per yd. From Boussac of France*, NYC 10022. All above furniture by Ethan Allen, Danbury CT 06810. **"French Bouquet" fabric** (bedhangings, dustruffle, spread, drapes): Glazed cotton chintz. 54" wide, 35" repeat. In "multi on lacquer." From Stroheim & Romann*, NYC 10022. **"Idole" fabric** (lining for bedhangings): Of cotton. 51" wide, ½" repeat. In "royal blue/white." About $24 per yd. From Boussac of France*, NYC 10022. **"French Voile" fabric** (shirred on French doors): Of cotton. 52" wide. In "white." About $17 per yd. From Scalamandré, NYC 10022. **"Trends" rug:** Of white woven wool. 10 x 12'. From Stark Carpet*, NYC 10022. **Oval basket table** (under night table): 24½" x 19½" x 8"h. Painted red and black. At Gordon Foster Antiques, NYC 10021. **Turquoise ceramic vase** (on brass table): 7¼"h. About $36. From Limited Editions, NYC 10021. **Tree basket:** 22"d x 17½"h. From John Rosselli Ltd., NYC 10021.
p. 133
"Claridge" sofas: 76" long; 84" long. Both with casters. **"Claridge" wing chair:** With fret base. **(2) Armless chairs.** All upholstered in "Century 70901 off-white" fabric. **"Chi" coffee table:** With glass top, and vermillion finish. 40¾"sq. x 16½"h. All by Century Furniture, Hickory NC 28601. **Pine fantail mirror:** 43" x 85"h. **Black lacquered Japanese table:** 36" x 17½" x 10½"h. **Porcelain apple box:** From Czechoslovakia. **19th-c. box:** With inlaid wood. 12" x 8½" x 8"h. **Green leaf plate** (on small table by wing chair). Above from John Rosselli Ltd., NYC 10021. **Copper-green carved plate** (with fruit): About $50. **Dark green bowl:** 15¾d. About $100. Both at Carrington, NYC 10021. **4-panel screen:** 96"h. Each panel 18" wide. From Gracie*, NYC 10022. **18th-c. English table** (by wing chair): 11" x 17½" x 28"h. From W. H. Potts Antiques*, NYC 10022. **Matchstick blinds:** Cut to size by Bamboo & Rattan Works, Hoboken NJ 07030. **"Hastings" wallpaper:** 20½" wide, ½" repeat. About $8 per roll. From the Mini-Traditional Collection by Birge Wallcoverings, Buffalo NY 14240. **"Cabbage Roses" needlepoint rug:** Of wool. From Coury Rugs*, NYC 10022. **"Dotted Chintz" fabric** (on pillows): Of cotton. 54" wide. In "coral." About $24 per yd. From Cowtan & Tout*, NYC 10022.
p. 134
Top
Armless unit: 26½" x 34" x 30"h. **Corner unit:** 34" x 34" x 30"h. **Armless loveseat:** 51½" x 34" x 30"h. By Century Furniture, Hickory NC 28601. Upholstered in **"Lark" fabric:** Of cotton. 48" wide. In "white."

From Norbar Fabrics*, Deer Park N 11729. **White perforated metal table:** 32 32" x 17"h. About $109. At Bloomingdal NYC 10022. **Painting** (over chest): By P Johnson. At Plaza One, Locust Valley N 11560. **Papier mâché box:** Red with yell flowers. 18" x 11" x 11"h. **Metal cow:** Pai ed white and brown: 10" x 8"h. **Antic chest of drawers:** Of pine. 34" x 34" x 19 h. All at John Rosselli Ltd., NYC 100 **American mixing bowl:** With green strip C. 1900. 9½" x 5"h. **Hanging pine shelf:** 1890. 38" x 38". **Collection of white por lain jelly molds:** English. C. 1830–1900. at Vito Giallo Antiques, NYC 10021. **F tramp art box:** Cloth on wood. With mir inside. 12" x 8" x 6"h. By James Abbe Oyster Bay NY 11771. **Matchstick blin** Cut to size by Bamboo & Rattan Works, H boken NJ 07030. **"Glosheen" fabric** (on lows): Of cotton. 48" wide. In "moss gree About $12 per yd. At Waverly Fabrics, N 10018. **"Bermuda Coral" fabric** (on pillo Glazed cotton chintz. 54" wide. In "ma on white." About $24 per yd. From Cow & Tout*, NYC 10022. **"Spring Daisies" w paper:** 20½" wide, 2" repeat. In "grass." P pasted, strippable, scrubbable. About $13 roll. From the American Country Collect by Imperial, Cleveland OH 44122. **"Na Gopal" rug:** 9 x 12'. From Import Spec ists*, NYC 10005.
Bottom
Wooden 4-post drafting table: 37½" x 60 37"h. **Work stool:** With natural wood t white metal base. 14" x 24" x 33"h. Ab $48. **File cabinets:** In "white." With 2 dra ers. 14⅞" x 28" x 28"h. **Luxo lamp:** "white." With A-clamp base. About $ **Boby:** In "white." With 3 drawers, 2 s shelves. All at Charrette, NYC 10016. **Ind twig child's chair:** 15" x 13" x 22"h. At Pl One, Locust Valley NY 11560. **Wooden-h dled carrier:** 13½" x 9" x 5"h. At Jan Abbe Jr., Oyster Bay NY 11771. **19th-c. t jardiniere** (in cubbyhole): Watering can. W. H. Potts Antiques*, NYC 10022.
p. 135
Center
5/0 Queen size fourposter bed: With mah any finish. 86½"h. **"Claridge" night tal** 25½" x 17" x 26"h. With one drawer. **"Cl idge" chest-on-chest:** 41" x 19½" x 62 With 2 doors opening to 3 removable sh compartments and 3 trays; 3 drawers in ba **"Claridge" open fret hanging shelf:** 32" x x 34½"h. With 3 shelves. **Right arm fac chaise:** 32" x 66" x 30"h. Upholstered **"Victoria Floral" fabric:** Of glazed cott 54" wide, 42¾" repeat. In "amethyst." Ab $40 per yd. From F. Schumacher*, N 10022. Furniture by Century Furnitu Hickory NC 28601. **Faux bamboo armch** 22" x 18" x 32"h. About $840. With seat p painted by Paula Ruisi. About $350. **Cre wool afghan** (on chaise): About $600. B at Carrington, NYC 10021. **Green decoup lamp:** 32"h. **Hatboxes.** At John F. Campb NYC 10021. Hatboxes covered in **"Burba Gardens" wallpaper** (hatbox on round tabl 20" wide, 8⅜" repeat. In "cherry and fores About $18 per roll. At F. Schumacher* N 10022. **"French Floral" wallpaper** (hatbox armoire): 27" wide, 24" repeat. In "green a rose on cream background." About $13

Continued on page 2

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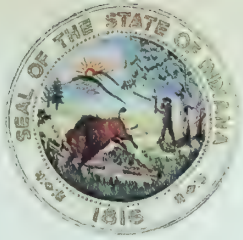

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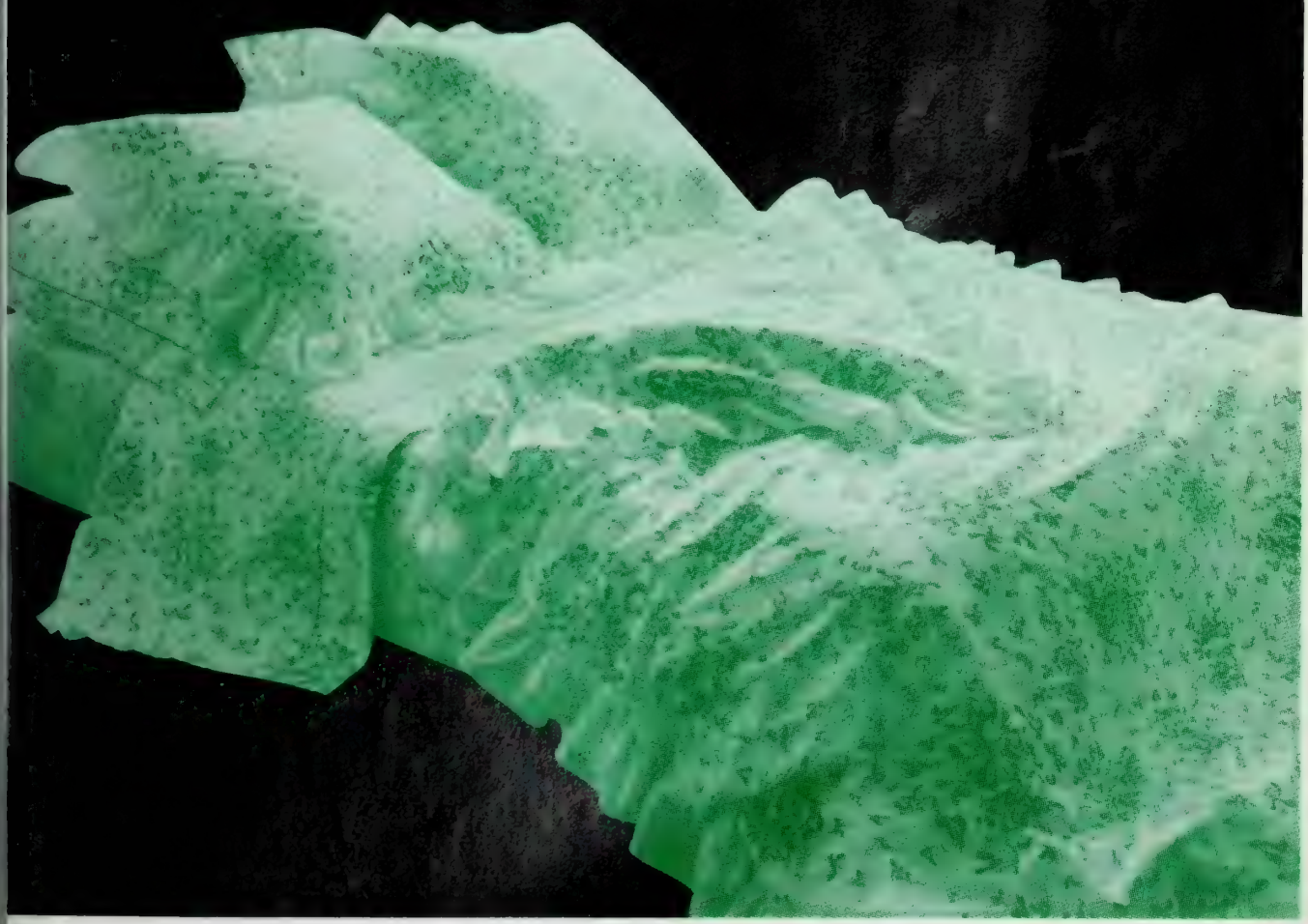

Shopping information

continued from page 204

roll. From the Warner Co.*, Chicago IL 60654. **Antique stool:** With rush seat. 13" x 13" x 18"h. **Antique basket:** With handle. 16" x 10" x 14"h. Both at Plaza One, Locust Valley NY 11560. **Folded tin bowl** (on round table): 11"d. At John Rosselli Ltd., NYC 10021. **Corner cupboard:** 19th c. 12½" x 20" x 32"h. From W. H. Potts Antiques*, NYC 10022. **Green document box** (on armoire): 11[illegible]" x 16[illegible]" x 9"h. At James Abbe Jr., Oyster Bay NY 11771. **Patchwork quilts** (on round table and bed): From Judy Binder Ltd., Roslyn NY 11576. **Polished brass floor lamp:** From Koch + Lowy, Long Island City NY 10011. **Lacquer tray** (on chaise): 17¼" x 11¼" x 1½"h (shown). Comes in set of three trays. Dimensions of trays (not shown) from set are 15¼" x 10⅞" x 1½"h, and 13¼" x 9⅞" x 1½"h. In "black." Also in "oxblood" and "taupe." From Roe Kasian Designs*, NYC 10011. At Bergdorf Goodman, NYC 10019. **Matchstick blinds:** Cut to size by Bamboo & Rattan Works, Hoboken NJ 07030. **AM/FM Digital Clock Radio:** In "ivory." About $55. By Toshiba, Wayne NJ 07470. **"Rosemary" wallpaper:** 20" wide, 10¼" repeat. In "bluebell." About $18 per roll. From F. Schumacher*, NYC 10022. **"Antique Rose" wool rug:** 9 x 12′. From the Durrie Rug Collection at Rosecore Carpets*, NYC 10022. **Bed linens:** From Manuel Canovas*, NYC 10022.

Bottom, right

Porcelain persimmon box: From Austria. **Antique majolica dish.** Both at John Rosselli Ltd., NYC 10021.

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Towels: At D. Porthault, NYC 10022. **Blue and white border:** D-C-Fix plastic coated self-adhesive vinyl sheeting. 18" wide. About $2 per yd. At Janovic Plaza, NYC 10021.

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Drapes in **"Medard Satin Print" fabric:** Of cotton. 50" wide, 18¼" repeat. In "green on white." About $78 per yd. From Brunschwig & Fils*, NYC 10022. **Lamp:** From Karl Springer*, NYC 10021.

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"Glazed ivory chintz" fabric (on settee and ottomans): Of cotton. 51" wide. About $21 per yd. From Marignan for Yves Gonnet*, NYC 10022. **"De La Chine" fabric** (on wing chair): Of cotton. 56" wide, 35" repeat. From the Designer VI Collection by Greeff Fabrics*, NYC 10022. **Oil painting:** At The Eric Galleries, NYC 10022.

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Top, left

Antique bed: From Valdemar F. Jacobsen Antiques, Cold Springs Harbor NY 11724. **American painted chests:** At James Abbe Jr., Oyster Bay NY 11771. **Toys:** At Penny Whistle, NYC 10028. **Quilt:** Sewn of fabrics from Laura Ashley. Ardmore PA 19003; Atlanta GA 30326; Baltimore MD 21202; Boston MA 02116; Chicago IL 60611; Costa Mesa CA 92626; Hackensack NJ 07601; NYC 10021; San Francisco CA 94123; Washington DC 20007; Westport CT 06880. **Quilts:** Restored and handmade by Helen E. Fetzer, Locust Valley NY 11560. **Bed linens:** From Manuel Canovas*, NYC 10022. **Wall stencils:** By Handcrafted Walls & Floors, New Canaan CT 06840. Chair upholstered in **"Villette" fabric:** Of cotton. 51" wide. In "pink." About $32 per yd. By Manuel Canovas*, NYC 10022. **"Cotton Rag" rug:** From Rosecore Carpet*, NYC 10022.

Top, right

Twig furniture: At Plaza One, Locust Valley NY 11560. **Painted twig border** (on floor). **Trompe l'oeil hanging plants** (on wall). Both painted by Francis Dearden, Syosset NY 11791. **Orchids** (on windowsill): From Mayfair Orchids, Oyster Bay NY 11771.

Bottom, left

Antique chair: From Valdemar F. Jacobsen Antiques, Cold Spring Harbor NY 11724. **Antiques and accessories:** From Plaza One, Locust Valley NY 11560. **"Prunelles" fabric** (on bed and pillows): Of cotton. 48" wide, 5½" repeat. **"Textura Chintz" fabric** (on pillows): Of cotton. 50½" wide. In "russet." Both fabrics from Marella Agnelli collection at Zumsteg*, NYC 10022.

Bottom, right

"Claridge" double pedestal oval dining table: 42" x 52" x 30"h. Maximum extension 76" with two 12" aproned leaves. **"Claridge" fret-back side chair:** 21" x 22" x 38½"h. Both by Century Furniture, Hickory NC 28601. **Black lacquered basket:** With handle. 24" sq. From Plaza One, Locust Valley NY 11560. **Painting:** Still life with fruits and flowers. At John Rosselli Ltd., NYC 10021. **Deerhead wooden wall brackets:** Austrian. 12" x 10"h. From Vito Giallo Antiques, NYC 10021. **Pair of green ceramic vases on sconces:** 8" x 10"h. About $300. At Carrington, NYC 10021. **"Hastings" wallpaper:** 20½" wide, ½" repeat. About $8 per roll. From the Mini-Traditional Collection by Birge Wallcoverings, Buffalo NY 14240.

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Top, left

18th-c. English breakfast table: At Florian Papp, NYC 10021. **Serving table:** From Jay Friedline*, Rockport MA 01966. **Light fixture:** From Greene Lighting Fixtures*, NYC 10021. Shades in **"Cezanne Stripe" fabric:** Of linen/rayon. 51" wide. About $54 per yd. In "gray, beige, and brown. From Brunschwig & Fils*, NYC 10022. **"Bay of Naples" wallpaper:** About $45 per panel. From Louis W. Bowen*, NYC 10022. **Zebra rug:** From Patterson, Flynn & Martin*, NYC 10022.

Bottom, right

"Tenture Flottante" wallpaper: 20¾" wide, 21¼" repeat. From Brunschwig & Fils* NYC 10022. Drapes and tablecloth in **"Swan Lake" fabric:** Of cotton. 54" wide. In "ivory." From Stroheim & Romann*, NYC 10022. **Drapes and swagged tablecloth:** Custom made by Paul Brown*, Boston MA 02116. Furniture upholstered in **"Chenille Dotted Natural" fabric:** Of cotton. 59" wide. In "natural." From Cenci*, Boston MA 02116.

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"Snake Table" coffee table: Of lacquered English raffia. 48" x 19½" x 17"h. By Ron Seff*, NYC 10022. **Small reproduction table** (by dining table). **Collection of antique accessories:** At John Rosselli Ltd., NYC 10021. **Dining table. 18th c. chairs.** From Plaza One, Locust Valley, NY 11560. **Painting:** By Gene Vass. Furniture upholstered in **"Kowloon" fabric:** Of cotton. 54" wide. In "peach." From China Seas*, NYC 10022. **"Comb-painted" floors:** By Susie Lyons, Syosset NY 11791. **Rug:** From Patterson Flynn Martin*, NYC 10022.

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Top, and center right

Bed. Desk. Both designed by Noel Jeffrey.

Painting: By Robert Natkin. Available through Noel Jeffrey, NYC 10021. **Durrie rug:** From Rosecore Carpets*, NYC 10022.

Rooftop Gardens

. 148

2) Custom-designed twig chairs: At Pot Covers, NYC 10001.

. 149

Automatic watering and fertilizing system: Zetta, Inc. custom-designs, installs, and maintains. For information, write to 5 E. 3rd St., NYC 10021.

BUILDING FACTS

Materials and equipment used in the house on pages 162–167

ARCHITECT: Gwathmey/Siegel & Associates.
ASSOCIATE IN CHARGE: Bruce D. Nagel
CONTRACTOR: Marxen & Son, Inc.

STRUCTURE

Foundation: Concrete slab on grade.
Framing: Wood.

EXTERIOR OF HOUSE

Exterior walls: House, wood siding. Courtyards, stucco.
Roof: Asphalt roofing by Certain-teed Corp.
Windows: Aluminum framing by Arcadia. Northrup Architectural Systems.

INTERIOR OF HOUSE

Walls: Sheetrock by U.S. Gypsum.
Floors: Quarry tile by Gail Tile.
kitchen, linoleum by Forbo-Krommenie
baths, ceramic tile by American Olean Tile Co., Div. of National Gypsum Co.
Lighting Fixtures: Downlights by Lightolier, Inc.
Interior paints: Benjamin Moore.
Hardware: Schlage Lock Co.
Kitchen: Butcher-block countertops.
Hot-water Heater: 80 gallon by A.O. Smith-Inkay.
Kitchen Equipment: Dishwasher by Kitchen-Aid Div., Hobart Corp. Refrigerator by Sub-Zero Freezer Co., Inc. Exhaust fan by Nutone.
Laundry Equipment: Washer and dryer by Westinghouse Electric Corp.

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Dear H&G

continued from page 76

Piano Preparations

Q *We're remodeling a cooperative apartment and want to put a piano in the study. Can you give us some general guidelines on what kind of flooring should go in this "music" room?*

A According to Willard Sims, Piano Service Manager of Baldwin Piano & Organ Co., a wood floor is best for sound projection. You may want a carpet or rug under the piano, too, since it will help "filter out" the strictly mechanical noise any piano produces (along with the music) when played. The larger the piano and smaller the room, the more evident the noise will be.

Mr. Sims adds that most people would find the sound too bright, harsh, and reverberative if the room has a stone, tile, or concrete floor—particularly if there's a large window area as well. Adding a rug, heavy curtains, and perhaps sound-absorbing wall and ceiling coverings can help compensate. (Some apartment buildings mandate them.) But sound-absorbing decorating won't turn a Tin Pan Alley piano into a concert grand, so one should generally buy as fine-toned a piano as one can.

Japan Paint

Q *On page 169 of the April 1980 issue, Mrs. O'Neil gives Japan paint as an ingredient for marbelizing walls. I haven't had any luck locating this type of paint. Can you help?*

—M.T.R., Torrance, Calif.

A Fortunately, Mrs. O'Neil bought her oil-based Japan paint at an art supply specialist who ships all over the country: Weiser & Teitel, 61 Reade St., New York, N.Y. 10007. While Weiser & Teitel doesn't have a catalogue, it will, upon request, send a color chart and information on the Japan paints in question, which are made by T.J. Ronan Paint Corp, Bronx, N.Y. ■

Your family's health

continued from page 94

dealing with knowledgeable people who understand and accept an active participation in their own health.

For more information, read *How To Be Your Own Doctor—Sometimes* by Keith W. Sehnert, M.D. (Grosset & Dunlap) and *Medical Self-Care—Access to Health Tools*, by Tom Ferguson, M.D. (Simon and Schuster). *Medical Self-Care*, a newsletter, is a comprehensive introduction to the subject, edited by Dr. Ferguson and featuring articles by leading experts in the field. It also contains a list of self-care seminars being given across the country. One year, $15; $4 a single issue. Write Medical Self-Care Journal, Box 717, Inverness, Calif. 94937. ■

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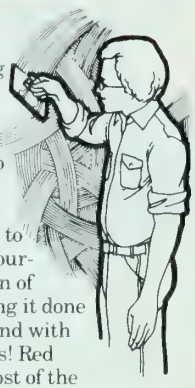

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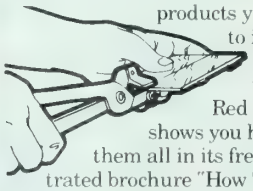

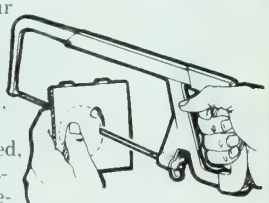

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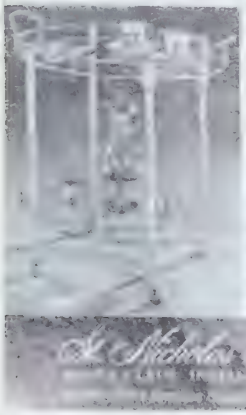

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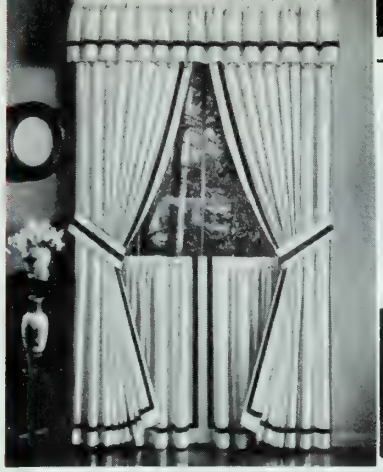

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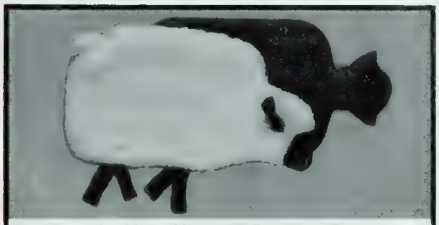

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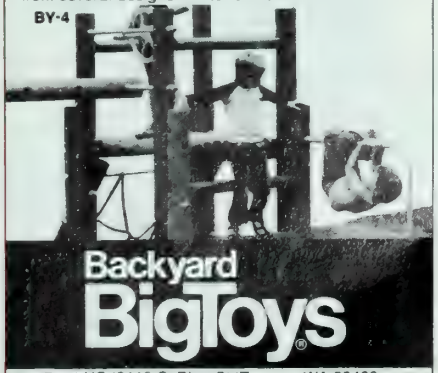

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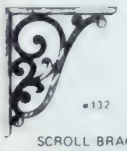

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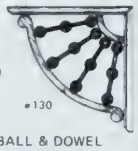

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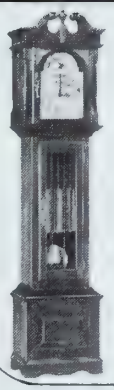

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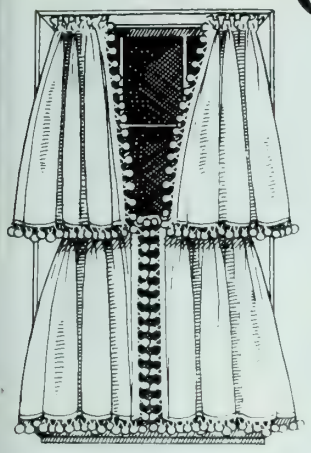

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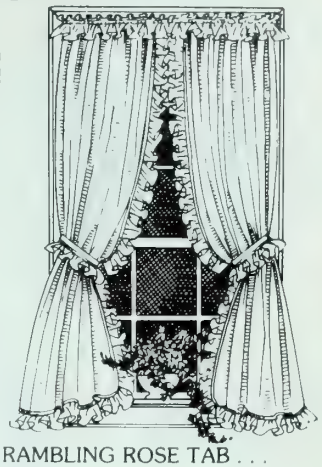

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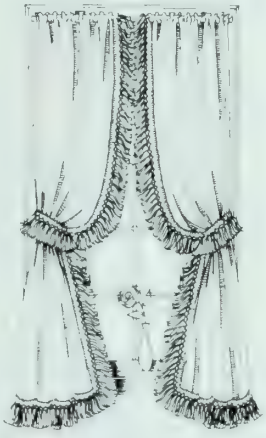
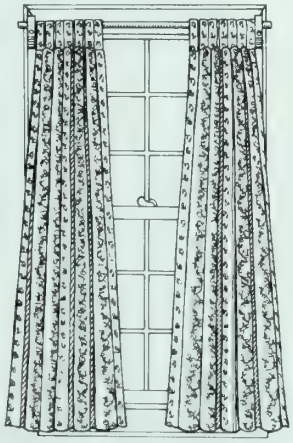
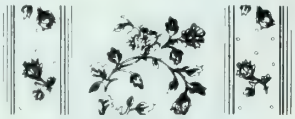




RAMBLING ROSE TAB . . . sprays of meandering roses . . . tailored yet romantic . . . choice of blue and red, yellow and golden orchre or light orange and yellow with green foliage. Easy care cotton/polyester. 90″ wide per pair. 24″ or 30″ long, $18 pr; 36″ or 40″ long, $20 pr; 45″ or 54″ long, $22 pr; 63″ or 72″ long, $26 pr: 81″ or 90″ long, $30 pr. Matching ruffled curtain, bedspread, tablecloth and shower curtain. Please specify color.



Visit our retail shops in Stockbridge, Salem and the South Shore Plaza in Braintree, Massachusetts.

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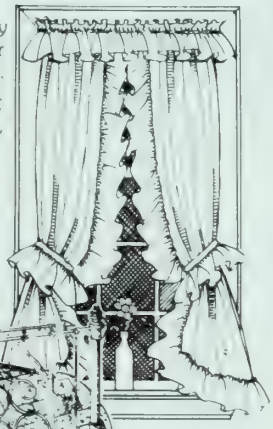
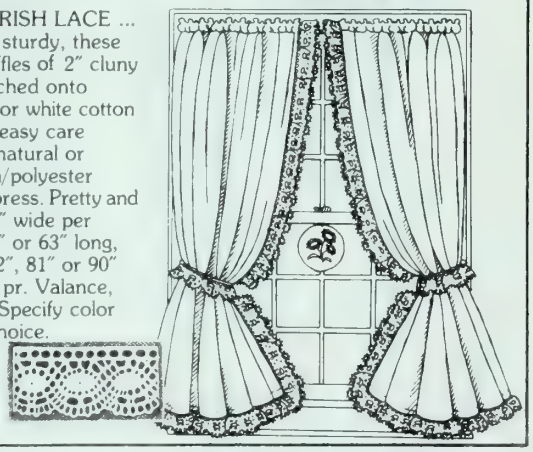
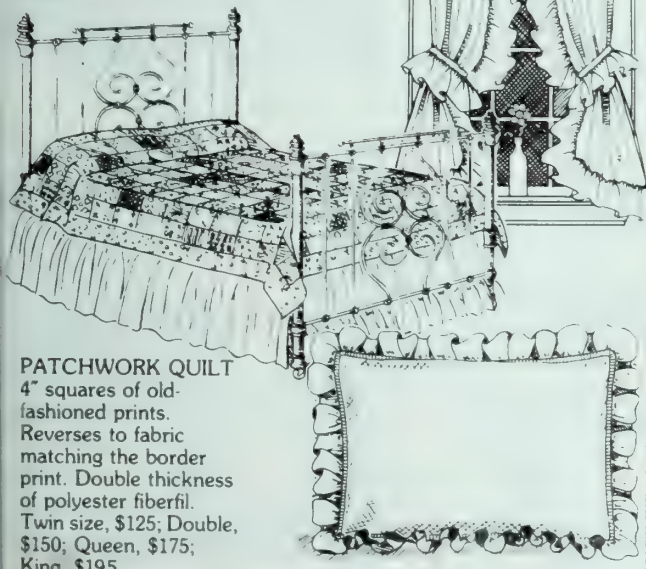


RUFFLED IRISH LACE ... delicate but sturdy, these winsome ruffles of 2″ cluny lace are stitched onto unbleached or white cotton muslin with easy care finish. Also natural or white cotton/polyester permanent press. Pretty and practical. 90″ wide per pair. 45″, 54″ or 63″ long, $21.50 pr; 72″, 81″ or 90″ long, $25.50 pr. Valance, $7.25 each. Specify color and fabric choice.





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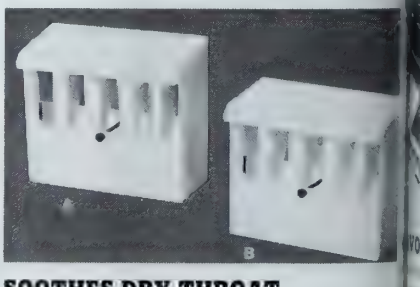

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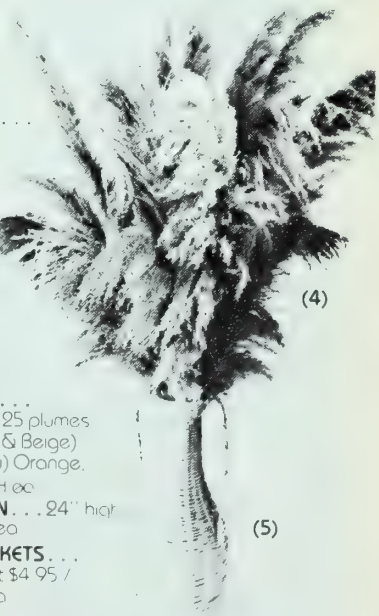

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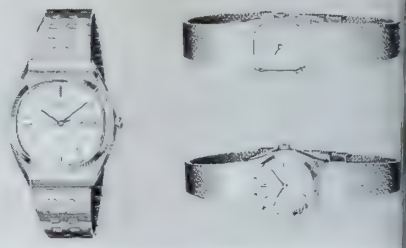

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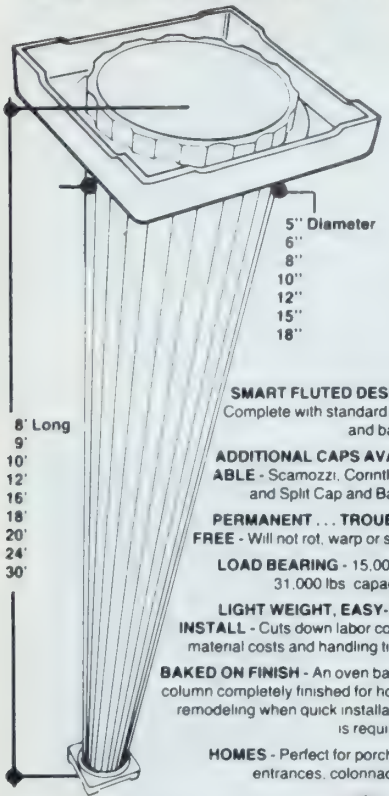

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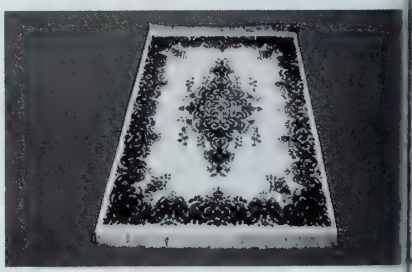

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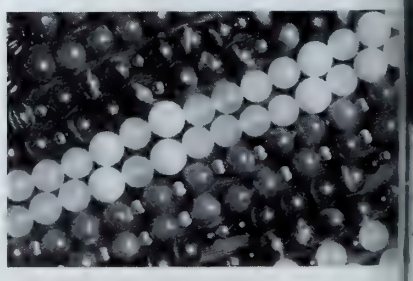

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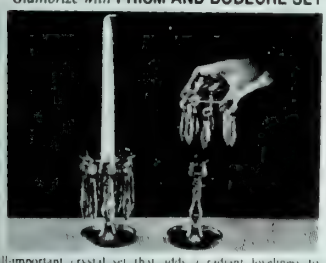

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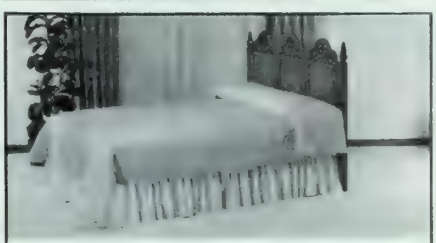

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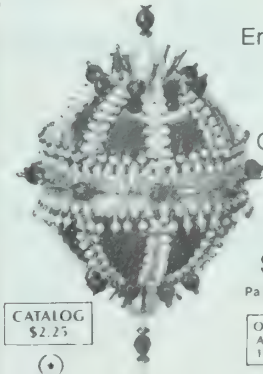

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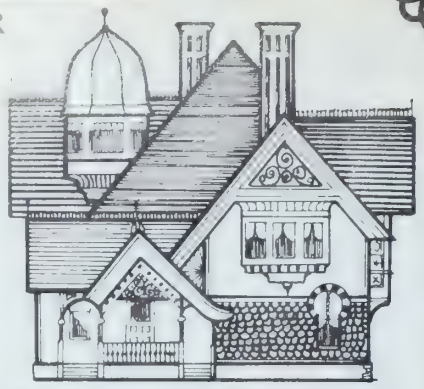

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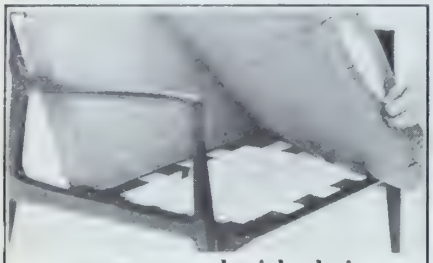

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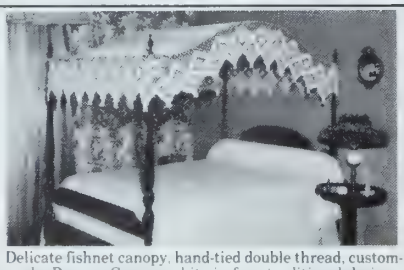

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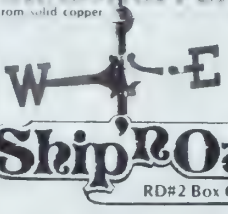

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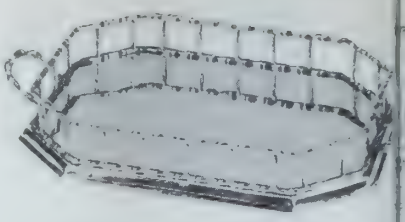

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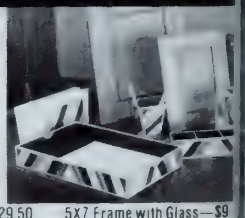

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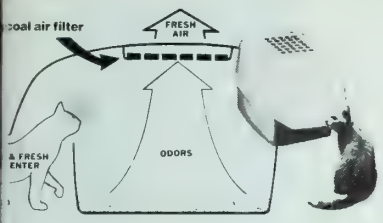

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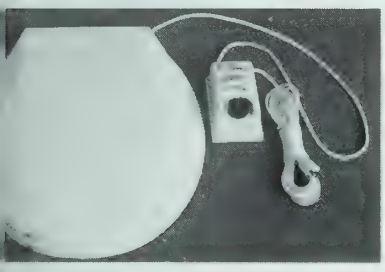

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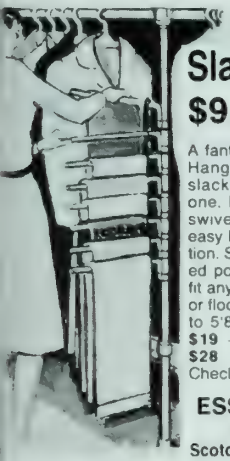

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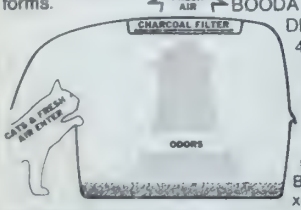

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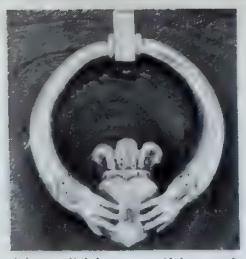

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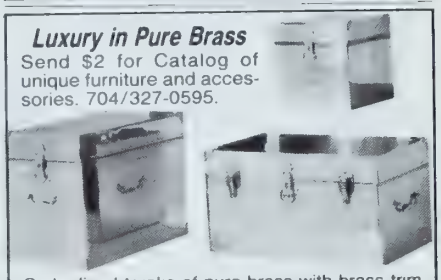

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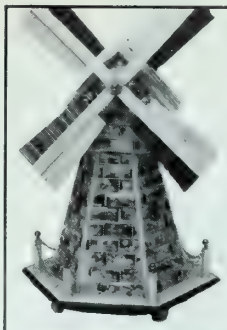

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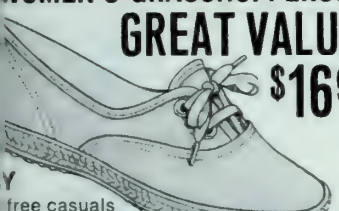

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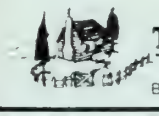

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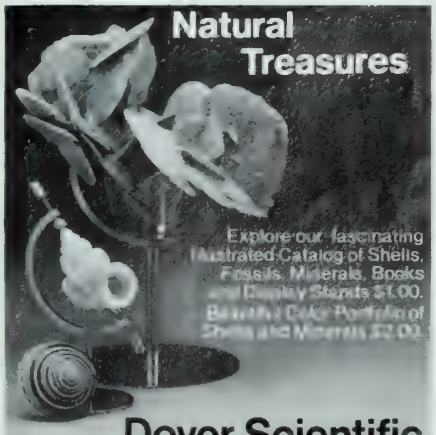

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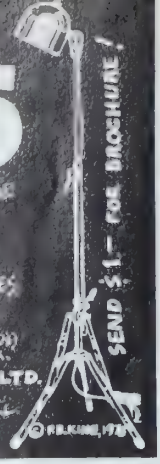

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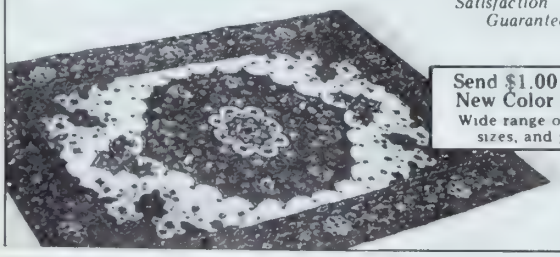

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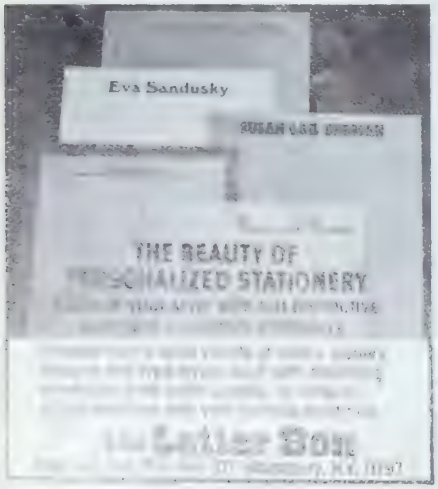

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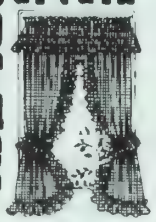

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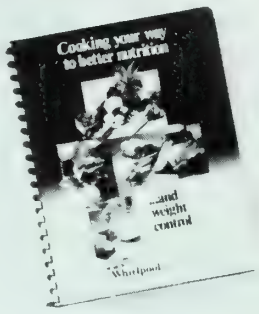

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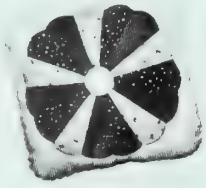

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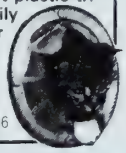

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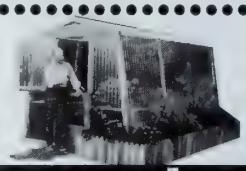

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44 Dazzling Christmas ornaments with an heirloom future. Award-winning full-color catalogue sparkles with a collection of over 150 original ornament kits. Exclusive designs from this craft shop are fun, easy to do. The Cracker Box. $2.25.

CAROLINA STUDIOS

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46 A luxurious color catalogue of the latest American and European lingerie. Fine silk gowns and kimonos, lacy Parisian bra and bikini sets, sensuous teddies and camisoles, romantic at-home fashions and slippers. Victoria's Secret. $3.

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52 First choice among collector American antiques and art. tures on furniture, paintings, historic hou ceramics, silver, glass, textiles. News of rent exhibitions, book reviews. Sample ir ductory copy. The Magazine Antiques.

the enchanted doll house

53 Color catalogue for lovers of iatures, 64 pages. Includes houses and hundreds of unique miniature cessories; building materials, kits for craftsperson. Many exclusives and one-kind items. The Enchanted Doll House.

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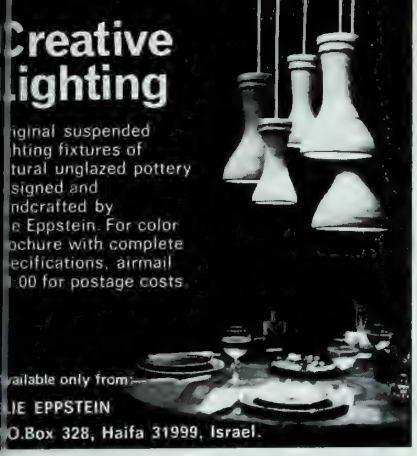

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55 Exclusive handcrafted items created and signed by America's finest craftspeople. Collectable pieces, ceramics, leather, wooden objects, blown glassware, jewelry, more. Color catalogue from Rainbow's End Catalog Company, Inc. $1.

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56 All new 32-page full-color catalogue of limited edition graphics. Silkscreens, botanicals, pop and classical prints, photography. Custom framing available at discount prices. Catalogue price credited to first purchase. Art Poster Co. $2.

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57 Color is in. Personalized stationery collection in lovely colors, designs, type styles, papers to express your colorful style. Available with name/address printed on letters, envelopes. Catalogue with actual samples. The Letter Box. 50¢.

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58 Have your own health spa at home. Hot tubs and spas can be installed indoors or out, above ground or below. Do-it-yourself hot tub kits available; 5 exotic woods, 37 sizes. Full-color brochure. California Hottub & Spa Corp. Free.

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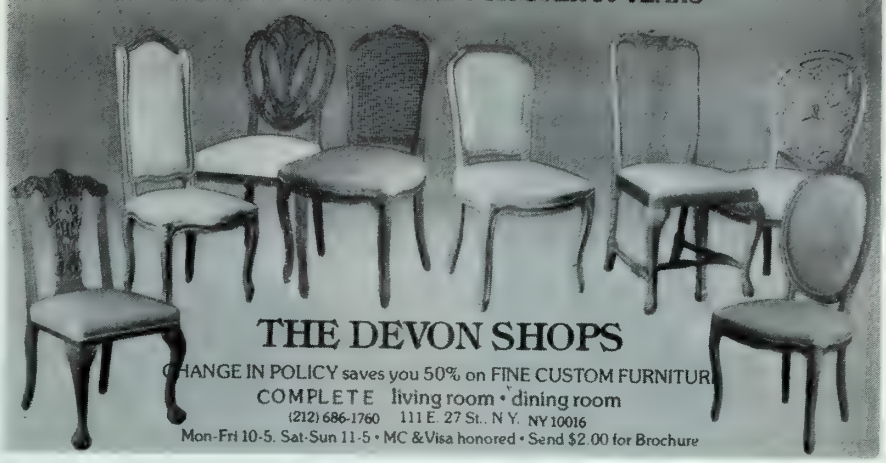

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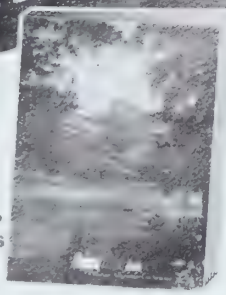

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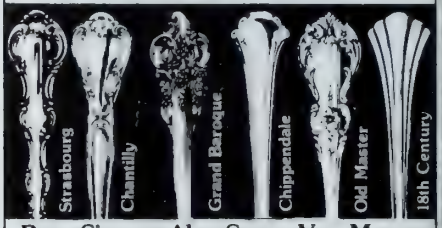

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Newstamp Lighting Co.

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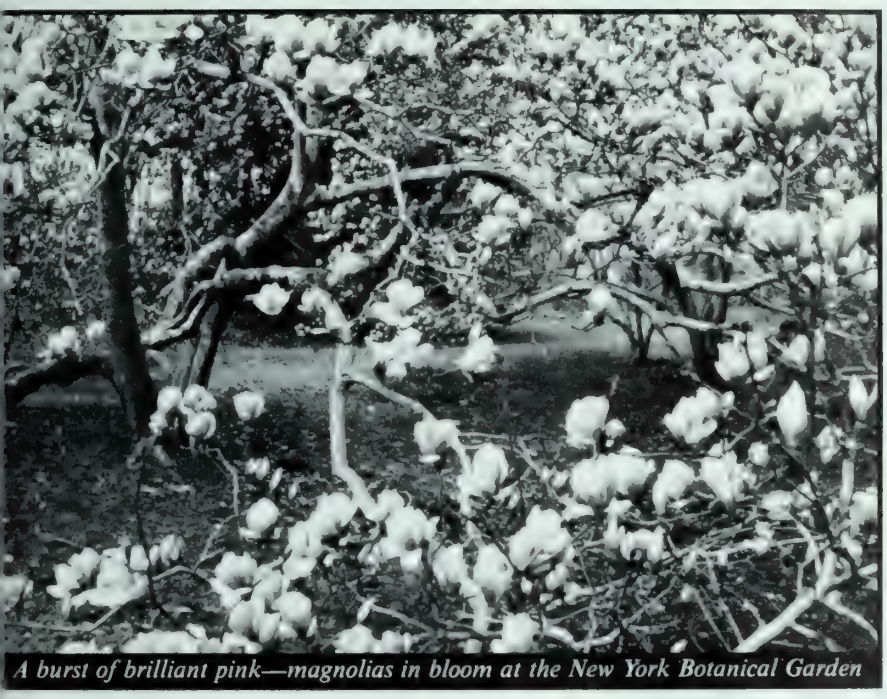
Favorite Spring Flowering Trees and What to Plant Under Them



A burst of brilliant pink—magnolias in bloom at the New York Botanical Garden

lowering trees are one of the highlights f the spring garden. The choice is wide: isted here are some favorites that are nall, and are hardy and ornamental in ther seasons. Careful selection and naginative underplantings will heighten ieir effect.

lmonds (Prunus dulcis) and **Plums** 'runus cerasifera) are true harbingers `spring. Almonds sport their 5-petaled, hitish-pink blossoms as early as late larch. 'Halls Hardy' extends almond ulture into northern areas. Plums' hite-to-pink blossoms follow in early pril. Several non-fruiting plums have ine-red foliage; the best, P. cerasifera 'hundercloud.'

pples and Crabapples (Malus) both ive blossoms and picturesque branch-g habits, but for year-round beauty, I refer crabapples. Their fruit persists to winter; their blossoms are double as ell as single, and range from white to eep carmine-reds. Varietal selection is l-important. 'Red Jade' and 'Snow-oud' are stocky hybrids covered with ouds of white flowers. Upright double-nk 'Katherine' blooms later, and might e espaliered behind an iris garden.

arolina Silver-bell (Halesia carolina) as pendulous white bell-shaped flowers and a delicacy reminiscent of shadbush. It can become a large tree but is mostly grown low-branched and multitrunked. I prefer it in a woodland setting, underplanted with late-flowering Narcissus poeticus.

Cornelian Cherry (Cornus mas), a rounded shrub-like tree, has yellow flowers even before forsythia. Underplant Cornelian cherry with narcissus 'February Gold' and crocus. Its branches can also be forced early indoors.

Flowering Dogwood (Cornus florida) is at home in an open meadow or formal setting. White or pink, the flower is long lasting; its fall foliage and berries are attractive, too. A recent white cultivar, 'Cloud 9,' now appears in mail-order catalogues as well as at garden centers. It is dense and vigorous. Flowering overlaps white azaleas or pink rhododendrons. Bleeding heart (Dicenta), forget-me-not (Myosotis), and wood hyacinth (Endymion) would add a spring woodland effect in May.

Golden-Chain (Laburnum x Watererei) is at its best in a cultivated garden setting such as on a patio perimeter, along a drive or walkway, or framing a herbaceous border. The clear, buttercup-yellow, wisteria-like flowers are produced in pendulous chains 6 to 10 inches long in late May. Try underplanting with purples of Allium aflatunense and Iris sibirica.

Hawthorn (Crataegus) is best known for its bright red berries in autumn and winter. However, the abundant white flowers enhance the spring landscape as well. This rounded shrub-like tree is not fussy about soil and tolerates city conditions. The silver-streaked leaves and pink flowers of lamium would be a good choice for under the hawthorn.

Redbud (Cercis canadensis) is another

Continued on next page

GARDENER'S CALENDAR:

A P R I L

The chores of spring are adding up. What with vegetable and cutting gardens to be cultivated, new trees and shrubs to be planted, and all those seedlings on the window sill demanding attention, it is easy to overlook some of the less obvious, but just as important, springtime tasks. Watering, for instance. Lower levels of the soil have become dry in many parts of the country, and deep-rooted trees and shrubs will be in need of water. Make watering them the first order of business. This is also a good time to apply fertilizer. Well watered in, it gets down to the roots at the time when they are the best able to use it. In the North, where soil is slow about warming up, don't be in too much of a hurry to do the spring spading. Turned over when it's cold and muddy, the earth curdles into lumps. While waiting for that springtime warm-up, this is the last chance to remove winter-damaged tree branches and to search out and destroy egg masses of tent caterpillars and gypsy moths. In the South, where azaleas have already finished flowering, try to remove seed heads before they have a chance to develop. This helps to throw the strength of the plant into next year's flowering. **James Fanning.**

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Spring flowering trees

continued from preceding page

native tree associated with woodland or naturalistic settings. In May, the small magenta-pink blossoms cover deep charcoal rippling branches. Redbuds are effective when they are planted side by side under flowering dogwoods.

Shadbush (Amelanchier laevis) is covered with masses of billowy white short-lived blossoms that cover the tree like new-fallen snow. An exceptional groundcover could be primrose of all shades, followed by the blues of Siberian bugloss (Brunnera) and lungwort (Pulmonaria).

Saucer Magnolia (Magnolia x Soulangiana) is undoubtedly the most popular of the magnolias. Most gardeners are familiar with this small tree whose furry buds yield large 5-to-10-inch tulip-like blossoms in shades of pink and purple in April. The flowers precede its leathery leaves and are best highlighted when the vigorous grape hyacinth (Muscari) spreads beneath.

Star Magnolia (M. stellata) has a rich, dark green, leathery foliage which provides dense screening during spring, summer, and autumn. You might want to try the new Kosar hybrids 'Betty,' 'Randy,' and 'Ann.' Their white-purple fragrant flowers appear later in April and last longer. A complementary planting for these hybrids would be fragrant pink and white hyacinths.

By Richard R. Iversen, horticulturist, garden designer, and free-lance garden writer.

Shade Flowers

The native and naturalized flowers and bulbs that grow in Ann Nichols's garden in Nashville, Tenn. (page 150), do well in many parts of the United States. Besides those shown she grows: hepatica, winter aconite, rue anemone, false anemone (her favorite), yellow violets, claytonia, toothwort, twinleaf, bloodroot, great Solomon's-seal, Jacob's-ladder, Mayapple, bleeding heart, phacelia, wild ginger, and more.

One of the many books Ms. Nichols finds helpful is Hal Bruce's *How to Grow Wildflowers and Wild Shrubs and Trees in Your Own Garden* (Knopf, $12.95). For spring walks, Roger Tory Peterson's *A Field Guide to Wildflowers* (Houghton Mifflin, $8.95).

Sources for Wildflowers

Gardens of The Blue Ridge, Box 10, Pineola, N.C. 28662; catalogue $1. *Putney Nursery, Inc.,* Box GH, Putney, Vt. 05346; catalogue free.

Vick's Wildgardens, Inc., Box 115, Gladwyne, Pa. 19035; catalogue 50¢. *Clyde Robin Seed Co.,* Inc., P.O. Box 2855, Castro Valley, Calif. 94546; catalogue $2. ■

nside story

ntinued from page 122

complete. Let dry for a full 24 hours.
ote: If you are stenciling a piece of fur-
ture you should give it a final protec-
/e coating of clear polyurethane.

Swagged Table Skirt

om page 141

he very generous use of lined taffeta for
is tableskirt enhances the gathered,
ell-defined folds. To make a similar
irt for your table you can substitute
ıy lined material that doesn't wrinkle
sily, but don't skimp on the amount
fabric used as this is what makes the
oth so spectacular.

Designer: Tod Stevenson)

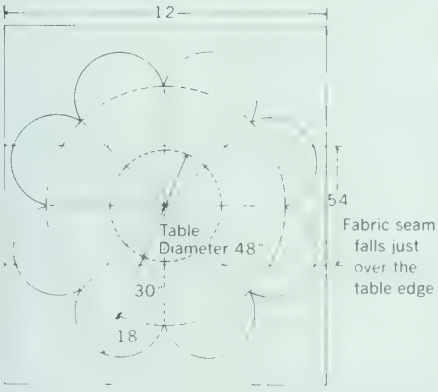
laterials

welve yards of wrinkle-free fabric 54
ches wide, tapestry needle, strong
read such as 30-pound fishing line or
holstery thread, 1-inch-wide taffeta
bbon for banding underskirt.

irections

his project is planned for a round table,
3 inches in diameter and 30 inches
gh. Buy or make a simple circular un-
rskirt that reaches the floor. Run a
nd of ribbon around the bottom edge.
Here, brown taffeta ribbon is used on
ı off-white background.) Cut the re-
ainder of material into three equal parts and sew together with ½-inch seams; each strip will be 54 inches wide by 12 feet long. Trim extra material from one end to form a 12-foot square. Scallop the edge of the fabric according to the diagram.

To make scallops: Lay fabric out with wrong side up and find center. Draw a 48-inch circle to represent table top. Draw a larger circle 30 inches from the edge of the first circle. (This represents the distance from the table edge to the floor.) Mark 8 equidistant points around the larger circle. Make a circular paper template with a diameter equal to the distance between dots and trace half of



it onto material to make scallop edge. (See illustration.) Cut around scallops and remove excess material. Turn raw edges under ¼ inch and press. Turn under another ½ inch and hem. Center fabric on the table. Start at one point between scallops and gather 3 or 4 inches of the swag. Take a basting stitch with the strong thread, then gather 3 or 4 inches more and take another stitch. As you do this, play with the fabric to adjust the folds so that they hang gracefully. Continue to gather and stitch the material up to the table edge. Tie off securely on wrong side. The scallops will just graze the floor. Repeat this process at the points between each scallop. Where the skirt has been gathered and lifted to form swags, the brown banding on the underskirt will show between the scalloped edges.

Combed Floor

from page 142

This informal painted finish on this combed floor is inspired by traditional decorative inlay and parquet. This painted design draws attention to the floor and can be a practical as well as pretty solution for turning a worn floor or one without distinction into a decorative element in a room.

(Craftsman: Susie Lyons)

Materials

Paint primer tinted off-white or other color, jars of acrylic paint, paint roller, 2-inch-wide paint brush, masking tape, 6-inch-wide rubber squeegee (at

Continued on page 235

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GARDENER'S NOTES

By James Fanning

Vertical gardening . . .

Death trap for gypsy moths . . .

The drama of giant hogweed

GARDENING GROWS UP

Don't spread out, go up! The admonition has been heard from architects and planners for a long time now, but the thought of applying it to gardening is a relatively recent one. Now an outfit calling itself Curious Research Corporation has developed a system of high-rise gardening that may well hold the key to the world's future production of crops. Like all great ideas, the Living Wall Garden is amazingly simple—just corrugated panels of fiberglass arranged in a hollow circle or rectangle, with holes for plants and the center filled with a growing medium. Available in a wide variety of sizes, from a table centerpiece to a unit capable of producing a ton of tomatoes, the Living Wall Garden needs only to be stood upright, filled with a medium for plant roots, planted, watered, and fertilized. The fiberglass panels come with holes punched at appropriate intervals; each opening has a snap-in cap for those that are not planted. Although the designers of the system look forward to its use for food production in limited space, they also emphasize its decorative possibilities. A vertical wall of nasturtiums—or any other annual flower—can be dazzlingly beautiful, and dozens of other possibilities suggest themselves. All sizes of the Living Wall Garden can be assembled without tools. For full information and prices, write to Living Wall Garden Co., 2044 Chili Ave., Rochester, N.Y. 14624.

A Living Wall Garden is planted by poking plants or seeds through holes in the sides of corrugated panels.

INSTANT LORELEI

Attracting the male of the species through scent is not a dodge used only by humans. Long before the invention of perfume, insects were using scent to bring male and female together. The scent comes from glands that are a natural part of the female's body. Called pheromones, these chemical substances are distinctive fo each insect species That is, the attrac tant secreted by lady ladybug wil attract gentleme ladybugs but n other insect. Ver recently, America chemists have suc ceeded in synthe sizing some o these exceedingl complex com pounds, and the are being put t good use in baitin traps for insec pests. Latest o these is Lure n Kill, a trap tha should go a lon way toward solvin the gypsy mot problem. The trap consists of both pheromone dispenser that releases th scent over a period of weeks, and strip containing the contact insecticide Bay gon. As male moths enter the trap i search of the synthetic female, the touch the insecticide and fall into th bottom of the trap. Since female moth cannot produce fertile eggs without th male, a drastic reduction in the mal population will cause a correspondin decrease in the number of next year caterpillars. The makers of Lure n' Ki do not promise a 100-percent reductio of the gypsy-moth population, only a n ticeable decline, with fewer and few moths each year the traps are used. Lu n' Kill is available for use in the sprin of '81 from garden shops throughout th area where gypsy moths were a proble last year.

HIGH ON THE HOGWEED

Giant hogweed, *Heracleum Mantegazzianum,* is often used in European ga dens for bold summertime effect. looks like Queen Anne's lace, to whic it is closely related, but in a completel different order of size: A mature plan may be as much as 10 to 12 feet high with white flowers in flat heads from to 4 feet across. The thick, red-spotte stalks carry deeply cut, dark green leave with a width of up to 3 feet. A biennia the plant produces seed and then dies the end of its second growing season

Giant hogweed dwarfs a visitor in the Botanic Garden at Munich, Germany.

Brought to North America toward the end of the last century, it has become naturalized in a few areas of the northeastern U.S. Viewers-with-alarm have been raising an outcry about this, since the plant's juice can be a severe skin irritant. But it is only the sap of the green plant that has this effect—when dried it is completely innocuous. Our native poison ivy poses more of a threat, since simple contact with any part of the plant, even dry wood, may cause a rash. Giant hogweed is easy to identify, too, simply because of its size. It is not likely to become a popular garden plant, anyway, since such a huge plant would overwhelm almost any backyard garden. ■

Amazing Spaces

continued from page 174

Needless to say, this apartment would not be very practical for many people, especially those with families, children, and pets. But as a kind of landing-strip for its much-traveled owner, it works quite well, especially on a psychic level. Charles Moore is a man excited by dramatic spaces, and that for him is a more important factor in inhabiting a house than is the layout of its rooms—or even the *presence* of rooms in a conventional sense. "I like the notion of having the grand gesture of the stair," he explains, and then having all the little realities of life go on all around it." That might also be a metaphor for the interrelationship of his public and private selves.

In a funny way, Charles Moore's new home is structured much in the same manner as his life. This space says everything about getting there, and rather less about *being* there. It is all movement, transit, surprise, and excitement. Its owner is a firm believer that our buildings ought to speak of our own experience, and although Charles Moore might not quite have realized it, he here subscribes to his own theories. ■ *Editor: Elizabeth Sverbeyeff Byron*

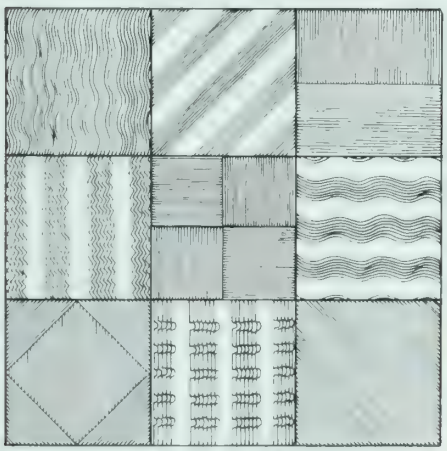
Inside story

continued from page 233

hardware or art stores), X-acto knife, blue chalk line (at hardware stores), non-yellowing clear polyurethane varnish (matte or high gloss, as desired).

Directions

This project must be done on a clean, sanded floor. Give the floor a coat of primer, let dry, and paint again. When this dries use the chalk line to mark off a grid of 36-inch squares. To start, find the center of the floor and mark with a pushpin. Bisect the floor with the chalk line, tacking it firmly, or have another person hold it, midway at opposite walls. Then lift chalk line and let it snap to hit floor, making a line. Repeat in opposite direction, then continue until all of floor is overlaid with grid. Begin by painting over one 36-inch square with acrylic paint applied with roller and brush, using the brush for straight edges, stripes, and special patterns. The "comb" is made from a 6-inch-wide squeegee notched unevenly with the X-acto knife (see illustration, page 84). Comb the squeegee through the paint. The overcoat will come away revealing



Each square measures 36"

the ground color, here, off-white, in the desired pattern (see illustration for possible patterns or create your own). Repeat combing to fill the square, wiping excess paint from squeegee as necessary. Follow this method for each square, always working one square away from another that is wet. Repeat the process using contrasting designs in other squares. Let dry and apply two or three coats of clear, non-yellowing polyurethane varnish. ■

Leslie Linsley is a free-lance writer and crafts designer who has written several books, most recently New Ideas for Old Furniture (Crowell).

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HOUSE & GARDEN

MAY 1981

Vol. 153, No. 5

Incorporating LIVING for young homemakers

ON THE COVER

An old carriage house is now the country kitchen of designer Ristomatti Ratia, creative head of Marimekko, and his family. The secret to keeping the clean white look friendly: the warmth of wood beams and cabinets, a skylight in the sloping roof, a table with a cheerful cloth and napkins of Marimekko cotton, and favorite collections on display. Lunches here are a special treat (details, page 166). Photograph: Raeanne Giovanni.

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INGENIOUS WAYS TO MAKE YOUR LIFE EASIER

Breezy summer decorating

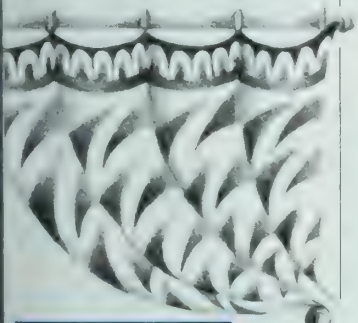
Simplify!

Give rooms a rest, says interior designer Austin Chin:

● Pare down to as few pieces of furniture as possible. Summer is a time for simple, strong statements.

● Clear off tabletops, put away wooly afghans or thick quilts, show off bare polished floors. Because bare floors tend to isolate furniture pieces, chances are the room will look larger.

● If incoming sunlight doesn't warm up the room too much, remove curtains. Cover any bare, fixed curtain rods with fabric swags.



Window Watch

● An alternative to louvered shutters—intricately-carved Indian folding screens, painted white (florist Ray Kohn's idea). ● Turn a bedsheet into a curtain panel by knotting the top corners around a bamboo pole, as designer Claude Langwith does. ● Or use an Indian print bedspread, hung full-width, opened diagonally across half the window and secured with a tie-back—editor Marilyn Schafer's tip. ● In a white bedroom, dye mosquito netting ice blue. Shirr it over curtain rods—it will tint incoming light a cooling hue. From Joseph Braswell, Ward Willoughby.

Canvas Quickies

Natural-colored canvas dropcloths are a practical, portable slipcovering. First enlist several pairs of helping hands: Then drape dropcloth on chair or sofa, gathering excess into folds around the arms and tucking it in around any seat cushions. Secure the slipcover by cinching a marine rope (in bright yellow or blue) around the seat circumference. For extra seating, add white captain's chairs with seats that match the rope color. From designers Joseph Braswell, Ward Willoughby.

● Two ways to tackle a tacky-looking floor in a rented house—or to summerize city floors: Stretch natural-colored painter's canvas from wall to wall, stapling it to the baseboards. You can do this even over existing wall-to-wall carpeting, says Austin Chin—the old carpeting becomes the padding for the new.

● Joseph Braswell and Ward Willoughby hem natural painter's canvas to make floorcloths, painting them with spatter designs using textile paint. Sewer's hook-and-loop fastening tape keeps rugs trim on the floor.

Old-fashioned Coolers

Romantic energy savers: Ceiling paddle fans. Hand-held folding fans. Cast-iron floor registers, which let air circulate from floor to floor (from The Reggio Register Co., Dept. 041H, P.O. Box 511, Ayer, Mass. 01432; brochure 25¢). Consider installing a whole-house fan in the ceiling of the upper hallway.

Beach House Beat

Rented cottages are often short on doors and walls (i.e., privacy) and long on guests. A roll-down window blind can be used to make a door for a doorless room. Or it can be hung in the middle of a multipurpose room as a "whenever-you-need-it" room divider: between a kitchen and dining area, or to give a sofa bed in the living room its own little niche.

● Matte white paint can make brown flea-market furniture tolerable (or even terrific). If the paint's a bit dried out, so much the better, says designer James Ruddock—it'll give a textured look almost like plaster.

● Is your summer living room a "big barn" of space? Try decorating the upper reaches: Drape a long "paper dragon" kite from one rafter to the next. Haven't any rafters? Then substitute lengths of strong nylon fishing line, stringing each length between eyehooks.

● Take a free-standing stepladder, slip boards through the rungs horizontally, and you've got a dandy étagère for flowering plants inside the house or outdoors. The boards should extend well beyond the rungs, and the plants should be balanced on either side. From Braswell-Willoughby.

Open-air Ambiance

For candlelit dinners, Casablanca-style: Place an enormous palm tree in each corner of the room, with uplights behind. Light the table with candles set inside hurricane lamps. The flickering, mottled light and shadows give a breezy, open-air feeling. From Braswell-Willoughby.

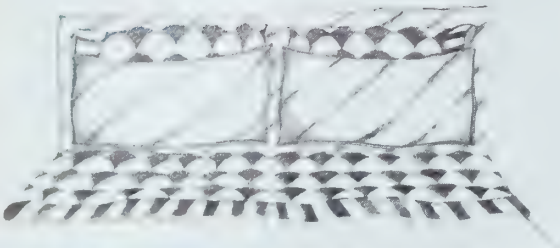
"Group fruit loosely to speak of summer abundance"

● Use flowers extravagantly when they're plentiful, like Queen Anne's lace. Arrange flowers in unexpected containers and corners—in a beaker within a basket, a crystal ice bucket, or fluted champagne goblets. Grace a sunny tabletop with a cluster of glass bowls filled with water lilies, as Claude Langwith does.

● Let fresh fruits and vegetables live two lives—first as a feast for the eye, then as a feast for the palate. At John Cronin's house, the beet lettuce he serves in the salad at dinner spent the day in a vase in the living room.

● Claude Langwith likes to: Catch the wind—with a weather vane. A wooden whirligig. A wind chime. A kite.

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER



Decorating Sleepers

Give a bedroom surreal serenity: Pick a white-on-white scheme and *reverse* the usual scale. Furnish the room with just three pieces: A close-to-the-floor bed, a low tray-table as a night-stand, and a giant Ali-Baba-sized vase, cascading with hydrangeas or plumes of pampas grass.

● Summer surprise to sew for a headboard: A canvas slipcover with generous pockets where you can tuck bed pillows. It makes for very comfortable reading in bed, and it's inspired by Vico Magistretti design for Flou, seen at the furniture trade fair in Milan, Italy.

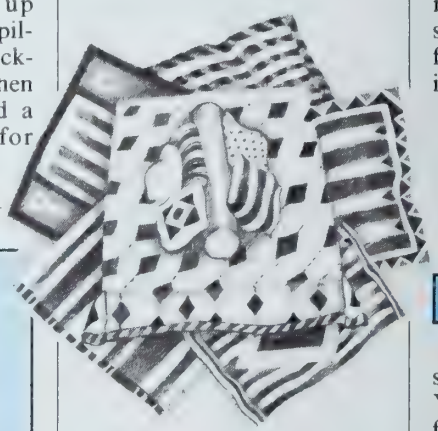
● Sew a headboard-width canvas "sleeve" (seamed on top and sides) that fits over the front and back of the headboard. Then pin pillows onto the sleeve wherever you want the pockets to go. To determine what size rectangles you need to cut out (from extra canvas) for the pockets, hold canvas up across each pinned-on pillow and mark the four pocket corners with chalk. When cutting out pocket, add a half-inch all around for turning edges under.

Hot-climate Helpers

Oh, for a calm, shaded corner with a feeling of cushioned, laid-back luxury! In North Africa each house has such a room, a *moucharaby,* or balcony enclosed with intricately-carved wooden lattice-work. You can make a moucharaby almost anywhere—on a sunny side of a deck, on a city roof with a less than ideal view. All it takes is latticework, an L-shaped banquette plumped with cotton cushions, stacks of floor pillows, sisal matting, a low brass tray table with a pitcher of refreshments, a bowl of oranges.

● Another North African idea: Move a double box-spring and mattress into the middle of the room and have it do double duty as a sofa: Top it with a generous-sized patterned spread, divide it down the center with a long bolster that is banked with big—and colorful, if you like—pillows for "back-to-back" seating. The result? What is called in North Africa a *takht.* Underfoot, to add to the effect, bright durrie rugs that are overlapped on the diagonal. From *House & Garden* contributing editor Marilyn Schafer.

● Mass pots of fragrant flowering plants on a stairway landing—rose geranium, lemon verbena, jasmine, or gardenia.



Underfoot Advice

Go barefoot indoors: Put a wine rack by the door—perfect for parking sandy sandals or dusty gardening or running shoes. Or line up pretty straw slippers for you—and even guests—to change into.

● Have a rug you want to roll up and store for the summer? To dress up a bare floor, paint it with you-see-it-only-in-summer stenciling: Chalk the rug outline on the floor. Remove rug, stencil a border inside chalk-mark. When you put down the rug again, you "put away" the stenciling.

Summery Sources

Browse through import stores and be inspired. You'll find a lot more than folding chairs and matchstick blinds! Here are some possibilities:

Stacking murah reed stools
Folding bamboo shelves
Lacquer-look low tray table
Bluefish-painted bowls
Folding screens
Hammocks (why not hang one up *in*doors?)
Parasols (to shade ceiling lights or sit on the floor and back-light)
A bounty of baskets (shoulder-carrier ones are handy for wall-hung storage)

Or furnish for summer without leaving home with Conran's catalogue ($3 a copy, 145 Huguenot St., New Rochelle, N.Y. 10801).

By Margaret Morse with Anita Dennis

Easy Slipcovers

Summer is put-up-your-feet-and-be-comfortable time, so it's no wonder washable cotton slipcovers have been The Summer Solution for decades. True, slipcovers do rumple quicker than upholstery. But interior designer John Cronin says, "*Don't worry.* Let minor wrinkles go without constant corrective pulling and patting. When the late Paris decorator Jean Michel Frank [illegible] summer slipcovers in the country of the '20s and '30s, I recall that in [illegible] part of the summer [illegible] always looked a little [illegible] one had just gotten up from a chair."

● For a change, try *solid*-color chintz slipcovers in shades of one color—lemon yellow and citron, for example. Send your winter carpets out to be cleaned and stored. Roll down washable cotton rag rugs striped pale blue and cream. Substitute opaque white paper lampshades for silk ones. From interior designer [illegible] Haddock.

● Is your upholstery "ba[illegible]ge?" Actress Victo[illegible] Principal's is—and she [illegible] *pillow*covers, from wintery burgundy and [illegible] velvets to bright, summery pink and blue cottons.

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TRAVEL

GOING PLACES, FINDING THINGS

Bedroom and, upper right, *1852 exterior of Château-Sur-Mer, Newport*

Four Legs, Will Travel

By Coralee Leon

In principle, the decision whether to take the family dog or cat on vacation with you should never be left up to the pet. The cat will invariably have other plans. And, as anyone knows who's ever backed out of a driveway, the mournful canine eyes that follow you from the front window are sending a succinct message: "Take me."

"But sometimes it's unfair to take them," says Dr. Gregg Kedan, a veterinarian at New York's prestigious Animal Medical Center, and an experienced traveler with cats and dogs. "If they're just going to be locked inside a hotel room all day while the family's out playing, they'd be much better off at home with a house and pet sitter, or even in a well-run kennel." (Dr. Kedan says you can tell if a kennel is well-run by looking at the actual housing, feeding, and exercise facilities and getting current references.) Sometimes you simply can't take them along: Foreign countries have varyingly stringent regulations about animal visitors, which ought to be checked with the individual consulates well in advance of your trip. England, for instance, requires a six-month quarantine in government-run kennels and even our own state of Hawaii requires a 120-day quarantine (the only state that does).

Even so, many people would prefer changing their vacation plans to leaving their four-footed family member at home. And for them, camping trips, auto tours, and visits by air to faraway places can be great fun as well as a healthy experience for all concerned—but only if everyone, pets and people, know what's expected of them, and what to expect.

On the Road

Everyone has heard of cats who climb up in the rear window and stay there, or dogs who feel slighted if some outranking human relegates them to the [illegible]. There are dogs who love to ride in the car, ears blowing, and cats [illegible] with quiet resignation, settle down in their carriers for [illegible] good [illegible] an ex- [illegible] in ad-

continued on page 20

Newport weekend:
Walks, talks, and Victorian cottages

Over a four-day weekend, May 21–24, the Victorian Society in America will take a close, expert look at the treasures of late 19th-century architecture in Newport, R.I. The Victorian Society—a national organization for research and preservation (they publish *19th Century* magazine)—is planning lectures, walking and bus tours led by authorities on Newport's history, architecture, and decorative arts. One tour: Newport's most famous 19th-century "cottages"—several designed by Richard Morris Hunt and Stanford White. Another: houses by architect Ogden Codman, most of which are not normally open to the public. Saturday night: a "Bal Blanc" at Rosecliff, a Grand Trianon lookalike designed by Stanford White. Ballroom-dancing lessons will be offered that morning. Also planned: a trip to Green Animals, nearby Portsmouth's famous topiary garden, and tours to Providence and New Bedford (whaling and glass museums). Information: The Victorian Society in America, East Washington Square, Philadelphia, Pa. 19106; (215) 627-4252. ■

Weekend on the Hudson:
18th-century dance fest

Philipsburg Manor in North Tarrytown, N.Y. (see pages 114–121 in this issue), will celebrate "Pinkster"—Dutch for Pentecost—the weekend of May 9 and 10 with 18th-century folk dancing and fiddle music. Dancers perform *and* teach—visitors join in. Maintained by Sleepy Hollow Restorations, Philipsburg Manor is a delightful place to visit any time for a tour of the house and working gristmill—you can buy their own stone-ground wheat and corn flour. Don't miss: a 15-minute film called "Lords of the Manor," a kitchen garden full of herbs, and a barnyard with baby animals. Philipsburg Manor is a 45-minute drive north from New York City, located on Route 9 two miles north of the Tappan Zee Bridge. Open 10–5 every day except Thanksgiving, Christmas, and New Year's. Admission: $4; $2.50 for children and senior citizens. Information: (914) 631-8200. ■

Millpond at Philipsburg Manor

Characteristic of the Baker designs which are designated Collector's Editions, this Carlton House writing desk is a reproduction of the 18th Century models. Of rare satinwood veneers inlaid with ebony and tulipwood bandings, it is faithful to the original in every detail including the brass door pulls and intricately pierced gallery. You are invited to see all the Baker collections in Baker, Knapp & Tubbs showrooms through your interior designer, furniture retailer or architect. For an authoritative point-of-view on the history and development of interior furnishings, please send $5.00 for The Baker Guide to Fine Furniture, Baker Furniture, Department 845, 1661 Monroe Avenue N.W., Grand Rapids, Michigan 49505.

Baker
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Showrooms in Atlanta, Chicago, Dallas, Grand Rapids, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Toronto, Dallas

Four legs, will travel

continued from page 18

vance if yours is. "If he tends to get carsick, or jump around, forget it," says Dr. Kedan. He recommends a carrier for your pet, if there's room in the car. "My cats are always in carriers when we travel." But some cars are too small, or dogs too big, and, "since they don't make safety harnesses for dogs, you just have to have one that sits quietly."

If the animal isn't used to being confined in a carrier, familiarize him with it in advance, the doctor suggests. "Leave it out, open, and available," he says. "Let him sleep in it. Put him in the car and drive him around the block in it." All so the actual situation won't be such a trauma.

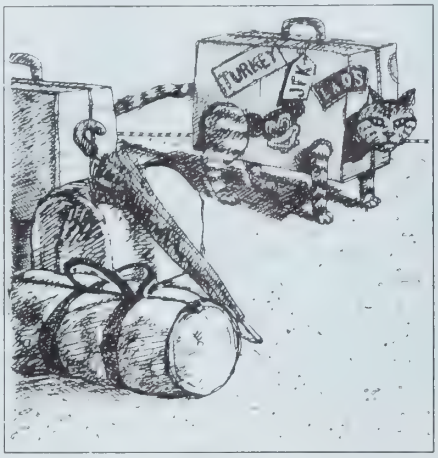
Aside from the carrier, the car-traveling pet needs only to have his normal behavior patterns followed. If he's a member of a nine-to-five working family, chances are he's used to being taken out for a walk morning and evening, and will need no more than that when you're on the road; one who's accustomed to several outings a day will need to stop more often. And cats will let you know unequivocally when it's sandbox time. As for feeding, "animals don't need as much food on the road because they're burning fewer calories. Cats don't eat much at all."

Because animals' auto behavior may differ from the routine you're used to seeing, it may be hard to tell if something really is wrong. A panting cat is obviously too hot and needs some fresh air and maybe water. But beyond such apparent signals, Dr. Kedan suggests you simply watch for anything unusual, and, "if you have a question, ask." The first thing to do is call your own veterinarian back home for his recommendations: If your vet can't be reached, try the American Animal Hospital Association in South Bend, Indiana, for the name of a vet in your area, or the American Veterinary Medicine Association in Chicago, which Dr. Kedan says can tell you where to find a reliable vet anywhere in the world.

■ In the Air

In the good old days (up to four years ago) you could pack a cat or a small dog in a special cardboard carrier and take him on the plane like a handbag, and, if he were well behaved, no one would notice if you let him sit on your lap for most of the trip. There were even cases of people buying first-class seats for their Shih Tzus. Not any more. FAA regulations instituted in 1977 require that [illegible] must be in carriers [illegible] airlines [illegible] in conven- [illegible] and

only a few more in the wide-bodies with divided coach sections. The obvious caveat: If you want to take your pet on board with you, make your reservation early. The same warning applies even if he's going in the baggage compartment: Space allocated for animals is limited to only six or so on the big jets. In addition, all animals carried as baggage must be, by USDA rules, in containers "large



enough for the animal to sit and stand." Big airlines offer strong molded plastic carriers for sale, in four sizes from about $20 to $40 (about $7 for carry-on carriers), well-ventilated, and some with built-in food and water containers. You can, of course, use your own carrier, provided it is sturdy, clean, properly ventilated, and, yes, leakproof. It's a good idea—and sometimes required—that the top of the carrier say LIVE ANIMAL in big letters. The fare for your pet varies with the airlines: Eastern

Airlines sell carriers, but you can use your own if it is sturdy, clean, properly ventilated, and, yes, leakproof

charges $21 in the U.S. and Canada, for carry-on or baggage-riding pets. American charges $14. Check when you make your reservations.

Since the USDA took up the cause, "flying is as safe for pets as it is for humans," says Ida Roberts, a spokesman for Eastern Airlines. According to her, your pet waits in a designated section of the airport until the last cart of baggage is loaded, goes into a special area on the plane—fully pressurized and with secure tie-downs to insure neither the pet nor surrounding cargo will shift during flight—and is the first off the plane at destination. She recommends you drop off your pet as late as possible before flight time, and pick him up as quickly as possible, so he'll have to endure the minimum time without you. "The handlers talk to the animals—especially the cute ones—and really try to make them comfortable," she says. "But let's face it, the place is strange, the people are strange, and on the plane there are lots of strange noises. It would be very surprising if the pet didn't get a little upset."

In fact, the airlines' most common pet problem is just that: They get upset. Airlines, therefore, usually recommend you have your pet tranquilized. Dr. Kedan, however, is of two minds about this. "If your pet is extremely hyperactive or edgy, a little tranquilizer is probably fine," he says. "But animals, like people, react differently to medication. I'd be extremely cautious—and even do a test dose at home to see how your pet reacts." One cat we know was tranquilized her first trip and was groggy for hours after arrival. On her second trip she was given a catnip mouse to play with instead, and deplaned wearing just a trace of a Mona Lisa grin. Other ways to help make your pet more comfortable: Feed him no later than three or four hours before the trip, and, if there's a toy he's particularly fond of, let him take it along.

Something not everyone is aware of is that most airlines also require an official certificate of health for the on-board pet. These include proof of vaccination, and, for some states, rabies vaccination requirements as well. You can get the health forms from the airline you're flying, or from your veterinarian.

■ Buses and Trains

You might expect regional railroads and buses to accept reasonably sized animals, in carriers, riding on the floor beside you. And some do (some bus companies don't, but the drivers look the other way). The Auto Train between Orlando and Washington, D.C., allows pets in private compartments. But, "Harry and Tonto" notwithstanding, neither Greyhound nor Trailways allows any pets but Seeing Eye or hearing-ear dogs on board. And neither does Amtrak. "We used to have a loose policy about pets in sleeping compartments," says John Jacobs at Amtrak's Washington headquarters. "But after a few incidents involving boa constrictors, non-housebroken dogs, and one case of a porter being greeted by a full-grown cheetah, we decided to carry pets in baggage cars only." Then in 1977 USDA rules were enacted, requiring certain temperature and other conditions for the comfort and safety of the pets, and Amtrak's pet-transporting service closed down. "It would have cost a third of our annual budget to make the changes," says Mr. Jacobson. "We just couldn't do it."

■ At Sea

Almost none of the cruising ships debarking from New York or Miami, with one shining exception, accepts animals

Continued on page 204

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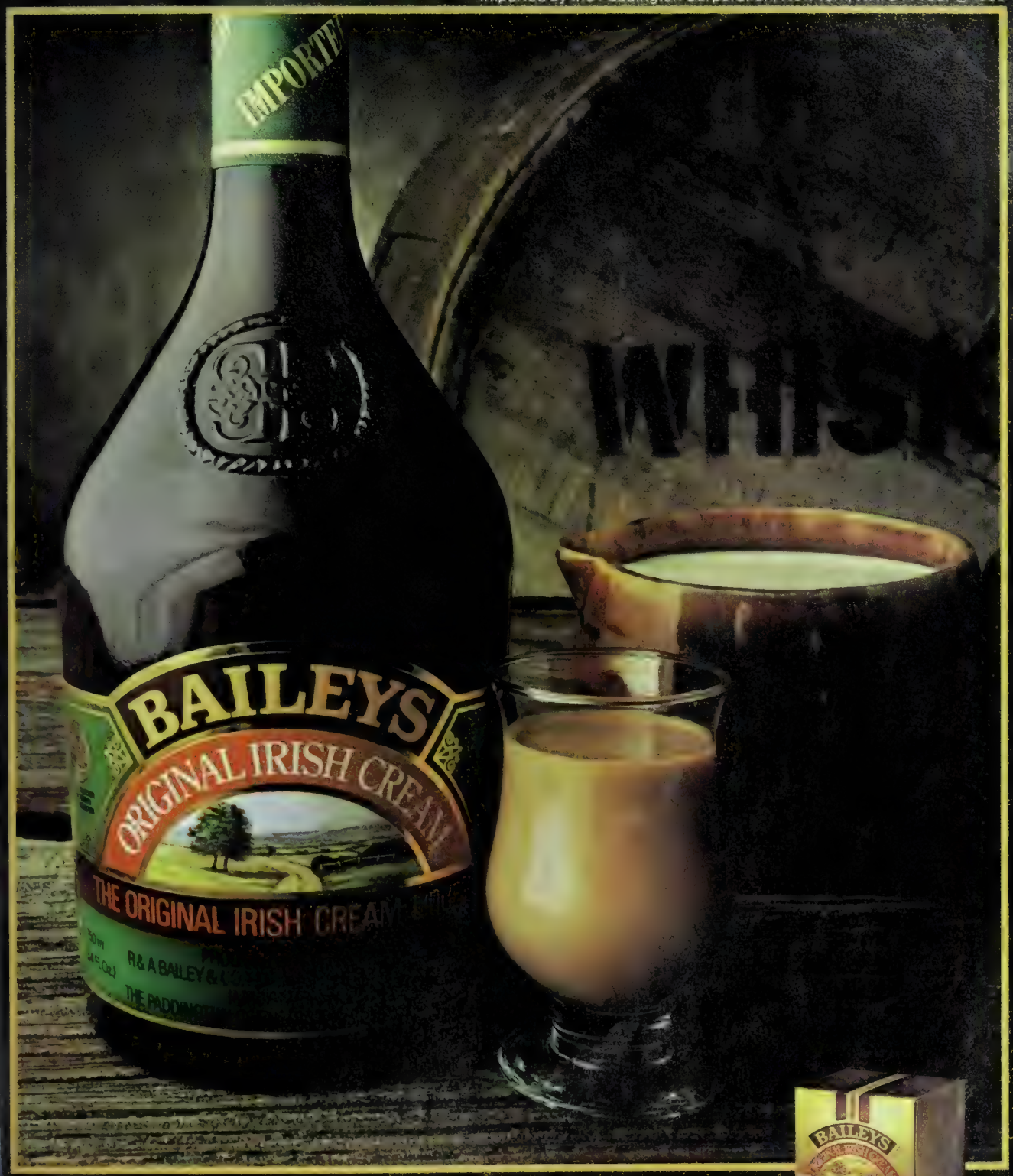

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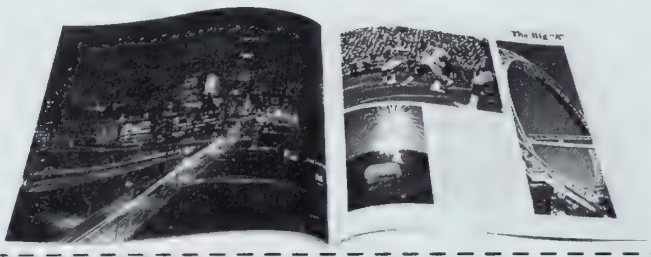

Firle. Both routes wind up back in London with a dinner at Lord De L'Isle's own house—Penshurst Place, a 14th-century manor house that was once a royal palace. For details: Dial Britain, 1735 Eye St. N.W., Washington, D.C. 20006; (800) 424-9822.

4th of July in the Berkshires:

Celebrating the arts

Boston's Museum of Fine Arts is offering a special music- and art-filled Fourth of July weekend in the Berkshires. The members' tour, called "Art, Dance, and Music in the Scenic Berkshires," will leave Boston Thursday night (July 2) and return Sunday. Highlights: two Tanglewood concerts, the Clark Art Institute in Williamstown, the Berkshire Museum in Pittsfield, Albany's Empire State Plaza contemporary art collection, plus historic private houses, gardens. Reserve well in advance. Contact: Elizabeth Brendley, MFA Tours, Museum of Fine Arts, Boston, Mass. 02115; (617) 267-9300, ext. 551.

Booklets

1. Family Heritage Journeys: Private tours of houses in England this spring and fall.
2. Esplanade Tours: Expertly-guided tours of China and Tibet, Ireland, Denmark and Norway, Sicily and Malta, Australia, France.
3. Key Tours: A 6-day tour of Switzerland including Zermatt, the Castle of Chillon, Lugano, St. Moritz, Lucerne.
4. Come See S.C.: South Carolina by region—"The Low Country and Resort Islands," "Historic Charleston," "Thoroughbred Country."

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Travel/Going places

continued from page 20

9 days in England:

Inside look at historic houses

Historic houses in England—many never open to the public—are included in several 9-day tours organized by the Viscount De L'Isle and Family Heritage Journeys for this May and September. With only 20 people, each group is invited to a selection of architecturally important houses, sometimes to spend the night, but normally to stay for lunch or dinner and a special tour of the house by the owner. The tours begin in London with a stay at the Park Lane Hotel. Before heading into the countryside, there's a lecture and tour of the Victoria and Albert Museum by a furniture and paintings expert. Out of London, there are two itineraries—one north to York to see Sutton Park, Birdsall House, Deene Park, and Burton Agnes Hall; and the other southwest, with stops at Wilton, Heale House, Glynde Place, and

A buffet was first held on this tableware in 1768.

Queen's Ware. Its genius is that it's still utterly contemporary. Yet, over 200 years ago this tableware was so brilliantly new that the Queen of England permitted it to be named after her—and made history! Shown are Chinese Teal, Potpourri and Queen's Plain. Suggested retail price for a 3-piece place setting: $23 to $44. For brochure, send $1 to Wedgwood, Dept 118, 41 Madison Avenue, N.Y., N.Y. 10010.

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The Ultimate Silverplate

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20 questions to help you choose the right real-estate agent

By James P. Johnson

Your house, if you are like most Americans, is your most valuable possession. If you must sell it, you want a fast sale but you also want the top price you can get.

You can try to sell it yourself, but if you don't know the market, you may overprice it, watch it sit, then have to sell under pressure and lose thousands of dollars.

Most people turn to real-estate agents. Picking the right one can mean the difference between selling and not selling your home. But how do you know which you should select of the hundreds serving most areas?

First, talk with anyone you know who's in real estate or related fields to get a sense of which local agents have solid reputations for service and sales. Do not choose one simply because he may be a friend. Narrow your list down to the most reputable people and invite them singly to your home to discuss its listing. Then ask them these questions:

What is your specific, step-by-step plan on how to advertise, list, show, and sell my home?

Stay clear of agents who do not have precise proposals. Good agendas should include specific advertising in certain media, times for reporting back to you on the prospects who've been shown the house, details of sub-agent listing of your property, and how the agent plans to interview prospects.

Will you give me a written warranty that you will carry out such a program?

A professional agent will be happy to guarantee his proposal in writing. If he fails to keep any parts of the bargain you can, with due notice, terminate the listing agreement.

Do you charge for your initial measurement, inspection, and market analysis of my house?

Most agents prepare a market analysis free to get the listing and then consider the cost of such work included in the commission they earn when they sell the house.

Where do you rank with your competition in sales and listings?

Go with the best. Remember, however, that a small brokerage may have fewer sales but a higher percentage of sales to listings than a larger brokerage.

May I meet the salespeople who might be showing my house?

Most good firms will bring through your house any employee who might show it. These people need to know your house as you should know them.

Continued on page 20

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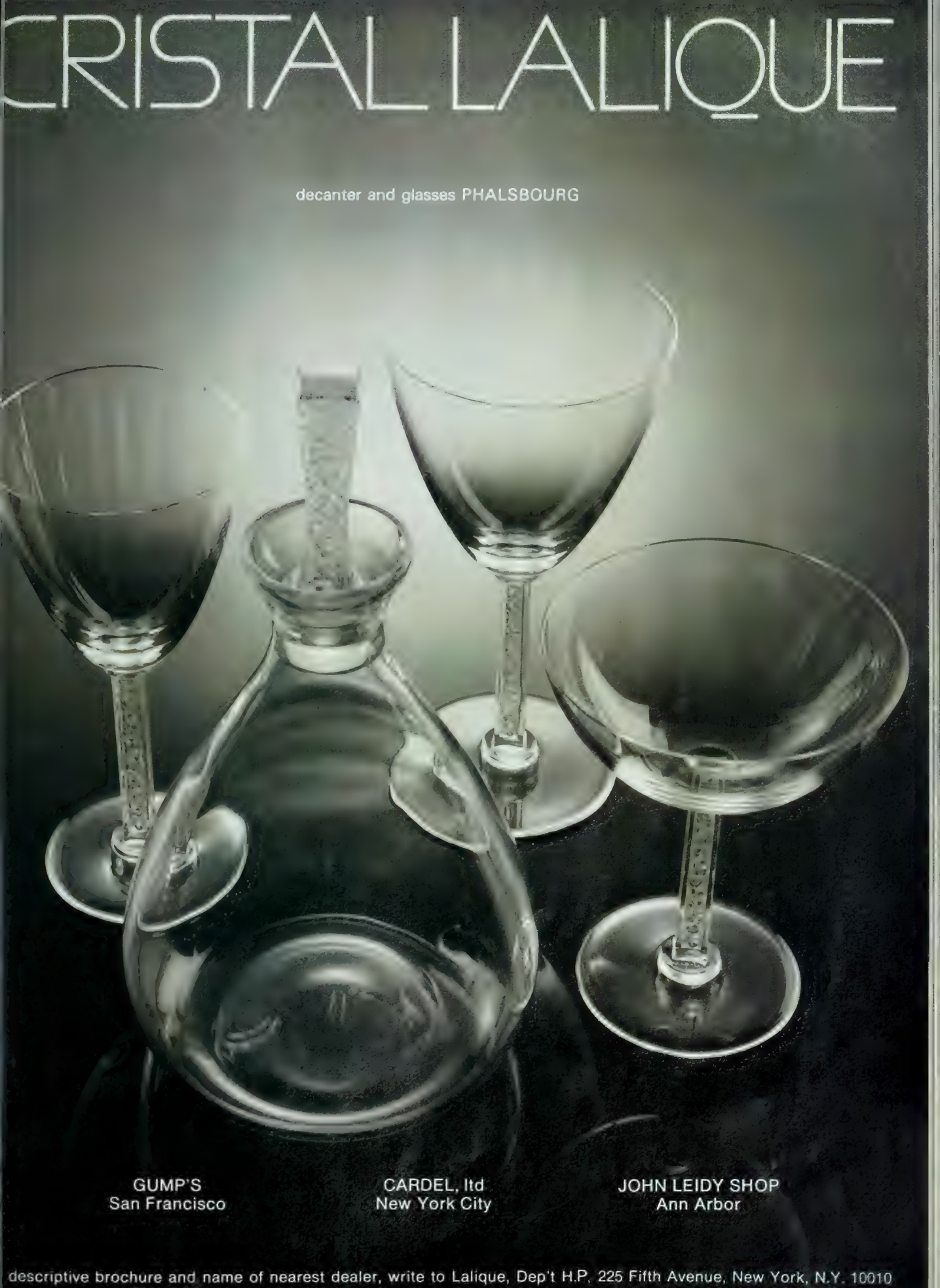

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By Richard and Jean Taylor

The New Economical Luxury Cars

Plus how to deal with dealers when you buy a new car . . .
cutting down on depreciation losses . . .
how much your car *really* costs . . . build-a-car kits

The real story this year is the terrific fuel economy advances from every American car company. Most amazing is the Cadillac that can change the size of its engine—and the amount of gasoline it uses—as you drive. This new Cadillac V-8/V-6/V-4 takes advantage of a basic law of physics—objects in motion tend to stay in motion. As translated into cars, it means that a full-size Cadillac needs 150 hp to accelerate smartly, but only 20 hp to maintain 55 mph on the highway.

Every new Cadillac, including the front-wheel-drive Eldorado and Seville, can be ordered with a "variable displacement" engine. An on-board computer senses how much power is required at any instant. If there's only moderate demand, the computer activates a set of solenoids which mechanically close the intake and exhaust valves in two cylinders. The V-8 is now running on only six cylinders. At minimal load, when cruising on the highway at a constant speed, the computer cuts off another two cylinders. Press down on the throttle to pass, and all eight cylinders begin firing.

The purpose of all this complicated computerization is to build a full-size Cadillac sedan which accelerates like any big V-8, yet can return 30 mpg on the highway. That's fuel economy which only tiny imports and diesels could achieve before. It's the on-board computer which makes it all possible, coupled with electronic fuel injection instead of a carburetor. Porsche and Mercedes are also working on variable displacement engines to appear within a year or two.

While Cadillac has managed to make its big cars relatively economical, other manufacturers are going for much smaller cars with spectacular mileage. Chrysler, for example, will soon offer only moderately sized front-wheel-drive cars with small four-cylinder engines. Most of these upcoming Chryslers will be built using components from the 1981 K-cars, the Dodge Aries and Plymouth Reliant. The Aries/Reliant is a six-passenger car according to Chrysler, but most Americans will see it as a four-passenger compact. It's larger than most imported sedans, but smaller than traditional American cars.

Chrysler has given the K-car very boxy, conservative styling, hoping that it will appeal to people who've been driving big American cars. Underneath, however, the K-car is as advanced as any front-wheel-drive European or Japanese compact. Chrysler has designed a new 2.2-liter four-cylinder engine that's remarkably easy to service and repair, and offers a 2.6-liter engine built by Mitsubishi in Japan as an option. With a manual transmission, the smaller engine is more than powerful enough for the Aries/Reliant, and returns 25 mpg in the city, 41 mpg on the highway.

New computer-aided "variable displacement" engines are making fuel efficiency a more pleasureable experience

The K-car is well-balanced, economical, and comes with all the power accessories, options, and colors that we've come to expect of American cars. Best of all, the car has been designed for easy maintenance and inexpensive repairs. K-car prices start at over $6,000 and can easily top $9,000 if you order every option, but that's competitive with General Motors's X-car and Ford's Fairmont, neither of which are as economical. A two-door coupe and four-door sedan are available, but we think the sharp four-door station wagon is the one to buy.

Ford's new "L-car"—the Ford Escort/Mercury Lynx—has inevitably been mentioned in the same breath with the Chrysler K-car, but they aren't really competitors. The $5,100 Escort/Lynx is a subcompact, like the VW Rabbit or Honda Civic. The Escort/Lynx is smaller, lighter, more economical, and less expensive than the K-cars. It's meant to "capture" people who currently own small imported cars, and 20 percent of the people who bought early Escorts traded in a foreign car.

The Escort/Lynx is more "European" than any car that's been built in America except the Volkswagen Rabbit. It's only 13.5 feet long, weighs just 2,000 pounds, and has not only front wheel drive, but independent suspension on all four wheels. The 1600cc four-cylinder engine delivers 30 mpg in the city and 44 mpg on the highway with the overdrive manual transmission. These little Fords also have sleek, aerodynamic styling, with a pointed nose and more space inside than some of Ford's larger cars.

Heavy-duty suspension is an inexpensive option and makes the car much safer feeling. Like the Chrysler K-cars, the Escort has been engineered for quick maintenance, and Ford claims that total maintenance costs for the first 50,000 miles will be less than $150.

In the spring, Ford will introduce a two-passenger sporty coupe on the Escort chassis, sort of a miniature Mustang. Perhaps more important, General Motors will finally plunge into the front-wheel-drive subcompact market with its new J-car. The J-cars will be very similar to Ford's Escort/Lynx in engineering, styling, price. Buick and Oldsmobile will introduce their versions of the J-car in 1982, while Chevrolet and Pontiac will sell the J-cars beginning in May, in station wagon, sedan, hatchback styles. Cadillac will have a fancy—and expensive, at about $13,000—small sedan built

Continued on page 36

How to Love Your Car

The Ford Motor Company has published a most unusual 60-page book, *How to Love the Car in Your Life,* written in conjunction with Henry Ford II's daughters, Anne and Charlotte. It's aimed at women, and includes a potpourri of automotive tips on taking care of your car, automotive traveling, and "motoring etiquette." There's also a glossary of automotive terms that will help you "speak Mechanic." The book is free of charge at Ford and Lincoln-Mercury dealers.

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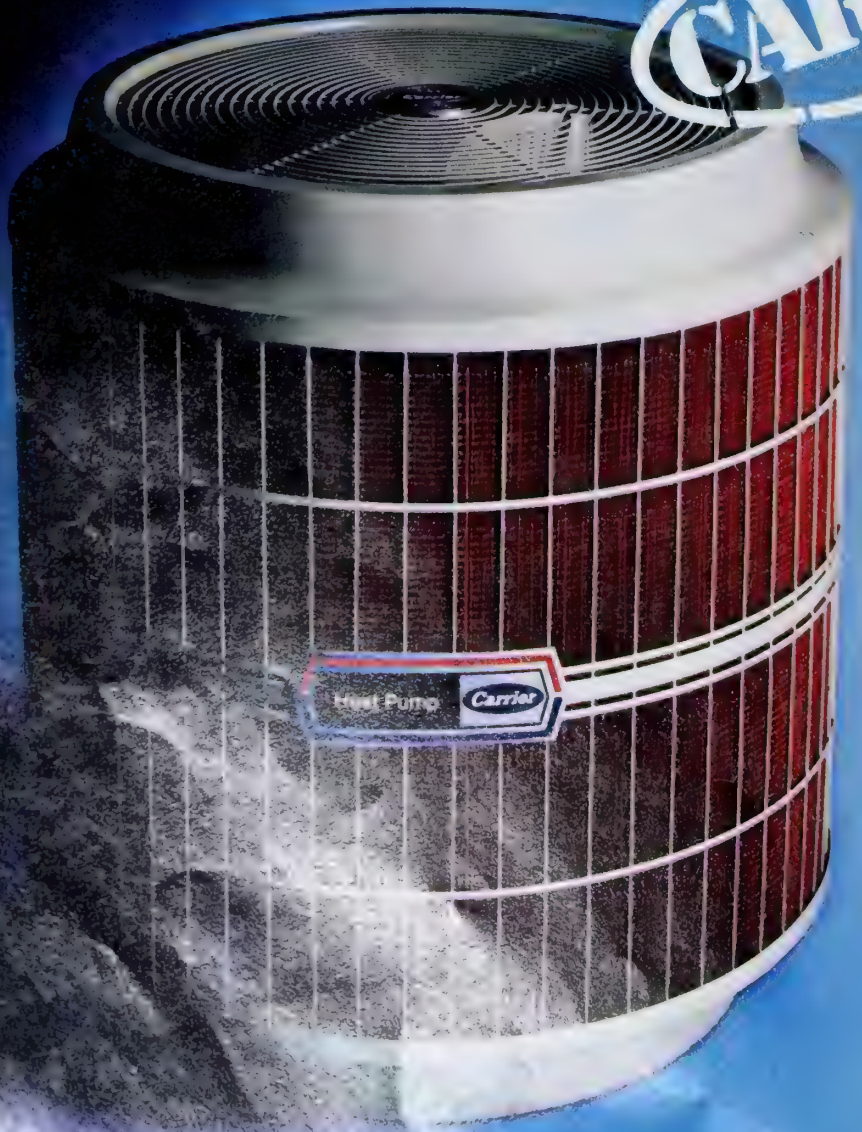

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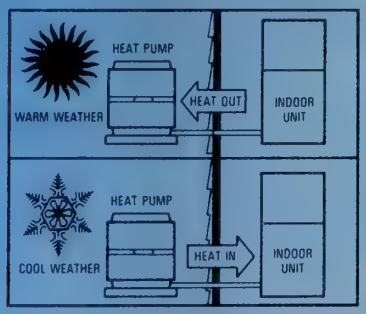

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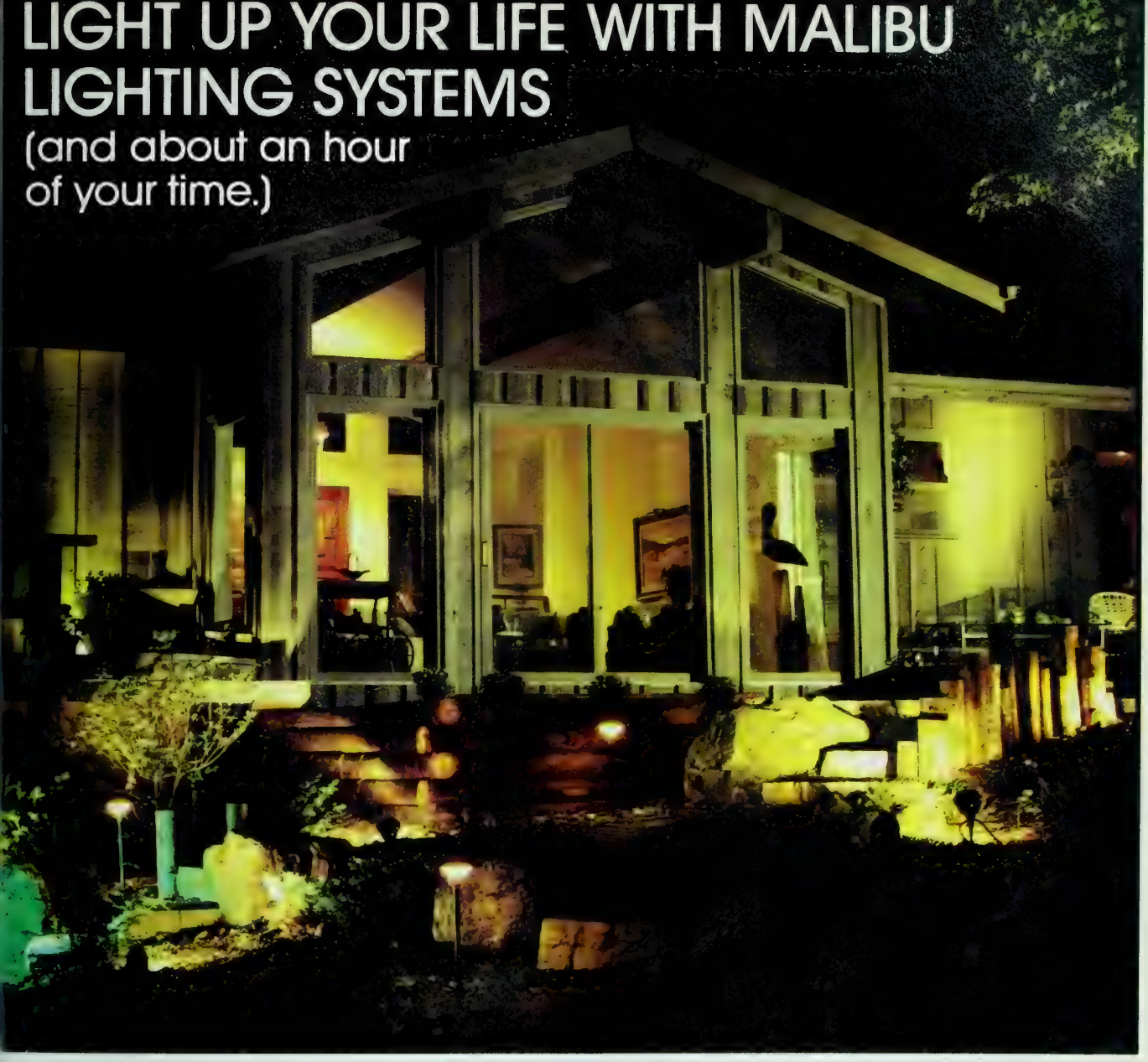

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continued from page 32

on the same J-car chassis, to be called the Cimarron. This will compete with small but expensive European luxury sedans from companies like BMW and Audi, types of cars that the American companies have never attempted.

■ Beating Depreciation

By far the biggest cost of owning your car is depreciation. The average new car loses 55 percent of its value the first two years and over 70 percent after four, in dollars unadjusted for inflation (the real loss of value is even worse). But some cars hold their value better than others, and it's not hard to figure out which ones they are. Usually, it's because the car in question is better built, more economical, or more fun to drive, so it's logically in greater demand on used-car lots. Most of these models have consistently been worth more year after year, which means you can confidently buy a new car with the expectation that it will hold its value as well as similar models in the past.

In general, small cars hold their value better than big cars, sports and luxury cars better than transportation machines, cars from successful manufacturers better than from companies with poor reputations. Here are thirty 1976 models which have retained more than 50 percent of their value after four years, according to the National Automobile Dealers Association—in order from best buy down: Mercedes-Benz 450SL; Honda Accord; Chevrolet Corvette; Volkswagen convertible; Porsche 911S; Mercedes 300D; BMW 530i; Datsun 280Z; Honda Civic; Volkswagen Rabbit; Toyota Celica; Pontiac Firebird Trans-Am; Plymouth Arrow; Toyota Corolla; Chevrolet Camaro; Volkswagen Dasher; Subaru station wagon; Chevrolet Chevette; Dodge Colt; Volvo 264GL; Pontiac Ventura; Toyota Corona; Chevrolet Nova; Chevrolet Monza; Datsun 710; Ford Maverick; Oldsmobile Cutlass Supreme; Oldsmobile Omega.

■ How Much Does Your Car Really Cost?

On a typical American sedan which is driven an average of 12,000 miles per year and returns just over 20 mpg, the total cost is about 35¢ per mile for the first two years. Here's where it all goes:

Price to buy from dealer	$8,000
Resale value after two years— 45 percent of price new	3,600
Depreciation	$4,400
Insurance	900
License fees	50
Sales tax	320
Finance charges and lost interest on savings	1,400
Gas and oil	1,220
Repairs and maintenance	170
Total operating cost for two years	8,460
Cost per mile	35¢

There are three major lessons here. Since depreciation is the biggest expense, it pays to pick a new car which depreciates as little as possible (see above). It also pays to keep your new car for many years, since the highest chunk of depreciation occurs in the first two years. By comparison, gasoline, even at $1.30 per gallon, is a negligible expense.

And finally, it may not be worth trading in your old gas guzzler—for which you'll receive very little—for an expensive new economy car on which you'll have to pay higher insurance premiums, finance charges, and taxes. For example, the difference between a big sedan which gets 20 mpg and a subcompact which gets 32, at $1.30 per gallon, comes out to just $293 per year if you drive 12,000 miles. Less than $300 annual savings on gas simply isn't enough to offset the increased cost of buying a new car. Indeed, since many new small cars are selling at a premium while unpopular big cars are being discounted, you might save enough on the price of a new big car to more than pay for the extra gas.

■ How to Deal with a Dealer

A useful little book, *How to Buy a Car* ($7.95, St. Martin's Press) by former automobile salesman James Ross, tells just about everything you need to know in order to pick the right model, the right dealership, the right mechanics, and the right price. More important, Ross reveals the subtle tricks car salesmen use in order to convince you to buy a car you might not particularly want. Here is Ross's Ten-step Program for buying a new car:

Research what your old car is worth, what you'll have to pay for a new car, what financing will cost.

Know what you want, including options, number of passengers, fuel economy, price, and how you'll use the car.

Be prepared to shop around from dealer to dealer.

Do what the salesman does. Never let him have control of the situation; match his ploys with identical ploys.

Inspect your merchandise from top to bottom—every square inch of the car you're buying.

Negotiate wisely and unemotionally. Base your decision on dollars and cents, not colors and geegaws.

Write the deal you want and make the salesman submit it to the manager. If he won't at least talk about it, go to another dealer.

Handle the salesman by presenting a counter argument for each one of his.

Do not exceed preset limits and never make a decision to pay more than you expected without checking other dealers and taking a day or so to think it over.

Double-check everything from the financing paperwork to the ashtrays in the back seat. Make sure the car and the deal you've gotten are the ones you and the dealer agreed upon.

Continued on page 20

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ANTIQUES

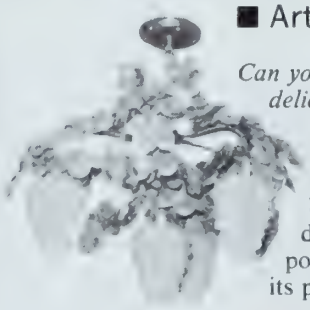
Questions & Answers. By Louise Ade Boger

■ Another Wedge Wood

The mark on my tureen says Wedg.Wood. Is this another way of spelling the famous potter's name? Or is the tureen made by someone entirely different?
—R.B., Haddonfield, N.J.

The mark on your blue-printed tureen belongs to the English Staffordshire potter John Wedge Wood, who was active at Burslem, 1841–1860, and rather craftily took the middle name Wedge or Wedg. Several of his printed marks bear the name J. Wedgwood and have frequently been mistaken for a mark of the famous Josiah Wedgwood firm. However, the true Wedgwood firm used the simple name-mark Wedgwood without the initial J. The marks of John Wedge Wood often have a slight gap or period, as yours, between Wedg and Wood. Hibernia is the name of your pattern.

■ Art Nouveau Chandelier



Can you tell me something about the style of my ornate chandelier and approximately when it was made?
—R.P., Santa Monica, Calif.

Your naturalistic chandelier, fitted for electricity, with bunches of grapes for shades hanging from grapevines, dates about 1910 and is in the Art Nouveau style. It possesses an imaginative French touch which proclaims its provenance.

■ Shelf Clock

We'd like to know anything you can tell us about the background of our unusual clock. The name on it is The E. Ingraham Co. Is the man pictured General Grant? *—W.J.B., Wildwood, Fla.*

Interesting variants of the popular embossed oak or kitchen shelf clock were those with portraits of patriotic figures, or buildings such as the Capitol dome, centered in fancy-shaped crestings. They were manufactured for a short time before and after 1900. Your shelf clock with the portrait of Admiral Winfield Scott Schley (1839–1911) flanked by flags and cannonballs—and other similar examples with portraits of Admiral Dewey and President McKinley, made about 1900 by the E. Ingraham Co. of Bristol, Conn.—is illustrated in *A Treasury of American Clocks* (Macmillan) By Brooks Palmer.

Continued on page 40

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3M

continued from page 38

■ English Renaissance-style Cupboard

Is our cupboard very old? Can you give us some description of its very ornate style and its background?

—R.C.T., Wasilla, Alaska

Your cupboard in two stages has been adapted from a distinctive variety of late-16th- and early-17th-century English Renaissance-style cupboard intended for use in halls and parlors. The upper stage, characterized by its two bold cup and cover supports, so-called because of their resemblance to a covered cup, was fitted with doors flanked by panels, and the lower stage entirely enclosed with cupboards afforded ample storage space. Your cupboard has no significant age and is probably less than 100 years old.

■ Ohio Porcelain Mark

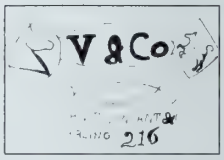
From the mark that I've sketched, can you tell me who made my white and green pitcher, and when?

—L.P., Glencoe, Ala.

The Goodwin Pottery Company was established by John Goodwin in East Liverpool, Ohio, in 1844. Your semi-porcelain pitcher probably dates around the turn of the 20th century.

■ American Silver Tea Set

We know our tea set is old but don't know anything about its style. From the mark and photo, can you tell us about it? *—C.P., Westmount, P.Q., Canada*



The forms of your four-piece tea set have been adapted from an early English 17th-century form with a rather long, straight, cylindrical neck and a globular body which in turn derives from a distinctive type of 16th-century stoneware jug imported from Germany to England, where the neck band, foot band, hinged cover, and thumbpiece were mounted in silver and occasionally in silver gilt. Your sterling silver tea set was made by the Philadelphia silver manufacturers John T. Vansant & Company, probably about 1850–1875.

■ Tilting Water Set

Can you tell me what my silver pitcher was used for and how old it is?

—S.A., Hampton, Va.

Your plated silver tilting water set, which has some parts missing, was originally illustrated in the Simpson, Hall, Miller & Company catalogue in 1891 (a copy of that illustration is shown). The body of the pitcher is fitted with a hand-painted porcelain sleeve and is designed to rest on a supporting framework to facilitate pouring. The set originally had two gold-lined goblets and a slop bowl, and sold for $56.

There is a full-color page of this tilting water set in the catalogue for the exhibition, *Silver in American Life,* which is traveling to museums across the country (see page 60 for details).

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Glycoproteins hold your hair cells together.

As Figure 1 shows, carbohydrates (yellow) are everywhere in the hair shaft. They're on the surface of cuticle cells; between cuticle and cortex cells; and inside cuticle and cortex cells.

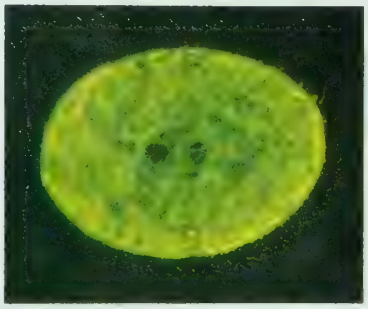

FIGURE 1 This is a cross-section of a typical hair. It was specially stained to reveal the location of carbohydrates. The yellow color shows carbohydrates on the surface of the hair and within the cuticle and cortex. Even though there is only a small percentage of carbohydrate in the hair, it's extensively involved in the entire structure.

Linked with protein, these glycoproteins act as inter-cellular cement. They connect hair cells together, maintaining the hair's structural integrity. They help regulate moisture in the hair for style-holding power and manageability. And they protect cell surfaces from abrasion.

Knowing this, we created our exclusive Glyprogenic ingredient system. It starts with the patented use of CPP Catipeptide,™ our superior penetrating protein. And ends with hydrolyzed Amino Carbohydrates, our potent form of protein-interacting carbohydrates.

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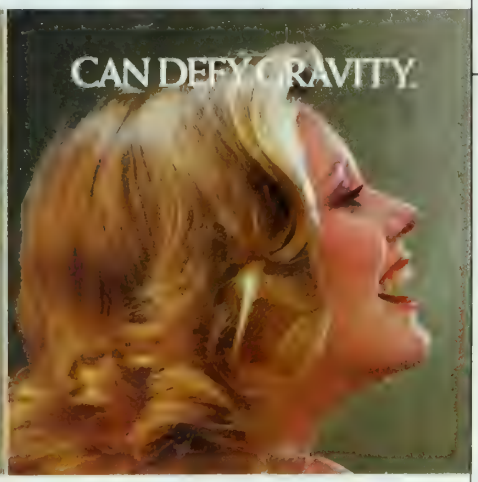

Our exclusive Glyprogenic treatment for fine hair combines carbohydrates with our patented protein, CPP Catipeptide.™ It was specifically developed to provide the body, style-holding power and manageability you've always wanted for your fine hair.

Fine hair has special problems.

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The inside of your hair, the cortex, is very narrow. The hard outer layer, the cuticle, is comparatively thick and resists moisture. It's this high proportion of moisture-resistant cuticle that makes it difficult for your fine hair to hold a style for any length of time. *Ultriance improves set-retention.*

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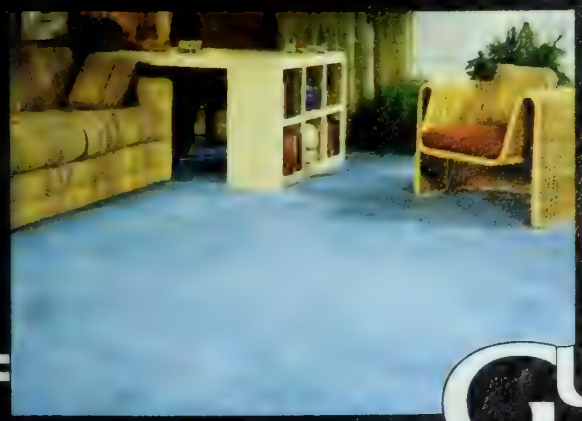

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COUNTRY NOTEBOOK

By Dee Hardie

Harvey told stories the way he mixed martinis

If Harvey were still in the garden, he'd be 95 years old. And I miss him, all those stories and all that style. When he was in his young 80s and I in my late 30s, he was the older man in my life, and every girl should have such a plum in her past.

Looking like a mischievous Somerset Maugham with a dash of Douglas Fairbanks, *his* era Fairbanks, Harvey was endlessly entertaining, and he taught me that gardening could be amusing, filled with imagination. Who else would have thought of putting a statue of Adam and Eve in the apple orchard?

Owner of a sizeable, but kindly ego, he told stories that were not your usual country fare. For me it was far more glamorous listening to how Harvey ate snails, "in bed, mind you," with Colette in Paris, than planning what my own family would like for dinner that night. As for my web of country carpools—four children, four schools—it was so much more exotic hearing again how Harvey crossed the desert with Lawrence of Arabia and slept every night in his dinner jacket because of the cold.

Harvey told stories the way he mixed martinis. If he didn't have all the ingredients, he just added a new twist. It was pretty heady stuff, but I loved every minute of it. Harvey was Country Class with a capital C, and you have to catch it when you can. Harvey was *my* escape for awhile, and Maryland was *his* escape for half his life.

In the middle of that colorful life he decided to leave New York City for the Maryland countryside, buying a modest clapboard farmhouse with one forlorn lilac bush which he "promptly put out of its misery." A bachelor, he had gardens that became his family, and he eventually had 14 acres of them. Like rooms, each garden led to another. And his topiary, his sculpture of shrubs which he designed and clipped himself, won an award in 1971 from the Garden Club of America for "the most outstanding topiary garden in America without professional help." He was then 85 and very proud of his prize. He died five years later.

His house and gardens are now run by a foundation. And recently, when we went to an auction held in his stables, we first walked around to see the topiary again, still as perky as ever. There's the huntsman following the hounds on the front lawn, the unicorn still being tamed in his wire cage, the Fred Astaire top hat, the strutting pheasant. My favorite still is the line of English swans gliding on waves of high hedges.

The afternoon was an unabashed sentimental journey. I wanted to come home from the auction with something of Harvey, and when I bid and won a faded flowered needlepoint valance, I was ecstatic. It is now over a kitchen window. But he would have approved, as he liked the unexpected, the grace of surprise. "Dee," he would have said, "you dare to put a drawing-room valance over the kitchen sink!" But then he would have chuckled, "It's naughty but nice."

My second acquisition was a small silver flask, elegantly inscribed "Harvey S. Ladew, 6 East 67th Street, New York." And *that* I'm sure had been a close companion. He often said to me, always with a twinkle, "Let me tell you a secret. Tulips love gin. When they start drooping in the house, give them a little nip, and in no time at all they'll be standing at full attention."

Harvey also liked to talk about his pink flowers. "A friend was showing me his garden in Vermont," he would say, "and I saw these lovely flowers that looked like pink lilies. I wanted to get some so I asked their names. My friend couldn't remember, but he said in Vermont they called them 'naked ladies.' I forgot all about it, but a month later I received a telegram—'Can send you 50 naked ladies at 50¢ apiece if you think you can handle them.'" Then he would laugh and hope you enjoyed the story as much as he did.

Harvey's house and gardens, 19 miles north of Baltimore, are open April–October. For more information, write Ladew Topiary Gardens, 3535 Jarretsville Pike, Monkton, Md. 21111.

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MONEY

A great way to save more money and still get at it if you should need the cash

By Paul Gross

The Advantages of a Single-Premium Deferred Annuity

Everybody needs at least some liquidity—money that can be raised in a hurry, either to take care of an emergency or to take advantage of an opportunity. And single-premium deferred annuities are one of the best, yet most often overlooked, ways of staying liquid.

A single-premium deferred annuity is somewhat like a savings account. Here's how it works: You pay a single premium, generally $1,500 or more, to an insurance company. In return, the insurance company will pay interest on the premium you've paid to it.

The advantage is that the income earned by an annuity isn't taxed until you withdraw it. Because income from an annuity compounds tax-free, its value will grow at a far faster rate than a taxable investment which earns a similar return. For example, let's assume that you're in the 50 percent tax bracket and put $10,000 into a single-premium deferred annuity that earns 12 percent a year. At the end of 10 years, the annuity would be worth $31,058. By contrast, $10,000 invested in a fully taxable bond fund or money market fund that also earned 12 percent a year would grow to only $17,908 at the end of 10 years. That's how badly taxes chew up your return on an investment.

You will still come out ahead even after you get around to paying taxes on the income earned by the annuity. (The original money you put into the annuity can be withdrawn tax-free.) Consider the example above. The annuity earned $21,058 over 10 years. If you were still in the 50 percent tax bracket, the tax on that would come to $10,529—leaving you with a $10,529 after-tax return. That's still $2,621 better than the $7,908 you would have earned had the interest not been tax-deferred.

What's more, single-premium deferred annuities are almost as liquid as money market funds or savings accounts. And your principal is just as safe since there isn't any market risk—as there would be with bonds or stocks.

You can withdraw some of your money or cash in the entire annuity at any time. But note, however, that the liquidity of an annuity depends on the policy's sales and withdrawal charges. Some policies have a front-end sales charge or commission of, say, 4 percent. Others don't have a front-end load but will hit you with a withdrawal charge if you pull out your money before a certain period of time has elapsed. For example, some annuities have a 5 percent withdrawal charge levied on amounts withdrawn during the first eight years of the policy. Others have a sliding scale for withdrawal charges. The withdrawal charge might be 6 percent in the first year, and fall by 1 percent each year. After the seventh year, there wouldn't be a withdrawal charge. And some policies don't have a front-end or rear-end charge—which makes them almost as liquid as a savings account or money-market fund.

> The advantage of a single-premium deferred annuity is that the income earned by the annuity isn't taxed until you withdraw it

There are basically two types of single-premium deferred annuities—fixed annuities and variable annuities. Fixed annuities pay a fixed rate of income, say, 11 percent, that's guaranteed for the first three to 12 months. After that the rate paid will usually rise or fall with interest rates in general. The yield you can get from an annuity will generally be in line with those of money market funds—thanks to the increasing competition for investors' dollars. For example, at the start of 1980, most insurance companies were willing to guarantee a fixed rate of between 10½ and 11½ percent for the annuity's first year. As it turned out, the average annual yield for a money market fund during 1980 was 12½ percent.

■ Variable annuities

Variable annuities are quite different. Instead of being locked into one interest rate, a variable annuity gives you a choice of funds and lets you switch among them tax-free. For example, Spectrum, a variable annuity offered by Merrill Lynch, gives you a choice of nine funds. They include money market funds, bond funds, and even stock market funds. If short-term interest rates are higher than long-term rates, an investor in a variable annuity could put most of his money into the annuity's money market fund. Then when interest rates start to fall, he could switch into the bond fund to lock in high interest rates.

■ Are annuities a good investment?

However, as good as they are, don't be lulled into thinking of an annuity as a good investment. While it certainly works out as a dandy savings account, it can't help you keep ahead of inflation. I can't think of any fixed-income investments, especially ones that have no market risks, that can keep pace with inflation. For example, the annuity example used earlier would have given you an after-tax rate of return of around 10½ percent. In 1980, a 10½ percent return would have been at least 2½ percent lower than the rate of inflation—which means that you would have lost money.

Hence, most personal financial planners suggest using an annuity as a savings account. In fact, they warn against annuitizing the policy—accepting monthly payments for the rest of your life or for even a fixed number of years. For one thing, those fixed payments won't keep up with rising costs. For another, the payments you could get will be smaller than you might think. That's because insurance companies use two different kinds of mortality tables. If you buy life insurance, the company will use a mortality table that is conservative in estimating your life expectancy. The shorter your life expectancy, the more it can charge in premiums and the lower its risks are. However, if you buy an annuity from the company, it will pull out a mortality table that assumes a longer life expectancy. The longer you're expected to live, the longer the company will have to pay you. So, to stretch out its payments, your monthly annuity payments will have to be whittled down. What's worse, when the policy starts making annuity payments, the interest rate it earns drops to 2 or 3 percent.

Continued on page 4

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If you want to pay with money from your checking or savings account—without the problems of using a personal check, there's a Visa card that works like a check. You can get cash, too—around town or in over 140 countries.

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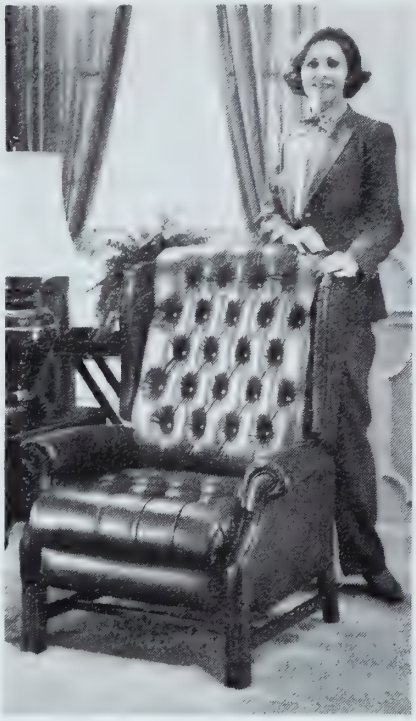

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continued from page 46

■ Checkout points when you buy an annuity

Here are some other points to check out when shopping for annuity:

Annual charges: Variable annuities, which let you choose among a variety of investment funds, often hit you with hefty annual charges for mortality and administrative expenses. The mortality expense covers the company for the mortality assumptions involved in providing a monthly income that's guaranteed for life. The mortality and administrative expenses can amount to over 1½ percent of the annuity's value. That's higher than the fees charged by money market funds. Fixed-income single-premium deferred annuities usually don't have annual charges or fees.

Market safety: Almost all single-premium deferred annuities guarantee that you or your beneficiaries will get the principal of the annuity back if you withdraw your money or die. Avoid policies that don't offer this important guarantee.

Interest floor: Fixed-income annuities usually guarantee a high interest rate for at least three months—and sometimes for as long as one year. In addition, some annuities offer an interest rate floor over an intermediate term—say, between the second and 10th year. Finally, most annuities offer a lifetime interest rate guarantee (called the contractual interest rate guarantee) of between 3 and 5 percent. Some of the newer policies also have a bailout provision. If the interest rate paid by the annuity falls below a predetermined level—say, 7 percent—during the period you're subject to withdrawal charges, you will be allowed to pull out your money without being hit by the withdrawal charges.

Pensions: Many of these annuities can be used for Individual Retirement Accounts and Keogh plans. If you don't like the way your retirement funds are being managed, you can roll them over tax-free into an annuity. However, be sure that you roll over your funds into an annuity that has a good track record and also offers you a variety of funding vehicles.

Age limits: Annuities that aren't used as part of a qualified retirement plan can sometimes be purchased until you're 85. Others limit purchases to 70 or 75. However, annuities used as part of a qualified retirement plan have to adhere to IRS age limits.

Best's rating: Only put your money in an annuity that's offered by a company that carrries an A or higher rating by A.M. Best & Co. ■

To bring a touch of Oriental beauty to any room in your home

Custom-designed hardwood wall rack provided for display of the twelve Oriental tea cups. Tea cups shown smaller than actual size of 3¼ inches in height

The Tea Cups of the Twelve Months of the Year by Kinuko Yamabe

A collection of twelve Oriental tea cups . . .
each one symbolizing a different month of the year . . .
and each portraying the particular flower
which represents that month in Oriental lore.

Crafted in fine porcelain, hand-decorated
in pure 24 karat gold and issued in limited edition.
Advance subscription deadline: May 31, 1981.

In the Orient, as far back as ancient times, flowers were a cherished part of the culture and the everyday life of the people. So universally loved and admired were the exotic flowers of the Orient that each month of the year was designated by a different flower. And that flower was said to symbolize all the virtues of that month.

Inspired by this charming custom, the gifted Japanese artist Kinuko Yamabe has created twelve original designs *exclusively* for a unique collection of tea cups honoring the flowers of the Oriental year.

Each of the twelve tea cups depicts a different flower. For January, the fragile Plum Blossom. For March, the Tree Peony. For April, the noble Cherry Blossom. For July, the Lotus. For October, the golden Chrysanthemum. And for December, the Poppy . . . Twelve exquisite flowers . . . twelve beautiful tea cups.

The artist has followed the ancient "Rimpa" tradition of Oriental art in creating these works—a style which intertwines the real and the imaginary. Thus, there is a hint of mystery about her art—suggesting that each flower has a deeper meaning than its beauty alone.

Each tea cup will be crafted in Japan by artisans whose skill in the porcelain medium is unexcelled. More than 18 different colors will be used throughout to match the variety of shades and tones the artist has used in her designs. Then, as an added touch, each cup will be individually *hand-decorated* with a border of pure 24 karat gold.

Today, Oriental porcelain has become one of the most desired of all forms of decorative art—and is used with any style of decor. This collection is especially desirable because it is exclusive and a limited edition. Yet it is reasonably priced—just $19.50 for each cup.

The advance ordering deadline is May 31st, and the rolls will be permanently closed in May, 1982. After that time, this collection will never be available again. Please send the order form below to Franklin Porcelain, Franklin Center, Pa. 19091, by May 31st.

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ADVANCE ORDER FORM

The Tea Cups of the Twelve Months of the Year

Valid only if postmarked by May 31, 1981.
Limit: One collection per person.

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Enter my order for The Tea Cups of the Twelve Months of the Year by Kinuko Yamabe, a collection of 12 porcelain cups hand-decorated in 24 karat gold. They will be sent to me at the rate of one per month

I need send no payment now. Please bill me $19.50* for each porcelain tea cup in advance of its shipment. A custom-designed wall rack will be provided at no additional charge.

**Plus my state sales tax and $1. for shipping and handling*

Signature

Mr.
Mrs
Miss _____

Address

City

State, Zip

By Paula Rice Jackson

Skin-Care Advice—Man-to-Man

Skin-care specialist Mario Badescu offers men a simple, no-nonsense routine that delivers healthy, attractive skin

Men have long understood and appreciated the rituals that surround conditioning the body. What hasn't been so well appreciated is the necessity of protecting the body's covering—the skin. Do you think Hemingway ever bothered to use a sunscreen? It isn't likely. Today, he might very well use one. Because sunscreens are health tools, not beauty props.

That's the tone Mario Badescu, a cosmetic chemist and skin-care specialist for 25 years, takes in his new book, *Mario Badescu's Skin Care Program For Men* (Everest House, $10.95). Mr. Badescu's point of view is that men need only be shown the common sense behind some skin-care system or product for them to reap the benefits of attractive good looks the way well-informed women have done.

What is the basic difference between a man's and a woman's skin? "On the surface there is only one difference," says Mr. Badescu. "Men shave their faces. Women don't. Shaving does not toughen a man's skin, leaving him with a hide, as it were. His skin can be as sensitive and fragile, as oily or as blemish-prone as anyone else's—man or woman. Thank goodness effective skin care knows no gender!

Sunscreens are active health tools for men who spend their time outdoors. Common sense and a thorough application guard skin

"Many of my clients, of whom I would say about a third are men, are actors, professionals, executives, sportsmen, and men who've been born with skins that require attention from time to time. I've always encouraged these men to take the steps that ensure their skin's optimal health. All it takes is the time to bother and a bit of education about the things skin needs to do its job—protecting you."

About shaving: Over the years, shaving everyday has an enormous impact on the skin and is often at the root of specifically male skin problems. Shaving has some advantages—it stimulates circulation by acting as a mini-massage. Increased circulation encourages oxygen to be carried to the surface blood vessels and capillaries. Shaving also removes dead surface cell layers on the skin which cloud the skin's natural potential to reflect light. So shaving polishes the skin. Improper shaving will not only nullify these benefits, it will harm even the healthiest skin. Before outlining a shaving sequence that protects your skin against irritating conditions brought about by improper methods, it will help to understand what can go wrong.

● *Mario Badescu*

To begin with, many men splash their faces with hot, hot water before beginning to shave. Hot water strips the skin of natural oils it needs to protect it from the razor blade. Hot water also stimulates sebaceous oil glands, which provide an oily skin with more oil, and it overstimulates the blood, which for men with sensitive skin may lead to broken surface vessels and capillaries. There's also the idea that hot water yields a close, smooth shave. You don't need a close, smooth shave.

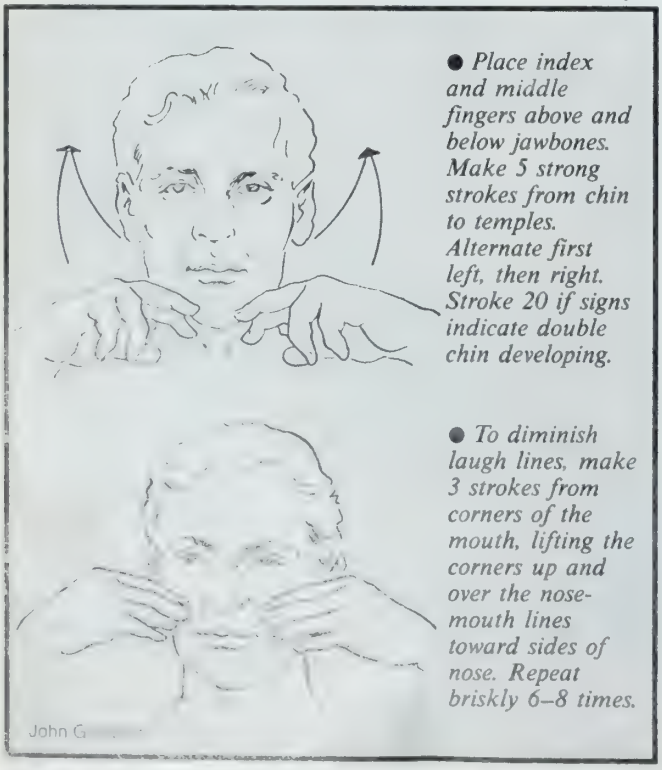
Why you don't need a close shave: Shaving pulls the skin. Shaving too closely pulls it even more. The skin then is set up for irritation and ingrown hairs. A mildly close shave is the safest and healthiest for the skin. If your beard is heavy, keep an electric razor at the office for a second shave in the late afternoon. Electric shavers with their superthin foil-screen surfaces can't cut, do a fine job, and don't require the paraphernalia blades do. Avoid stretching the skin with either the electric or blade razor. Stretching damages facial muscles and paves the way for sagging.

Then there's the choice of a shaving lubricant. Some are very alkaline, which further dries the skin, and if the man using an alkaline product then finishes with an alcohol-based after-shave he's triply drying his skin—first with hot water, second with an alkaline cream, and third with the alcohol fragrance or emollient.

The Best Way to Shave Your Face

The new bonded razors are the best for all skin types. Change blades at least once a week; sharpness makes the difference in the "drag" or "pull" your skin gets from the stroking action of the blade. Don't wipe a blade clean; rinse i

Continued on page 5.



● *Place index and middle fingers above and below jawbones. Make 5 strong strokes from chin to temples. Alternate first left, then right. Stroke 20 if signs indicate double chin developing.*

● *To diminish laugh lines, make 3 strokes from corners of the mouth, lifting the corners up and over the nose-mouth lines toward sides of nose. Repeat briskly 6–8 times.*

John G

INTRODUCING MAXIMUM STRENGTH DIETAC.™

A NEW DIET AID WITHOUT CAFFEINE OR OTHER STIMULANTS.

Anyone who's ever gone on a diet will tell you: starting it is easy, sticking to it is hard.

That's why the people at Contac® have developed something new:

A diet aid capsule with maximum strength to really help you stick to your diet.

But without caffeine or any other stimulants.

New Maximum Strength Dietac has 50% more appetite suppressant than most other diet aids.

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Maximum Strength Dietac comes in two forms: Once-A-Day timed release; and Twice-A-Day capsules. Both give you maximum appetite control all day.

Both make sticking to your diet almost as easy as starting it.

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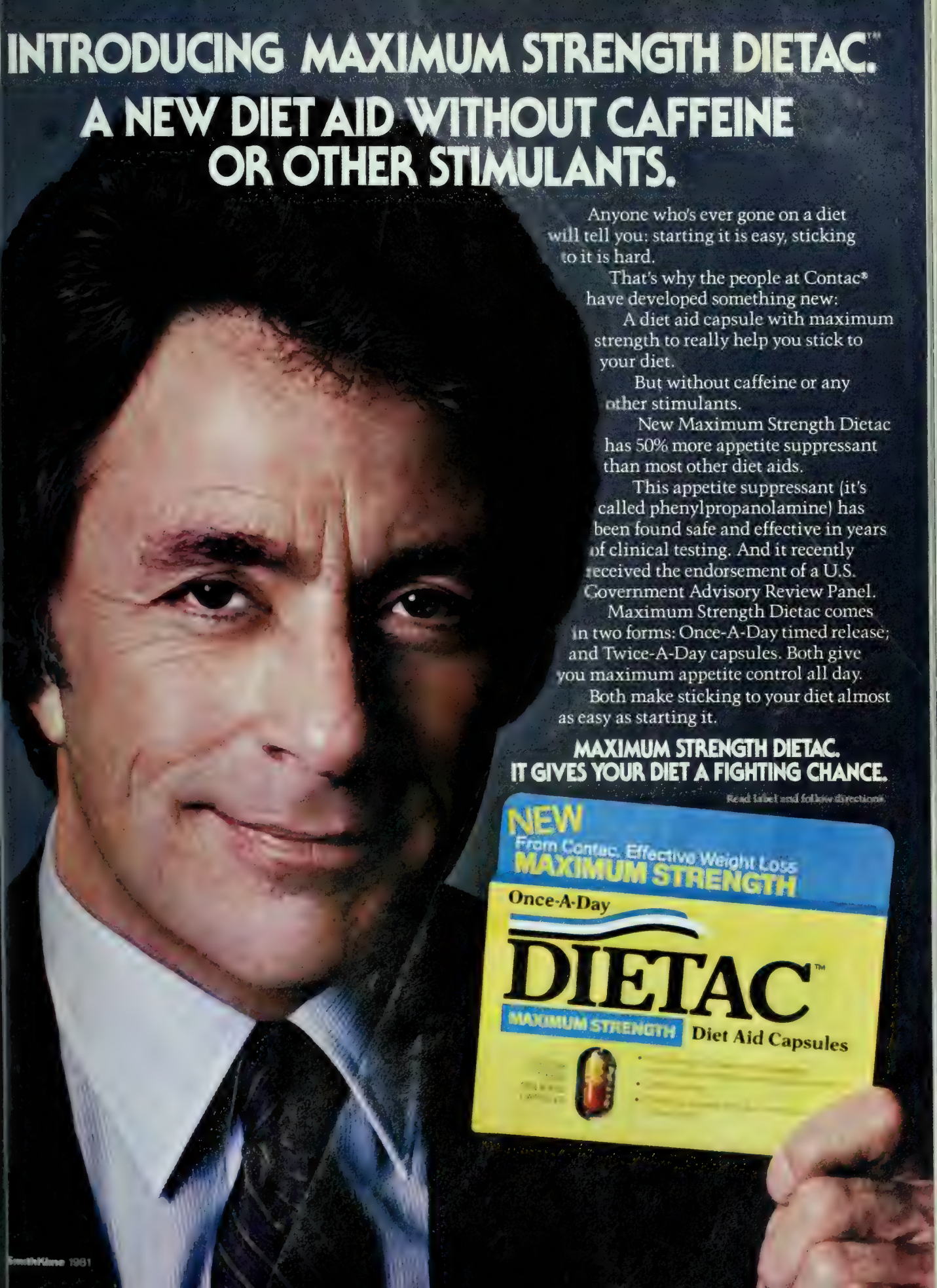

SmithKline 1981

Correctol®
the gentle laxative so many women are using today.

Today, more than ever, there's something special about being a woman. You give so much and you do so much. Yet, some days, you don't feel your best because of irregularity.

Then, like so many women today, you take Correctol, the modern, gentle laxative.

The Correctol special formula combines a mild laxative with a softening agent. Its gentle, overnight action helps you feel like yourself again.

Read and follow label directions. And next time, try Correctol. The modern, gentle laxative.

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Looking good

continued from page 50

instead to preserve its sharpness. Here are Mr. Badescu's seven steps to a comfortable shave:

Precondition the beard for five minutes. Gently dab on about a tablespoon of your shaving cream emulsion to allow the beard full hydration. Rinse the face clean for a full minute. Smooth a generous amount of cream over the face. Shave in strokes that follow the growth pattern. Rinse off gently with lukewarm water. Apply cleansing lotion over the face and neck. Apply an after-shave emulsion and an eye cream.

The myth of His and Hers products: Your wife uses an eye cream and a light moisturizer under her makeup every day. Should you use them too? Go ahead if your skin types match. If hers is oily while yours is dry, then get your own. What puts men off using the same products as their wives can be the packaging and the fragrance. But many women use fragrance-free products, and you can certainly dismiss the fancy labeling.

Most men really only need three products: a cleansing lotion, an eye cream, and a moisturizer with a sunscreen built in. This is as true for women as it is for men, except that women use color to advantage. Where men want color, they use a bronzer. As to fragrance, many men enjoy an alcohol-based after-shave lotion or cologne. If your skin is naturally dry, get one without the alcohol. And if you spend a great deal of time in the sun, don't use alcohol-based products on your skin at all. If you swim in a pool, use a body lotion after you've rinsed off the chlorine—there are even some anti-chlorine lotions available as well as anti-chlorine soap. Apply body and face cream while your skin is still damp. Creams act like a partial sealer over the skin; they help retard the body's natural rate of evaporation. In drying elements like sun, wind, and chemically-treated water, your skin needs its own water inside the surface layers to prevent dehydration, which leads to wrinkling and sagging skin. You need the extra benefit of a sunscreen to prevent the damage from the sun's destructive range of cell-destroying ultraviolet rays. This also leads to wrinkling, loss of muscle tone, and, in more than a few instances, skin cancer.

Why massage? Healthy skin glows. The glow comes from increased circulation which carries oxygen to the blood. Oxygen is one of your body's fuels. Light massage encourages circulation. Massage when begun early enough in a man's life can even help prevent the onset of wrinkles. Massage creates a strong flow of blood through the skin's tissues, which stimulates the sebaceous oil glands. It promotes muscle elasticity, removes the surface layer of dead skin cells, and prevents subcutaneous accumulations of oil deposits.

The only skin *not* helped by massage is that with an acne, eczema, or an open-lesion condition. Massage won't strengthen muscles weakened by age, it won't alter facial contours, it doesn't rejuvenate or reshape the muscles of the face.

You can do the massage yourself. Five to 10 minutes a day is all it takes and you'll find it's a pleasure. But it must be done daily. The massage on page 50 is Chin to Temples. With the middle fingers placed just over the jawbones and just under, make five strokes from chin to temples. Should you see the first signs of a double chin emerging, stroke 20 instead of five. Alternate the strokes, first with the left hand, then with the right.

After your massage sequence and when you have the time, a simple facial steam is very relaxing. The steam's purpose is to bring deep oil deposits in the skin to the surface safely. The herb chamomile comes in teabags which you simply steep in a medium saucepan of boiling water. Cover your head and the pan with a towel draped like a tent, and let your skin absorb the herbal steam. Five to 10 minutes is all you need. Pat your face dry.

About bronzers: Bronzers are makeup, not treatment products. If you like the look they impart, fine, but *always* use them with a good moisturizer underneath. Bronzers contain alcohol which dries the skin, and they have very little slip which means they pull as well. And since the color is very intense, use the merest amount. If a tan is what you prefer, familiarize yourself with the government's new Sun Protection Factor (SPF) numbering system which labels products according to their capacity to block out the harmful, destructive ultraviolet tanning rays.

Any man is entitled to the longevity of his own good looks, and rituals of skin care are really no less pleasurable than the daily workouts, saunas, massages, and personal grooming routine many men already enjoy. ■

Mario Badescu's clinic is at 320 East 52nd St., New York, N.Y. 10022. By appointment only. Tel: (212) 758-1065. Monday–Saturday.

■ Beauty and Health Products New This Month in the Stores

There's safety in numbers—safety from the sun, that is, in the Sun Protection Factor numbers devised by the government to help you select the sun-control products to use on your skin. *Aramis 900* has just introduced four sunscreen products that, though designed for men, are as attractive and sybaritic to use as anything being prepared for women. The first is a gel-like lotion with an SPF of 5, so it's called *SPF5,* and it gives your skin moderate protection in the su

Continued on page .

WHY NO-WAX FLOORS NEED HELP.

Understanding how the shine on your no-wax floor works is the first step towards understanding why it needs the special care of Brite.

So here's that straight talk.

HOW YOUR NO-WAX FLOOR SHINES

Many no-wax floors are covered with lots and lots of little dimples.

And these dimples are covered with a tough polyurethane finish. Which causes them to act like tiny mirrors, reflecting light from different angles, to give your floor its sparkling shine.

NOW MEET THE CULPRITS

Little by little pet tramp in dirt, and wear away the shine from even the toughest polyurethane finish.

STRAIGHT TALK FROM BRITE ABOUT THE SHINE ON YOUR NO-WAX FLOOR.

Cleaners can be culprits too. Especially since many of them can leave a dulling residue.

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The floor care experts at Johnson Wax spent years studying no-wax floors.

And, out of all their knowledge and laboratory testing came Brite.

The difference is clear. Brite's clear formula is designed to clean and shine no-wax floors without wax.

Brite cleans. Brite shines. Brite protects.

In fact, Brite may be the only product you'll need to keep your no-wax floor looking beautiful.

Just squirt it on and damp mop. In minutes, you'll discover why we can honestly say, "For a beautiful no-wax shine... Nothing Shines Brighter than Brite."

ANY QUESTIONS?

Need more help caring for your no-wax floor? Just write our floor care expert, Carol Hansen, c/o S.C. Johnson & Son, Inc., Racine, WI 53403

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Lunt STAINLESS

In the timeless tradition of Lunt Sterling comes Lunt Stainless. Beautifully finished, superbly crafted designs from renowned Lunt. Shown above in Bright finish. Available also in Satin. For information and prices write to Lunt Silversmiths, Dept. HB, Greenfield, MA 01302

Looking good

continued from page 52

This one will let you tan lightly. The second, *SPF10,* is a fragrance-free invisible cream that offers more complete protection. *SPF12* is a lip protector in a handy stick that you can apply to your nose, cheekbones, skin, and hairline for protection of vulnerable face points. And *SPF20* is a light, white cream yielding the ultimate protection—a total sun block. The cream sinks into the skin without leaving so much as a hint of its presence, so be extra careful to cover all your exposed skin. All of these products are water-resistant, but after a swim or a brisk game of tennis, it's a good idea to use some more. From $4.50 for the lip protector to $6.50 for the other three sun shields. By Aramis at fine men's toiletry and fragrance counters in selected department stores across the country.

Sun safety should be one of your primary concerns with the return of warm weather. A new addition to the Sun Products group from *Clinique*—**Oil-Free Sun Block** (its SPF is 10)—is a boon for blemish-prone skin that requires a sun filter because of its sensitivity. This lotion has no color, no sticky texture, and it sinks into the skin without leaving a trace, which is great under your makeup. It is also fragrance-free.

Chanel No. 19 is a fragrance adored by romantic purists—the scent is classic, floral, a burst of delicate sweetness. And, new this spring, this famous aura has been successfully translated into products for the bath. **Chanel No. 19 Body Creme, Milk Bath,** and **Bain Moussant/Bathing Gel** come in sleek white porcelainlike bottles, and every drop is protected by a small plastic inverted cap inserted into the neck of each bottle. In case you haven't explored this perfume, it's made of a blend of fresh iris, jasmine, rose de mai, French mosses, and sandalwood. Chanel No. 19 Milk Bath Creme, $18; Bain Moussant/Bathing Gel, $15; Body Creme, $25. At fine department stores across the country.

Have you ever thought of using orange as a neutral? Depending on your skin tone, the right orange can add a snap and dazzle you might not have thought possible. Take a look at *Diane Von Furstenberg's* **Sunset Goddess Colors.** The collection of orange, ripe melon, and tangerine lipstick shades adds zest to winter-weary complexions, a subtle vigor to skin that's slightly tanned. **Tough Orange,** the truest orange in the group, works as the most versatile shade. For eyes, Von Furstenberg has chosen a deep, almost black, violet and three water blues, all in creamy shadows. The Sunset Goddess Makeup Collection is available at fine department and specialty drugstores across the country.

One of the things you expect when you get a professional manicure is a nail enamel finish that lasts—from outdoor sports to indoor dishwashing, from gardening to typing. *Maybelline* has a great new group of these nail enamels, each with its own built-in base coat and sealer. And the Maybelline bottle has been redesigned so that this year you'll get almost 100 percent more enamel for about an additional 15¢. **ManiCure Nail Color** comes in 28 classic shades—one of which, Casaba, is that wonderful, melony-orange that looks so new this year—$1.35 each. PAULA RICE JACKSON

■ Your Fragrance Horoscope

The sign: Taurus
Circa: April 20–May 20

It might well have been a Taurus who coined the well-known phrase "back to basics." The practical, constructive, and realistic Taureans have an uncomplicated view of life's fundamentals. Their strongest motivation is the drive for material and emotional security based on property, possessions, home, and family. Natives of Taurus are gifted with the ability to concentrate upon a goal and with the tenacity and stamina to work until the goal is attained. Excelling in careers and avocations involving building, land management, or the products of the earth, they are also frequently talented in the applied arts and writing. Even when born to wealth, the industrious Taurean may market a product or service for the satisfaction of earning money by his own hand. This is not to say that they always have their noses to the grindstone. Taurus-born men and women have a strong appreciation of creature comforts, luxury, music, and good food. They enjoy dressing well and looking prosperous. While cautious and measured in making decisions, once a choice is reached they resist change. For the most part they are even-tempered, kind, and patient, but when provoked Taureans can become towers of rage. Anyone attempting to wrench the Bull out of a comfortable routine does so at a risk. When in love, Taureans lose their down-to-earthiness and soar into idealized romance and sentiment. They can probably find responsive partners born in one of the Water signs—Cancer, Scorpio, or Pisces—although the Scorpio/Taurus attraction sometimes results in the classic situation of an "irresistible force meeting the immovable object."

The pleasure of sharing a romantic atmosphere can be enhanced by a lovely fragrance. **Molinard de Molinard** is an orchestration of 200 natural essences, an opulent environment for the Taurus female. For the purposeful male, there is rich **Versailles Pour Homme** from Jean Desprez. ■ MARIA REACHI

Kings and Box, 1 mg. "tar", 0.2 mg. nicotine
100's, 3 mg. "tar", 0.4 mg. nicotine
av. per cigarette by FTC method.

The pleasure is back.

BARCLAY

99% tar free.™

Also available in 100's and Box

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

By Elaine Louie

Why No Gift Is the Safe Gift

Some thoughts from imaginative present-givers on how to make present-giving a pleasure, not a puzzlement

Gifts are symbolic. They convey messages of impersonal social ritual or real love. They reflect your intimate knowledge of a friend or a simple gesture of politeness to a stranger. Gifts can be cheap, fancy, funny, edible, drinkable, or luxurious. What is most important about giving gifts is that they please the recipient. One woman says, "I used to think that if *I* liked it, it would be right. This *sounds* loving and generous, but it doesn't really work." It is entirely possible to secretly deplore the taste of your best friend, or she yours. The art of giving gifts is to figure out who the recipients really are. Listen to them. Find out who the hostess you've never met is—her passions, her decoration, her personality. Nose about, and once the recipient becomes more than a fuzzy image, the gift-buying becomes a pleasure, not a chore. It's not unlike looking at a raft of newborn infants. Those with given names take on greater presence. Those still called "Baby Doe" remain indecipherable. The one rule of thumb is that nobody dislikes receiving a gift. Some are merely more awkward at receiving them. They have not yet learned how to squeal with joy or faint in even mock surprise. The occasions for giving gifts these days are endless. There are birthdays, Christmases, anniversaries, weddings, and, most of all, dinner parties. There are also poignant moments, such as visiting sick friends or parents in a hospital. However happy or sad the reason is for giving a present, empathy and imagination can make gift giving a sweet, not perfunctory, experience.

The Spontaneous Present

Bill Weaver, Design Director of P. Kasmin, [illegible] gift that's [illegible] gift at all," he [illegible] my back [illegible] "My parents never gave me a surprise gift or party. Of course, I was such a strong-willed child I told them what I wanted." Weaver studies his friends closely and likes to startle them. He likes the immediacy of the surprise. He might find Oriental kitsch objects for one collector, ring her doorbell on a Saturday afternoon, and drag the friend out of a sulky mood by giving her the present. Or, he might create a handmade paper fan for a woman friend on a night they go to a party.

Spontaneous gift-givers include Renny Reynolds, the landscape architect and party designer, Lynn Revson, the socialite, and Thomas Bodkin, an art director for *The New York Times.* Why? The answers are identical. Fun. Amusement. The personal touch. "And spontaneous gifts demand no reciprocity," adds Bodkin. Spontaneous gift-giving shows that the giver was thinking of the recipient at random, obsessed moments, while wandering down Rodeo Drive or through Woolworth's. It's a technique that works only among good friends. Recipients must understand, however, that spontaneous gift-givers often like to avoid shopping at Christmas, Mother's Day, and Father's Day. Spontaneous gift-givers cringe from institutionalized gift-giving and are quite content to see empty spaces at the base of a Christmas tree. They also like spontaneous gifts from you.

Whether you give presents the moment you buy them or save them until the appropriate occasion is a matter of personal whim

Continued on page 58

Pampered Shopping for the Busy Woman

For some women, shopping is recreation. Women who work have no time to shop. For the latter, Saks Fifth Avenue has designed the most elaborate concept of personalized shopping. The Executive Service of their Fifth Avenue Club does everything for the working woman except feed her pets and find her a lover. By paying $50 for a 12-month subscription, you get a personal shopping consultant with a direct phone line who will find you the clothes you need, help you try them on, buy your Christmas presents, get the purchases delivered the same day to the home or office, and arrange to have your shoes shined if you get caught in the rain en route to the store. The consultant will pour you coffee and feed you a light snack in midday. The receptionist who sits in front of the cream-colored suites which make up the Fifth Avenue Club takes your business calls while you try on the clothes. When all is said and done, the store will call you a private car or taxi. The services are not even restricted to clothes. For one member, the consultant chose serving dishes and tabletop accessories and had them delivered to the member's home for that night's dinner party. In most stores, you cannot take shoes from one department to try on with a dress in another department. With the Executive Service, the entire store is your kingdom, and the consultant your personal guide. This is an idea that Saks put into effect in November 1980. Already there are 200 members. The Executive Service is an idea that is begging to be copied.

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continued from page 56

Formal-Occasion Gifts

Others subscribe to giving gifts on real occasions, whether it's as casual as a brunch or as formal as a wedding. To give a gift only on an occasion does not mean that the gift is any less personal. Whether you give presents the moment you buy them or save them until the appropriate occasion is a matter of personal whim.

Flowers—Treat or Cliché?

Flowers can be sent as an apology, an excuse for not showing up, a safe offering, or an extravagant and personal luxury. The flower itself holds no symbolism. The significance of the floral gift rests solely on your intent and how it'll be received. Lynn Revson considers flowers a luxury in winter. Laura Pomerantz, an executive at Leslie Fay, likes to send flowers in unusual vases, "so the vase has lasting value and makes them remember me." Eve Orton, the fashion consultant, considers flowers the safest of all possible gifts, the perfect offering to a stranger. "An orchid in a vase is right for a single woman, but a plant is more appropriate for a couple." Once Orton considered sending Zoran, the fashion designer, a plant for his starkly bare loft. "Fortunately I asked around. It turned out Zoran *hated* plants." No gift—not even flowers—is necessarily the safe gift. One woman loves only languid flowers. Another person hates chrysanthemums. In giving even this most traditional of gifts, *thought,* not just dollars, is required.

As to when to send flowers, especially when a dinner invitation is involved, there are several schools of thought. Some bring them to a party, and hostesses are delighted. Nina Griscom, a Ford model, nevers sends arrangements. Renny suggests sending flowers beforehand only if you know the hostess, but afterwards if you don't. "Not all people have the right vases for 18 tuberoses," he says. Some people are aggravated by trying to play hostess and finding a vase for the spontaneous bouquet. The larger and more formal a party, the less appropriate the impulse flower.

Ephemeral Gifts—Food and Liquor

Food can be profoundly personal or almost insulting. A current cliché is to say that champagne is always loved. This is not true of people who are on the wagon, allergic to alcohol, or who, like my father, find champagne an expensive purge. Some people prefer to drink champagne, others only red wines, and still others 50-year-old scotch. Still, in the area of consumable gifts, there are some ideas which are particularly clever.

Julia McFarlane, the owner of a shop, Manhattan Ad Hoc Housewares, once brought to a dinner party two bottles of champagne, each tucked into a red plastic bucket. One was for the guest of honor, the other for the host. Jay Spectre, the interior designer, likes to present his friends with his homemade framboise liqueur. But for a friend who is actually allergic to alcohol, he brings instead an enormous basket from a gourmet shop, filled with personally chosen cheese, crackers, jams, walnut oil, and raspberry vinegar. The artist David Gibbs brought to one Christmas dinner one of the courses: a bottle of port and a round of Stilton cheese. In giving liquor and/or food, consider people's allergies, weight or drinking problems, and predilections. But the virtue of the consumable gift is that eventually it disappears and becomes a delicious memory. It is a good gift for people who live in tiny apartments.

Gifts of Experience

Some of the best gifts are not objects but events. They take up no room. They reveal a great deal of prior thought, and they can be extravagant. Bill Weaver gives relatives tickets to Broadway shows. The designer Valentino gave Eve Orton six sessions at Janet Sartin, a beauty expert. Laura Pomerantz and her husband gave a couple on their second wedding a weekend at the Box Tree, a beautiful inn and restaurant outside of New York City. "They already had furniture and houses and objects." Another woman gives subscriptions to museums.

Gifts of Words or Pictures

Gerry Sussman, the editor of *The National Lampoon,* likes to give close friends small works of humor. For a movie mogul, he parodied the front page of *Variety,* creating nine small stories all featuring the friend. Some people compose songs or paint pictures for their friends. What's tricky is to commission a painting for someone. First you have to stroke the ego of the painter, and second you don't know whether or not the painting will be a success. Even if the picture looks good to the donor and the picture is taken home for approval, there's the question of whether the artist should write on the picture, "To Pat." If Pat doesn't like the picture, then is the artist stuck with trying to find another customer named Pat? If he's smart, he'll write the dedication in pencil.

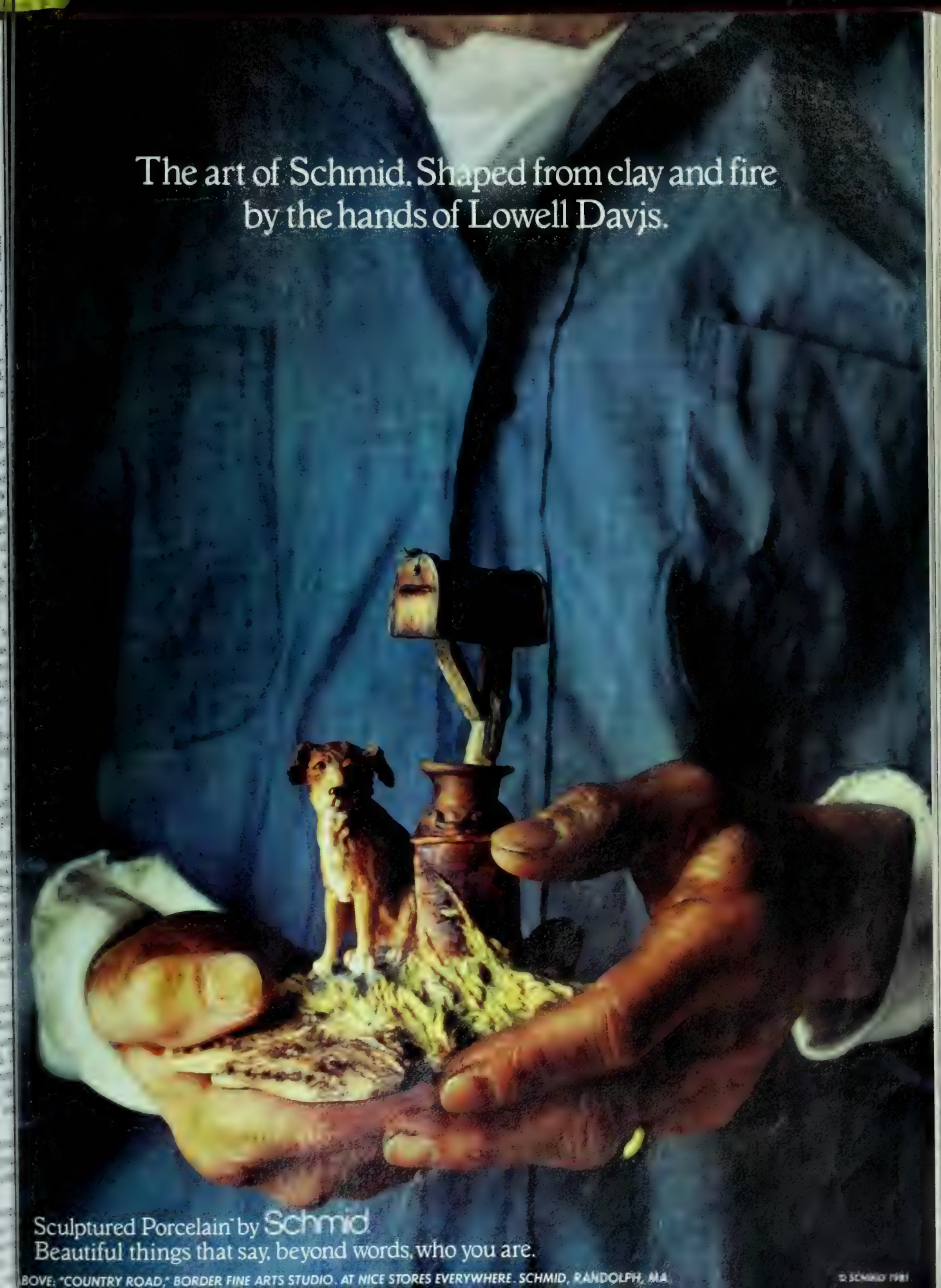
Giving and Receiving: The Presentation

There is only one way to receive a gift when it's presented to you in person, and that's with enthusiasm. Nina Griscom

Continued on page 201

Dazzling Gifts—Both Big and Small

- For a boyfriend who hates to clean his house and can't afford help—one day's cleaning by an industrial cleaning firm.
- For writers who write only in longhand, yellow legal-sized pads in a leather case.
- For those whom you barely know, the gift you wouldn't mind owning yourself—containers that can hold both liquids and flowers, like cobalt-blue glass pitchers, or tall, old-fashioned glass lemonade pitchers, or bowls in which you can serve a ratatouille or float camellias.
- Serious status gifts are food processors, electric espresso machines, video tape recorders, miniature cassette recorders, and video games.
- Textiles are an endless possibility—no less than a yard and a half, the minimum for a shirt. Preferably, give many yards so the recipient can make a bedspread, tablecloth, or pillow cases from lacquered silk, Indian woven cotton, or a white-striped peach-colored chintz. Or antique lace curtains which can filter light in a country house or work as tablecloths.
- Bath towels of luxurious cotton for friends who have swimming pools.
- Basket of gifts, whether they're kitchen utensils, including spatulas, cleavers, kitchen towels, and pot holders, or full of scented items, such as bubble baths, candles, and potpourri.
- If you are an aspiring artist, give a friend a notebook, interspersed with crayon or ink drawings from you.
- Your friend loves sushi? Give, as Julia McFarlane did, a book on sushi and a sushi knife. The complete gift is the more passionate gift.
- You have a garden, and your friend, an amateur gourmet cook, does not? Give, as Renny did, a basket filled with your own homegrown herbs, dried indoors, and then gathered in great bunches, tied with silk ribbons, labled, tucked into a basket and messengered to your friend's house.
- Don't be afraid of turning a friend on to one of your passions. Many people love music. Few can discern the splendor of Brazilian records. If you know the best records of Gilberto Gil, Cartola, or Carlos Cachaza, feel free to give them to friends who love Latin music.
- Collect presents where you travel such as bolts of silk from China, black coral beads from Fiji, or feather necklaces from Brazil.
- Handthrown teapots, cups, mugs, plates, and serving dishes, scouted by you from regional crafts fairs before they're spotted by specialty shops. It is only a short jump between craft and fashion.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CHECK IT OUT

By Jay Herbert

Crash Craft Course

Once again, master-craftsman Isabel O'Neil offers her successful, intensive, no-holds-barred course on painted finishes, such as *faux bois* and *faux marbre*. For two weeks (June 15–26), eight hours a day, beginning students work closely with Ms. O'Neil and five teaching assistants to learn—by doing—the techniques of this painstaking craft. The cost: $675; applications due no later than May 1. Write: Isabel O'Neil Studio Workshop, 177 East 87th St., New York, N.Y. 10028, for details.

Heart's Ease

Statistic: Each year 54 percent of all deaths in the U.S. are the result of cardiovascular disease—more than all other causes combined and almost three times more than cancer. Scary, but as the Boy Scouts are wont to say: Be Prepared. If you know how the heart works, how to recognize the symptoms of heart trouble, and what to do when these symptoms occur in you or someone you're with, it can often mean the difference between life and death. The National Institutes of Health offer a free booklet, "Heart Attacks," by Dr. Robert I. Levy, director of the National Heart, Lung, and Blood Institute, which presents clearly and in layman's terms the information you need to deal quickly and intelligently with heart disease problems when they occur. To order "Heart Attacks," write to the Consumer Information Center, Dept. 586J, Pueblo, Colo. 81009.

Silver U.S.A.

A major traveling exhibition, "Silver in American Life," spans a 300-year period and includes over 200 examples of American silver—Navajo belts, classic Revere pieces, coins, medals, toys, communion vessels. Also exhibits of silver ore and crystals, craft techniques, and the role silver has played in commerce, science, ritual. At the Los Angeles County Museum of Art through May 10; Cleveland, June 21–August 1; thereafter, Denver, Detroit, Philadelphia.

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Auction Action

How can you find out when and where important auctions are being held? Well, one way is to subscribe to *Art and Auction* magazine, which lists notable auctions across the U.S. and Canada, giving plenty of advance notice. Send $25 (for 10 issues) to Auction Guild, 250 West 57th St., New York, N.Y. 10019. *Art and Auction* also runs an Auctionline for Big Applers and visitors—just call (212) 977-2579, and a recording, changed daily, tells what's going on at major New York City galleries.

● Morton's Auction Exchange of New Orleans is conducting what it calls a "Louisiana Purchase"—a fancy name for a search for art and antiques that reflect the Southern heritage. "Discovery Days" are being held throughout the South, and the whole thing culminates in a huge auction sale in New Orleans in September. In May, Morton's visits St. Petersburg, Tampa, Sarasota, Jacksonville, Savannah, Charleston; in June, Wilmington (N.C), Raleigh, Winston-Salem, Nashville, Birmingham. If you want to put something of Southern origin up for auction, call the toll-free number to make an advance appointment: (800) 535-7801, and ask for Eric.

● News from Sotheby's: Because the demand for appraisal services has increased so at Sotheby Parke Bernet, it has recently opened a separate entity to handle appraisals of more than five pieces. The Sotheby Appraisal Company offers to both private collectors and institutions three kinds of appraisals: Insurance, Estate, and Fair Market Value. With its international facilities and experts in many fields, Sotheby's is able to give quick, accurate, up-to-date appraisals. What you get (for a minimum fee of $300): complete background descriptions of each article with dollar amount, in a binder containing title, affidavit, and summary pages. Arrangements can be made for appraisal visits by experts. For details, write to Sotheby's Appraisal Company, 980 Madison Ave., New York, N.Y. 11021; Attention: Warren Weitman.

Sotheby's has also just inaugurated a unique gallery—the first auction center devoted entirely to books, stamps, and coins. If your interest is in buying (or selling) these collectables, write Sotheby's 84th Street Galleries, 171 East 84th St., New York, N.Y. 10028.

If all the publicity Sotheby's has been getting intrigues you enough to wonder where it all began (London), when (1744), and how it grew into the largest fine-arts auction house in the world, pick up a copy of *Sotheby's: Portrait of an Auction House* (W.W. Norton, $29.94) by Frank Herrmann—the result of seven year's prodigious research, and highly readable. ■

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By Margaret Morse

DEAR H&G

■ Bottling a harvest

Q *Each summer I make large quantities of herb vinegars. Attractive bottles to pour them into are difficult to find. Do you know where I can get some? —B.W., Yorktown Heights, N.Y.*

A Faceted bale-topped bottles are available by mail from Conran's, 145 Huguenot St., New Rochelle, N.Y. 10801 (half-liter size only; $1.75 each plus shipping—specify item #A495409; catalogue $3).

You might also look for a beverage that comes in a bottle that can be recycled after you enjoy the contents. Two beverages that are bottled with porcelain stoppers, rubber gaskets, and bales (wire-lever closures) are Ericino table wine (red, white, and rosé, about $3 the 750 ml. bottle and about $5.80 the 1.5-liter bottle), imported from Sicily by William Grant & Sons of New York City and available nationwide, and Grolsch lager beer, imported from Holland by Grolsch Importers of Atlanta, Ga., and available in this special bottle (16 oz., about $1.50) in 34 states. Naturally the bargain may be bigger if you buy by the case. Sterilize the empty bottles (and stoppers and gaskets), let them cool, then refill them with your herb vinegar.

■ Special fabric fasteners

Q *I'd like to perk up my bathroom sink by attaching a shirred skirt around the bottom. How do you get a skirt to stay put on a slippery porcelain sink? —K.M., Highland Park, Ill.*

A Self-gripping nylon fastening tape sold by the foot at fabric stores and sewing centers—most commonly in the ¾-inch width—is perfect for this kind of project. It's a two-part tape: one strip with loops, the other with tiny hooks that catch the loops when pressed against them. Glue the hook strip to the sink with a china-mending glue. Sew the loop strip to the shirred skirt, just under the heading. Attach the skirt to the sink by matching up the strips and pressing the skirt in place with your hands. Whenever you need to launder the skirt, just "zip" it off and wash, loop tape and all. Single copies of an eight-page booklet of decorating and craft ideas using this fastening tape are available free from the manufacturer, Velcro USA, Consumer Division, 521 Fifth Ave., New York, N.Y. 10175.

■ To foil fading

Q *In my studio apartment, the wood dining table is by an eastern window with a radiator under it. Is there some wax or polish I can treat the table with to counteract the harmful effects of sunlight and radiator heat? I keep the blinds up during the day for the plants in the room. —N.T., New York, N.Y.*

A While dusting and proper waxing or polishing help guard against soil and superficial scratching of most wood finishes, they are not buffers against the strong bleaching effect of sunlight or the potential warping (or finish-blistering or -crazing) effect of a hot radiator. If you nonetheless want to keep the table by the window, rotate the table regularly so each side gets equal exposure. Don't leave placemats, centerpieces, candlesticks, or other objects on the table in a fixed position—the sun may leave a permanent "shadow" of their shapes behind. Otherwise shield the table with an opaque tablecover, at least during the day. Bleached wood, incidentally, is not immune to "sunstroke"—sunlight and aging can cause a bleached finish to yellow.

■ Our fault

Q *When I read the descriptions of the flowering trees on pages 148 and 149 of your April issue, the captions didn't seem to match the pictures. Am I right about this? —S.D., Scranton, Pa.*

A Yes. Due to a makeup error, the captions were transposed. The three on page 148 belong on page 149 and vice versa. ■

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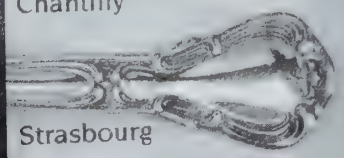
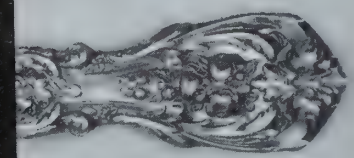


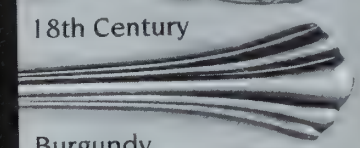
Strasbourg

Buttercup

REED & BARTON
Francis I



18th Century



Burgundy

INTERNATIONAL
Joan of Arc

Prelude

Royal Danish

WALLACE
Grande Baroque

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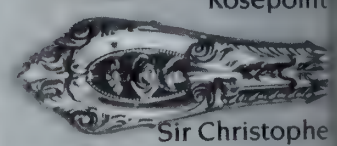
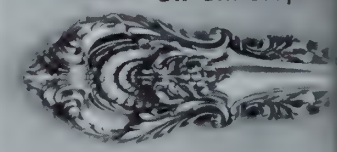
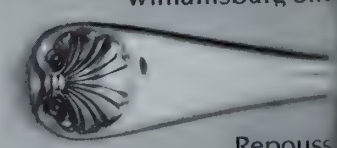


Sir Christophe



KIRK STIEF
Old Maryland Engrave

Williamsburg She



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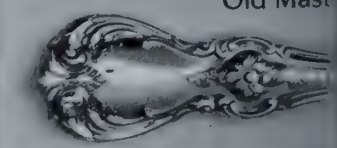
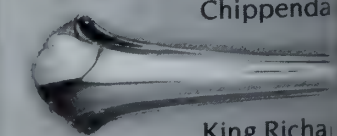


Chippenda



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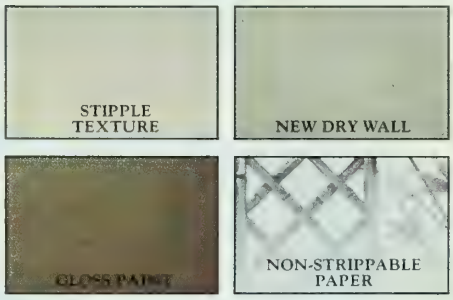

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By Suzanne Murphy

Take a Relaxation Break!

Can you find 20 minutes in your day to call a time-out? Here's a simple six-part thought sequence that pays dividends for hours, leaves you refreshed and in control

Set aside 20 minutes every day this spring for an energizing relaxation break. Does it sound like a contradiction? It isn't, and you'll find the 20 minutes well spent. Medical authorities are heralding the relaxation break as a potentially major tool in the future of preventive health care. They see it as yet another important self-help technique through which individuals can mobilize their own natural healing powers toward the preservation of good health and outlook.

The relaxation break they're talking about does not, however, include curling up with a good book. Nor is it a 5-mile jog or a midday nap, although everyone recognizes that these activities produce relaxing effects. Today when doctors talk about relaxation they are describing a conscious, alert, meditation-like procedure that uses specific methods to produce a state of deep physiological and mental repose. This state, unlike any other we experience during our waking or sleeping hours, is characterized by marked psycho-physiological changes which have been scientifically proven to offset the negative effects of stress in ways that neither exercise nor sleep can.

"Americans have been conditioned to reach for a pill as a means of reducing anxiety and tension, to go for the instant cure in dealing with stress," says Mary Nakata, a marriage, family, and child counselor associated with the Psycho/Social Service Department of the University of California at Los Angeles's Center for Health Enhancement. "Few of us," she says, "take advantage of the preventive measures of good nutrition, regular exercise, and daily relaxation breaks which have the amazing potential for reducing our chances of illness. As a result we needlessly lead lives of chronic stress, the kind of stress that medical research is increasingly linking to the onset of serious disease."

As one of America's foremost institutions in the field of preventive medicine (See Your Family's Health, February 1981), the Center for Health Enhancement reflects in its Lifestyle Modification Programs the new-found respect of health professionals for the importance of regular relaxation breaks to the promotion and maintenance of good health. Many of the participants in the Center's intensive doctor-supervised programs suffer from life-threatening diseases, and often they must learn to alter lifelong habits and unhealthful behavior. Relaxation techniques, says Ms. Nakata, are valuable components in helping these patients deal with the fear of the disease and the stress that accompanies the necessary changes they have to make.

"What we try to do," she says, "is show these people how important it is to explore the stress areas of their lives. We provide education about the relationship between body and mind. We help identify sources of important stress, discuss theories about how attitude affects the body and state of general health, about stress and its relation to illness, and what is probably most important, how your mind influences your health for positive change. It's never easy. But regular relaxation can make it easier." Why? Because it gives you a tool for ridding the body of tension, helps make the mind flexible, more receptive. It allows for the successful visualization of yourself as thinner or calmer or however you imagine your best self to be.

You certainly do not have to be suffering from severe illness to profit from regular relaxation breaks. Most of us accept that we live continuously with daily stress, a kind of high-level arousal that affects everyday bodily functions and that sometimes results in elevated blood pressure, heart rate, metabolism, respiration, and blood flow to the muscles. Prolonged periods of stress lead to chronic stimulation, then to exhaustion and eventually illnesses such as a tension headache, the flu, a cold, or low back pain manifest themselves. If you're the kind of person who's never sick, the rare occasions of debilitation probably stem from reduced resistance due to increased stress levels. We deplete what physiologists call our *adaptive energy*. "Eventually you give out in those areas that are weakest," says Ms. Nakata. "Everyone has a special way of breaking the stress pattern. What the daily relaxation habit can do is assist the body to break the circuit of stress naturally by providing the body with a compensatory period known as the "parasympathetic rebound." It means a reversal of the arousal state so that the body can recharge and rest. This without alcohol, without nicotine. The relaxation break recharges you psychologically as well. You can explore within yourself, which is something different from retreat. Exploration is a peaceful activity. Then later, when

Continued on page 7

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continued from page 68

you encounter the next demand, the next stress situation, you're in better control because you aren't responding to the previous encounter. Your ability to cope has been replenished."

Inherent in the relaxation procedure is a degree of mastery over the autonomic nervous system which controls such involuntary functions as your heartbeat, your breathing and digestion. Well, that nervous system may not be so remote. Dr. Herbert Benson of the Harvard Medical School conducted studies in the late 1960s that showed that control over the system could be taught, that patients who acquired the techniques could reduce their oxygen consumption, their carbon dioxide production of blood wastes, and their blood pressure. Dr. Benson also demonstrated an increase in alpha brain waves, thought to be indicators of alert relaxation.

Basically there are six phases of self-controlled relaxation: Each command may be practiced for 5 to 20 minutes for a few days before going on to the next.

(1) My right (left) arm is very heavy.
(2) My right (left) arm is warm.
(3) My pulse is calm and strong.
(4) My breathing is calm and regular.
(5) My solar plexus is growing warm.
(6) My forehead is pleasantly cool.

Sitting or lying down, train at least once a day. Twice is better, says Ms. Nakata. You are training your mind to tell your body to relax. Slowly you begin to recognize what it feels like to be relaxed. After a while you can dispense with the suggestions. You can call up the relaxed sensations—cool, heavy, warm, calm—at will. The verbal route has been bypassed. You quiet the conscious mind and secure the unconscious in which reside your daydreams, intuitions, creativity, your spiritual resources.

Ms. Nakata says that autogenic training or any relaxation technique is best learned under the guidance of a qualified instructor and only with your doctor's approval. You may find such teachers through university extension courses given throughout the country, stress management centers, and fitness training centers.

"You can be surrounded by stress and enjoy perfectly good health. It's a matter of learning to fend off those harmful stimuli, learning how to condition your body to respond in a healthful way. I think the key to the issue is practice. Practice, practice, practice how to relax. Some people do it through visual imagery, some through meditation, some with muscular conditioning. Whatever your technique is you must do it over and over until it becomes automatic."

—Dr. Art Ulene, on a recent NBC "Today" show

There are a number of popular techniques by which to successfully train the mind to induce the deepest levels of relaxation necessary to create the parasympathetic rebound phase. Here is a brief description of the methods you'll find being taught throughout the country:

Progressive relaxation: This approach was developed by pioneer physician Dr. Edmund Jacobson, who conducted the first major studies on the nature of relaxation in 1908 at The Harvard Medical School. The results of his work, outlined in the 1934 classic *You Must Relax*, proved that people could be taught to be aware of body tension, could be taught to remove it. Progressive relaxation seeks to teach control of the involuntary skeletal muscles through systematic flexion and release. The technique has been successful in treating phobias, tension headaches, and stress-related diseases such as hypertension.

You can be surrounded by stress but still enjoy perfectly good health—it's a matter of learning to fend off harmful stimuli

The Relaxation Response: Harvard Medical School's Dr. Herbert Benson modified classical techniques of Eastern meditation for the 20th century. The findings of his extensive laboratory testing on the psycho-physiological nature of relaxation are explained in his book *The Relaxation Response* (Simon and Schuster). Participants are taught to focus on a single source of stimulus, usually a phrase or a word repeated somewhat like a mantra.

Classical meditation: Eastern cultures have used meditation to strive toward a more integrated awareness using myriad methods—breathing, staring, interior monologue. While some approaches are avowedly religious, others have no links to organized religion or philosophy. Lawrence Le Shan's book *How to Meditate* (G. K. Hall) provides a clear, nonsense approach to this ancient discipline.

Mental imagery and visualization: This technique relies heavily on imagination to induce the relaxation state. The student selects and creates in detail a calm, nurturing environment for himself as a means of achieving relaxation release. Imagery is also used by many top athletes to program their bodies: step-by-step mental rehearsals before their bouts, matches, or performances. *Seeing With The Mind's Eye* (Random House) by Dr. Michael Samuels and Nancy Samuels provides an in-depth look at the history and uses of this tool. ■

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Rate Chart

All prices are for 20 minute out-of-state calls dial direct, without operator assistance, anytime Saturday, Sunday till 5 p.m., or any night after 11 p.m. till 8 a.m. A different schedule of attractive dial-direct rates applies to both Alaska and Hawaii.

To find the rate between two cities, trace down the vertical column of one city to its intersection with the horizontal column of the other city, as illustrated.

	ATLANTA	BOSTON	CHICAGO	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	MEMPHIS	MILWAUKEE	NEWARK	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	SAN FRANCISCO	SEATTLE
ATLANTA		3 16	3 00	3 00	2 99	3 16	3 00	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 33	3 33
BOSTON	3 16		3 16	3 16	3 00	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 33	3 33
CHICAGO	3 00	3 16		3 16	3 00	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 33	3 33
CLEVELAND	3 00	3 16	3 16		3 00	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 33	3 33
DALLAS	2 99	3 00	3 00	3 00		3 00	3 00	3 00	3 00	3 00	3 00	3 00	3 00	3 00	3 00	3 33	3 33
DENVER	3 16	3 16	3 16	3 16	3 00		3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 33	3 33
DETROIT	3 00	3 16	3 16	3 16	3 00	3 16		3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 33	3 33
INDIANAPOLIS	3 16	3 16	3 16	3 16	3 00	3 16	3 16		3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 33	3 33
MEMPHIS	3 16	3 16	3 16	3 16	3 00	3 16	3 16	3 16		3 16	3 16	3 16	3 16	3 16	3 16	3 33	3 33
MILWAUKEE	3 16	3 16	3 16	3 16	3 00	3 16	3 16	3 16	3 16		3 16	3 16	3 16	3 16	3 16	3 33	3 33
NEWARK	3 16	3 16	3 16	3 16	3 00	3 16	3 16	3 16	3 16	3 16		3 16	3 16	3 16	3 16	3 33	3 33
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NEW YORK	3 16	3 16	3 16	3 16	3 00	3 16	3 16	3 16	3 16	3 16	3 16	3 16		3 16	3 16	3 33	3 33
OMAHA	3 16	3 16	3 16	3 16	3 00	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16		3 16	3 33	3 33
PHILADELPHIA	3 16	3 16	3 16	3 16	3 00	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16	3 16		3 33	3 33
SAN FRANCISCO	2 99	3 00	3 16	3 16	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 33		3 16
SEATTLE	3 00	3 00	3 16	3 16	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 33	3 16	

Bell System

By Richard Langer

Give Your Plants a Spring Tune-up

Repotting, fertilizing, and pruning will help plants get over their winter doldrums and thrive happily through the summer months

Spring is when house plants need attention most. A new growing season is upon them, with all the incumbent stresses and strains. Good care now means better plants next winter.

Perhaps it seems strange to speak of stress and strain in connection with plants, but considerable research is being done on stress in the plant world. Recent studies by the *New Scientist* show that, in dioecious plants—those with separate sexes such as asparagus, wheat—there is "a strong tendency for environmental stress to induce maleness." So, in general, "males are more commonly encountered in harsh environments, while females are most often found in favorable sites."

All this metamorphosis actually serves a good cause—the plant's survival. Female plants need relatively moister surroundings than do males, because it takes more water to produce seeds than it does to produce pollen.

On the positive side, changes for the better in your house-plant environment at this time of the year are most beneficial. So why not help your plants get over the winter blahs by giving them a three-part spring tuneup—repotting, fertilizing, pruning.

When and How to Repot

Repotting, or transplanting, is usually necessary when a plant's roots have completely filled a pot. This is apt to occur no more than every second spring. A slow-growing species like a cactus, citrus, or palm sometimes needs no repotting for a decade, if well tended in soil whose quality does not deteriorate. You should repot only when it's really needed. And spring, when new growth is beginning, is the best time to give a plant new footing.

To inspect a plant's subterranean environment, wait until it is ready for watering. Then, spreading your fingers to cover the soil and steadying the plant's stem between your index and middle fingers, invert the specimen. Rap the pot sharply against something hard, like the edge of a table. The pot should lift off the somewhat-dry root ball easily. If, when you turn the pot over, a mass of roots is forcing its way out of the drainage hole, you know the plant needs transplanting.

If you are repotting a mature plant only because the soil has deteriorated—the mix has lost all its chunky texture and is as smooth as dust—use a pot the same size as the original. If the plant has outgrown the pot it's in, shift it or four sizes larger in an attempt to save another repotting later.

Pot sizes go by diameter in inches at the top. Pot shape also varies. The standard pot is as deep as its diameter. An azalea pot is only three-quarters as tall; bulb pans, only half as high as their diameter. Unless you're growing azaleas or bulbs, for simplicity's sake you might as well limit yourself to the standard type.

Till Miller, the "Plant Lady" of Princeton, treats a tall palm to a spring shower.

Old pots may be reused, but don't expect your plants to sleep in beds that are still warm. Wash the pots out in hot water, scrubbing or scraping off any mineral stains with a scouring pad or knife. Then, to reduce chances of transmitting pests and disease, put the pots to soak overnight in a solution of one part chlorine bleach to nine parts water. Rinse the chlorine off well the next day, and the pot is as good as new.

Speaking of new pots, if you are using clay pots, you may want to let them sit overnight in plain water. You can skip this step, but it does soak the pot thoroughly, priming the pump, so to speak, preventing it from too quickly drawing the moisture out of the newly potted soil. At the same time, it will prevent roots from coming in contact with dry absorbent clay and

Continued on page 7

How To Water Your Plants Without Wasting Water

House plants do not use much water, but in some parts of the country this year, every gallon counts. Nature's solution would probably be to grow cacti. However, a switch to growing nothing but desert plants seems rather drastic. Besides, you probably have enough "wasted" water to take care of your greenery. Stick your watering can under the shower before you step in. That cold water that runs before the hot makes its way up the pipes is enough for a dozen plants. But let it warm to room temperature before using it. Your plants don't want a cold shower any more than you do. Drain the spaghetti and boiled potatoes into a basin. Just let the water cool before you slake the plant's thirst. The starch won't hurt them one bit. Set your potted plants on pebble trays filled with water. This might seem to use more water, not less. But since the moisture from the pebble trays cuts down the plant's transpiration loss, the pots will need less watering. For the same reason, group your plants rather than growing one here and one there. Together they'll form their own moist environment. Save the rinse water from your dishes. A little soap won't hurt if you only use this water occasionally. And if you use it in your mister to spray the plants, it will not only keep the leaves moist, but the thin, invisible soap film left behind will smother a number of detrimental insects, such as scale and mites. You not only save water, but you help reduce pests in the process.

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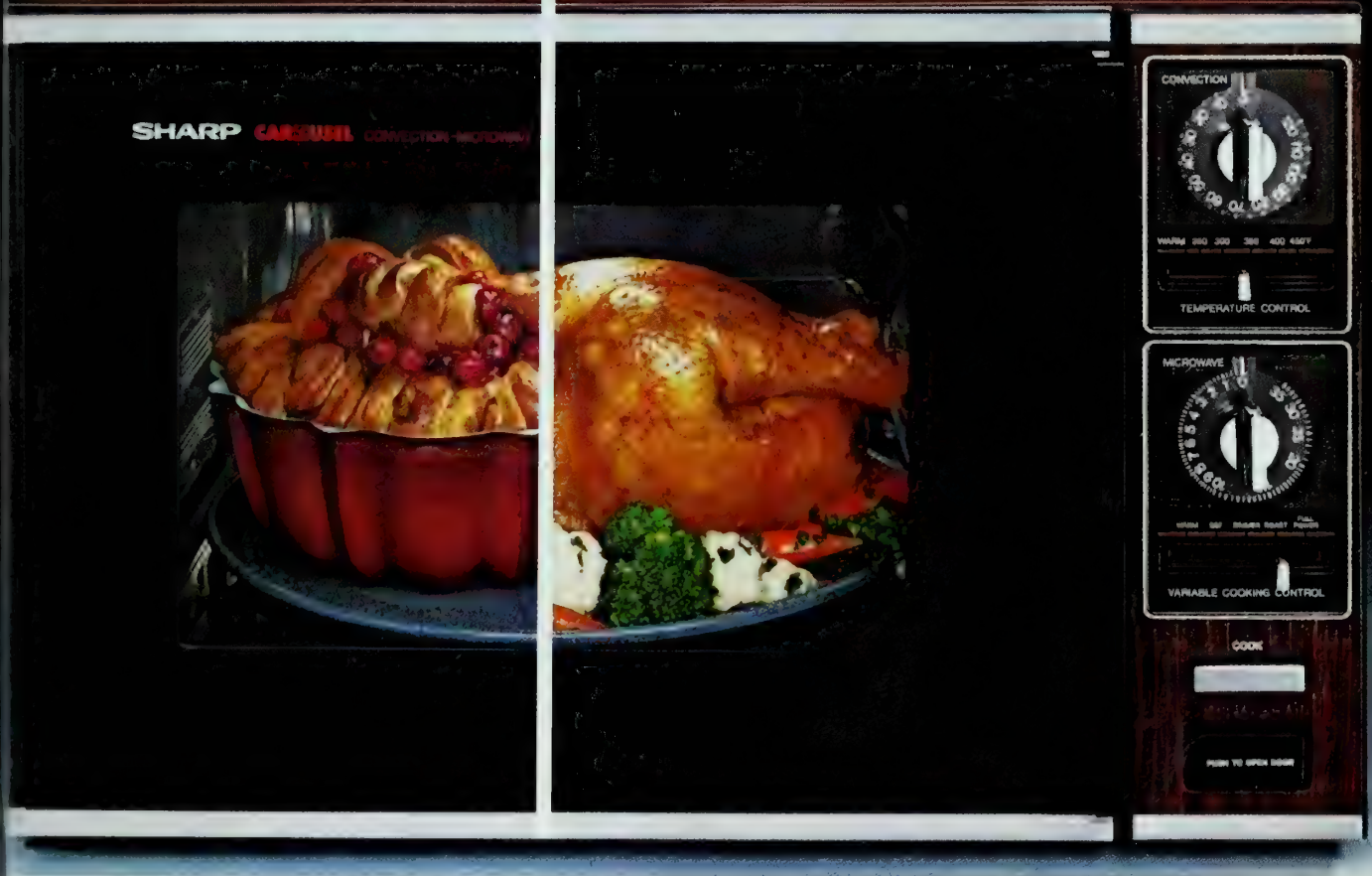

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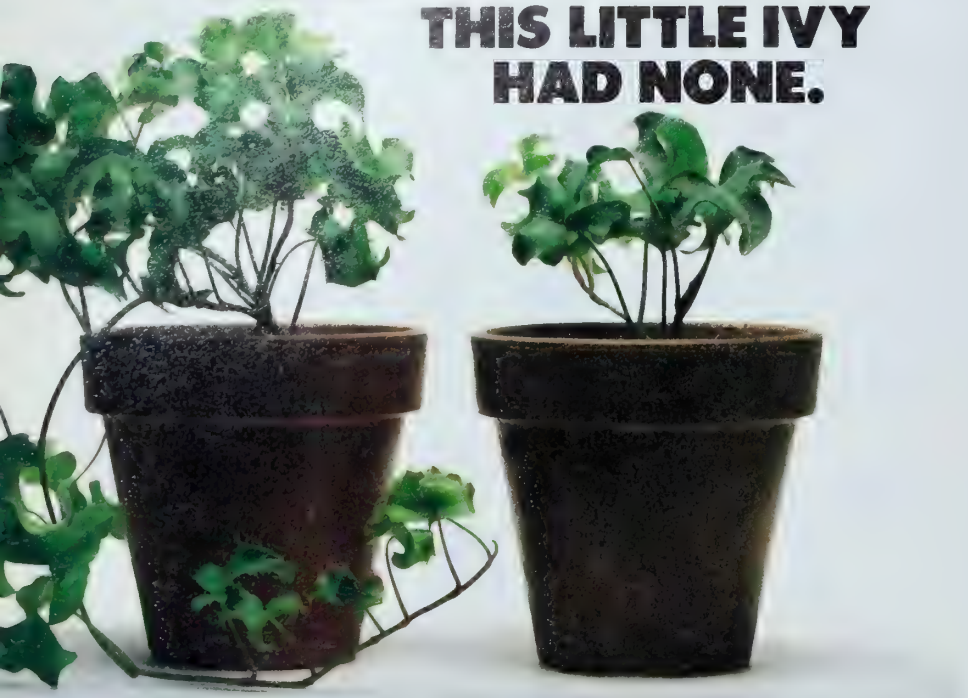

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And remember to give your plants plenty of growing room by repotting them periodically into larger pots.

For fuller, greener, healthier plants, nourish them with Knox.

*3 applications

Plants around the house

continued from page 74

becoming desiccated. It is the root tips that are most essential to a plant's growth, and it's just these that might be damaged.

Remember those textbook pictures of the earth's crust divided into different layers? Well, that's the way a cross-section of your potted plants should look after you're finished. First place some shards or crock over the drainage hole. These are usually chunks of broken pots. If you're potting your very first plant, though, shards might present a problem, since you probably don't have a broken pot around. I've recycled small tin can tops for the purpose with great success. Just bend them slightly so when they cover the hole, concave side down, there's plenty of room for the water to drain out. The purpose of sharding is to prevent the soil from being washed out while at the same time permitting the water free flow. If you use broken pottery, several pieces may be needed to cover the hole adequately.

A cross section of your potted plants should look like those textbook illustrations of the layers of the earth

From here on in, you can get as plain or fancy as you want. I've grown numerous plants successfully by merely filling the rest of the pot with a soil mix as I rooted the plant. The opposite extreme is to cover the shards with about a half-inch layer of gravel or pebbles, this in turn with another half-inch of charcoal, and all with a thin layer of sphagnum moss before starting to fill in the pay dirt.

If you are potting on, or in other words moving a plant to a larger pot, put in enough dirt so that when you set the root ball on top, its old soil level is where the new soil level will be. I prefer a level about halfway down the pot's rim. This leaves enough of a reservoir so that when I water the plant, usually all I have to do is fill the pot up to the brim once; it holds just the right amount to douse the soil thoroughly, allowing a little excess to run out the drainage hole.

Once the root ball is sitting at the proper level, pour soil around the edge to fill the pot. The new soil must be tamped down to a firmness equivalent to that in the root ball. If it is loose, the roots will tend to avoid it. Not only that but those that do venture out into the unpleasant sponge will tend to rot.

You can knock the pot against a table

Continued on page 80

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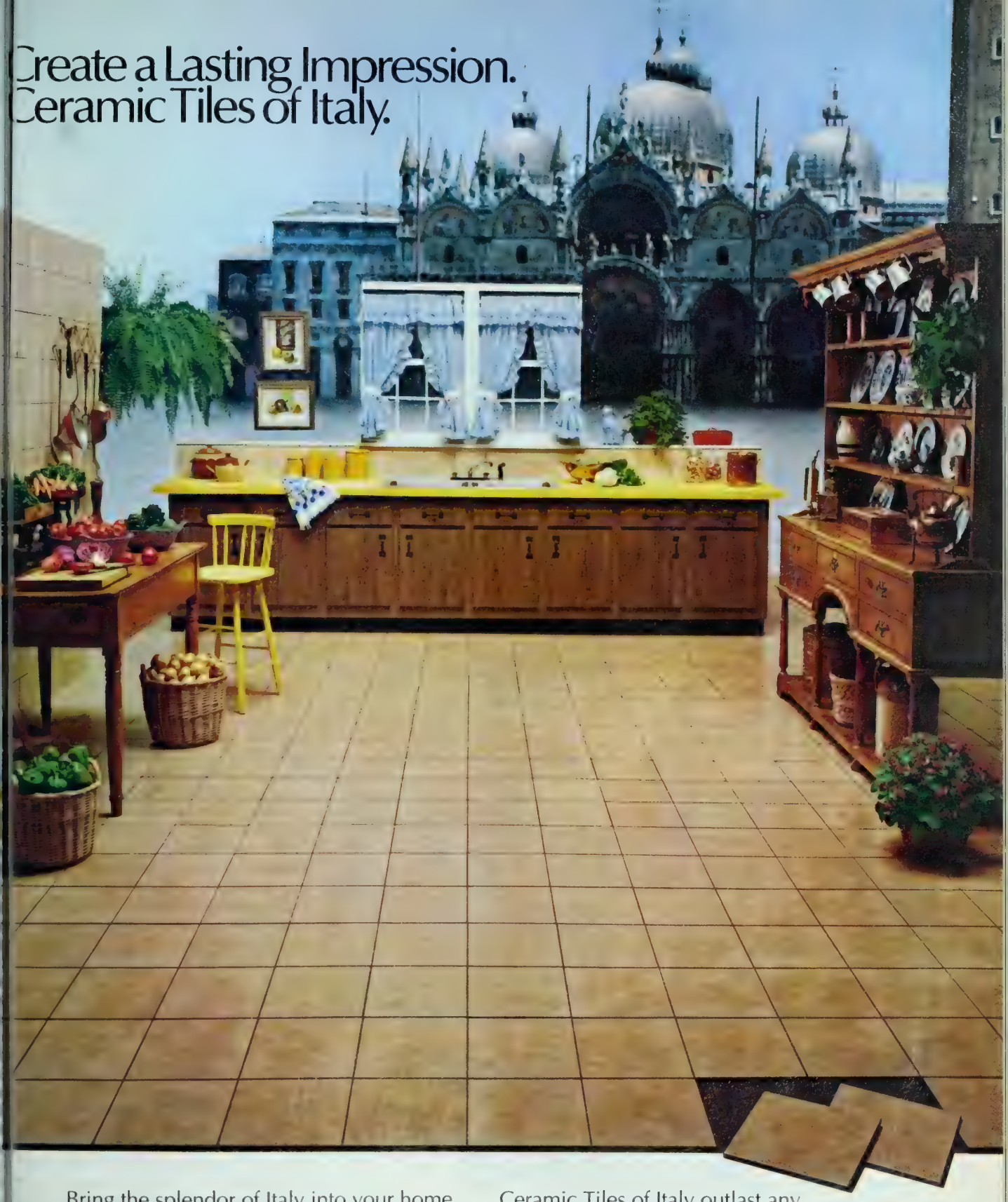

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continued from page 78

a few times if you want, supposedly to settle the soil. It's an old habit everyone recommends, and it adds an air of completion to the project. As for settling the soil and filling air pockets, that it won't do if you've packed the soil to any degree at all as you potted it.

Don't fertilize a newly potted plant—you'll end up burning the roots, and cause more harm than good

Give the newly launched plant a real baptism to settle the soil properly. Don't just water it well. Put the whole affair in the kitchen sink and fill the sink with tepid water to a level equal to or just above that of the soil. Then gently pour water onto the soil itself until it won't take any more. Let the pot sit for 10 to 15 minutes. It's the only way you'll really dissolve the boundary layer between the old and the new soil.

When the plunge is done, don't lift the pot out of the sink, but rather pull the plug and leave the pot for another half hour. An amazing quantity of water will seep out—enough to fill the average saucer to overflowing.

Three more brief tips on potting and repotting: First, if possible, give a newly potted plant a little less than normal light for the first few days after its transfer. Second, let the soil dry perhaps a little bit longer than usual before resuming normal watering. Remember, you've given it a real dousing. Third, never fertilize a freshly potted plant. Chances are you'd just end up burning the roots, doing far more damage than good. Wait about a month.

However, after that time you should fertilize regularly, as you should all house plants, whether repotted or not, once their growing season begins in spring. (Most plants are not fertilized during their dormant season simply because they won't utilize the fertilizer then, which means it could build up in the soil, to the plants' future detriment.)

Fertilizing Your Plants

Fertilization for house plants is usually accomplished by one of two methods. The first is to mix a number of naturally nutritional ingredients into the soil when potting the plants. These supply reserve nourishment, dissolving slowly and feeding the plants over an extended period. They also supply a number of trace elements. Dried cow manure is about 4 to 10 percent nitrogen, dried blood about 13 percent, and fish emulsion 5 to 10 percent. A heaping tablespoonful of any of these for a 6- to 12-inch pot of soil is good. The same holds true for bone meal, which is 20 percent phosphorus, and for wood ash, containing about 5 percent potash. An extra spoonful of dolomitic limestone, oyster shells, or even crushed eggshells from Sunday morning brunch will add a calcium boost to your soil mix. But if all this sounds too troublesome, or if you're growing orchids or other epiphytic plants that draw relatively little of their nourishment from the soil, you can skip it entirely and use the other method—just use fertilizer occasionally as per the package's instructions when you water the plants. Combining the two methods—using a well-balanced soil with supplemental fertilization—will give you the healthiest plants of all.

There are numerous brands of ready-to-use fertilizer available. All of them are convenient. Most are synthetic water-soluble compounds. Only the fish meals and fish emulsions are what would be considered "organic" in the gardening sense of the word—that is, derived from once-living organisms.

The advantage of the natural fertilizers is that they tend to add quality to the soil as well as nourishment. Also the availability of trace elements is higher and more certain, since the chemical fertilizers often do not specify which of these elements are included, or if indeed they are. Boron, copper, iron, magnesium, manganese, molybdenum, and zinc are some of the micronutrients needed by your plants and readily available in most organic fertilizers, as also in those chemical ones that specifically state that they contain trace elements as well as the big three—nitrogen, phosphorus, and potassium.

The label numbers identifying a fertilizer, 15-30-15 for instance, represent the three major elements and the proportion in which they are available. A 15-30-15 formula would have 15 percent nitrogen, 30 percent phosphorus, and 15 percent potassium for a total of 60 percent growth elements, with the remaining 40 percent being filler and trace elements. A 20-20-20 formula would have the same 60 percent total supply of growth elements. But why not make the formula 100 percent of the big three? Why do they vary the percentage?

In organic fertilizers such as bone meal, 0-12-1, the numbers simply represent an analysis of what the material naturally contains. Bone meal has no nitrogen, but it has 12 percent phosphorus and 1 percent potassium. If you ever need nitrogen and want a natural fertilizer, fish emulsion, 5-1-1, is the solution.

Chemical fertilizers can be tailor-made much more readily, and on the small scale of tending potted house plants, they certainly add a degree of convenience. They can be, however, dangerous with children around—organic fertilizers merely taste unpleasant; the chemical salts can be poisonous.

There is a good reason why the analysis numbers of the manufactured fertilizers vary so. Nitrogen, represented in the first number, is primarily responsible for leaf growth and photosynthesis. Obviously your plant won't get very far without it. If you are growing orchids in fir bark, which has no available nitrogen, you'll want to use a 30-10-10 formula regularly.

Phosphorus, the second number on the label, concentrates its effects primarily in root and stem development and, more importantly for your color display, in flower development. As flowering season approaches, or when a plant is already in bloom, it's a good idea to switch to a fertilizer with a high middle number. At other times, you are generally best off with a balanced formula such as 20-20-20. Most fertilizer manufacturers also have booklets showing which fertilizer to use for what purpose.

Oh yes, and that last number represents potassium or potash. It does a number of things; most important for you, it's like a health tonic to your plants, making them more disease resistant.

So if a plant seems to be sick, you should give it a good dose of fertilize

The one to buy in the first place.

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pep it up. Wrong. Never fertilize a nt that is sick. It will do more harm n good, for the plant won't be able avail itself of the nourishment, but in- ad the rich fertilizer will be a shock its system.

The Importance of Pruning

en the healthiest plants, however, will ually have some dead leaves to be re- oved in spring. Spring is also a splen- l time for pruning your plants to train m into fuller, more aesthetic shapes. t all plants can be pinched back. With lms, for instance, it's fatal. The main rpose of pinching is to force the plant branch, which, of course, excludes m the process all nonbranching plants e bromeliads, most cacti, and orchids. here the technique is at its best is with ing plants such as ivies and bushy nts like geraniums and begonias.

Pinching entails removing the soft owing tip of a shoot. The energy that uld have been expended on new stem d leaves is then "forced back," to be ed in further branching and/or flow- ng. You get bushier, more floriferous nts by pinching.

While you're clearing away the dead ves and pruning, look at the overall ape of your plants' healthy leaves. One ng a plant's leaves can do with oc- sionally is a spraying thorough enough really wash them. This is particularly e in spring. An amazing amount of st and soot can collect on leaf surfaces the winter.

Better yet, give the plants a bath. Use id water and a small hose with a ay attachment to give them a real n shower. Besides rinsing the leaves, vill help wash away insects and eggs t might be just about to make their sence known. To this end, always tip lant being showered at an angle of degrees or more so that the water ps down into the sink or tub, washing potential problems away rather than the soil. Small plants can simply be ked up, turned upside down, and ked completely into the water. Swirl m around gently for best results. d the pot with your hand over the the way you do when you're knock- a plant out of its pot, and everything hold together.

Don't put your shampooed plants out nice sunny spot, however, until after leaves have all dried off. Direct sun really wet leaves can damage them. ave the plants sitting in the tub or k overnight to drip dry. Then, the t morning, I move the whole ensem- back—all fresh and crisp. ■

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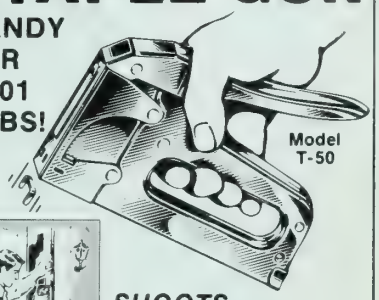

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May is Home Improvement Month . . . the ideal time to adjust your home to needed changes . . . to improve it with quality products made by manufacturer members of the National Home Improvement Council whose company names are listed below. If your jobs are major, contact a contractor Council member in your community; he'll see that your jobs are done right. And for the latest home improvement ideas, read this issue of House & Garden very carefully. It's full of them.
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By Jeremy Robinson

Home Improvements for Energy Conservation

With a little remodeling, your old house can be made more energy-efficient—often for very little cost

With tight credit looking as if it will continue indefinitely, and new housing becoming increasingly expensive, more and more Americans are looking at the remodeling of their present houses to meet new needs. Rehabbing (rehabilitation) and renovation of older houses is receiving renewed attention, also.

Everyone knows that today's new housing construction is more energy efficient, but less attention is being paid to energy conservation efforts made by individuals involved in remodeling, renovation, and rehabbing.

Every remodeling, renovation, or rehabbing project can be an energy conservation project as well, and often for little or no additional cost. But even when additional cost is incurred, the remodeling project is the perfect time to incur it, since many such projects require financing anyway. If you're borrowing money to improve property, you're borrowing at the lowest rates (generally), and borrowing a somewhat larger amount to finance energy savings will normally be well-received by your lender and prove to be cost-effective over the years to come. With that in mind, let's look at some remodeling opportunities for energy savings.

Additions

Adding on to a house ordinarily means higher heating and cooling costs. More space means more space to heat. At the very least, the heaviest, highest R-value insulation should be used in the walls, the roof, and even the floor, since most additions are built on grade-level slabs or with crawl spaces beneath them. Widespace double-glazed windows (Thermopane or its equivalents) can cut heat loss through the window area.

Consider heating that addition by [illegible] ive or air-circulating [illegible] many on the market [illegible] addition should pose [illegible] hronoterm or [illegible] cause its [illegible] areas in the house. For example, family rooms tend [illegible] afternoon to late evening only. Zoning such a room separately from the sleeping and kitchen/living-room areas makes very good sense. Also, consider installing an automatic set-back thermostat.

Finally, additions can often be designed to utilize passive solar energy not only to provide their own heat, but even to supply heat to adjacent areas. Since the greenhouse effect is a very desirable one, many homeowners are adding passive solar greenhouses to their homes, and receiving the added benefit of indoor gardening or living space as well as passive solar heating.

Adding to a house usually means higher costs for heating and cooling, but smart planning can help you to compensate

Passive solar heating involves these elements: *orientation* to the sun (southerly exposure ± 30°); *overhanging eaves* or other protection from the sun during the summer months; *heat storage* in the form of heavy masonry (chimneys, fireplaces, planters), earth (in planters or under the floor), flooring (tile or concrete), or even heat storage cylinders of water or special chemicals. In the very near future, new products will be introduced for passive solar design, such as heat-storage ceiling and wall materials, and window materials which will let sunlight in but prevent heat from escaping.

Remodeling

The degree of energy-saving potential in remodeling projects will depend upon the extent of work being done. But let's look at a few sample projects to survey the opportunities which are presented.

The simple task of redecorating rooms by paint or wallpaper has, believe it or not, some energy-saving potential. In an older house, you can use a vapor-barrier primer (Glidden Insulaid or equivalent) on outside walls, which will make blown-in insulation more effective whether installed now or later. If you are wallpapering, a vinyl-coated or vinyl-based paper forms an effective vapor barrier. This is especially useful in kitchens and bathrooms where a vinyl surface is very desirable, and the normal moisture content of the air is quite high.

Adding a dormer to an upper floor provides an opportunity to insulate or add insulation to the roof as well as to insulate the new walls. If the dormer is south- or southwest-facing, an opportunity exists to make use of passive solar heat. At the very least, double-glazed windows should be installed (or perhaps a sky-window).

Suppose that you are considering having aluminum or plastic siding installed. This is the perfect time to have insulation blown into exterior walls, since patching will not be required. Many siding contractors offer insulation as an option. Don't, however, believe that a half-inch of insulation backing on siding is in any way the equivalent of full-cavity insulation. There are alternatives to blown-in insulation, and one is to fir out the exterior wall with wood, install sheet insulation, and place siding on top of that. If you're really into the insulation game, blown-in insulation along with sheet insulation will bring the energy-saving potential up to the highest standards for *new* construction. Another possibility is lightweight insulation paneling or board-form sheathing that can be nailed over old exteriors. New siding is then applied over this insulation.

Just redecorating your family room? Remember that carpeting feels warmer than hard flooring. Curtains are available with insulating liners (Milium or equivalent). Insulating shutters for interior use can cut heat loss through windows significantly.

Even changing the color scheme of a room has energy-saving potential. Warmer colors make you *feel* warmer. Electric blankets will allow you to sleep comfortably while setting the thermostat back several degrees. The electricity consumed by the blanket is nowhere near the cost of the fuel you'll save.

Continued on page 8(

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Remodeling update

continued from page 84

Some of the aforementioned ideas may seem like very small improvements, but energy-saving is an incremental sport: Every little bit counts. One afternoon spent walking around the house on a cold, windy day, testing doors and windows with a candle to see where cold air is entering, and using some of the many types of inexpensive weather stripping and caulking materials to keep cold air out (and warm air in), can save 10 to 20 percent of your yearly heating bill.

■ Renovation

Here lies the greatest kind of energy-saving potential for the homeowner. Every renovation project offers you an opportunity at little or no additional cost to bring your home up to new construction standards for insulation and tightness. Exposing wall cavities from inside or outside means that full insulation with vapor-barrier protection can be installed. New double-glazed windows can be installed along with insulated exterior doors. All things being equal, south- or southwest-facing walls can have more window area, and north and northeast walls less. Ideally, south and west walls should have 75 percent of the total window area, though this is seldom achievable.

In renovation work it is often possible to insulate the very narrow cracks and gaps in exterior walls, such as the space between the window and door frames and the framing of the walls. These spaces are normally never exposed during simple remodeling or redecoration projects.

Active (versus passive) solar heat or hot water becomes possible also, since it is easy to lead pipes or ducts down through the walls during renovation work. Installation of a totally new heating plant of modern design and high efficiency is another possibility.

It would be our advice to worry less about the type of fuel you're going to require—natural gas, oil, propane, electricity, wood—than the efficiency with which you're going to use it. As the 1980s move closer to the 1990s, the cost of different fuels will be nearly equal and because of that, so will the availability of various fuels. The less you require of any fuel, therefore, the less you'll be concerned about which fuel you're using.

■ Conclusion

Despite skyrocketing new housing and energy costs, the picture is far brighter for homeowners willing to think carefully and plan thoroughly their "3R" projects—renovation, remodeling, and recycling. Crisis situations—and housing costs and energy costs are certainly crises—present opportunities for the innovative homeowner. ■

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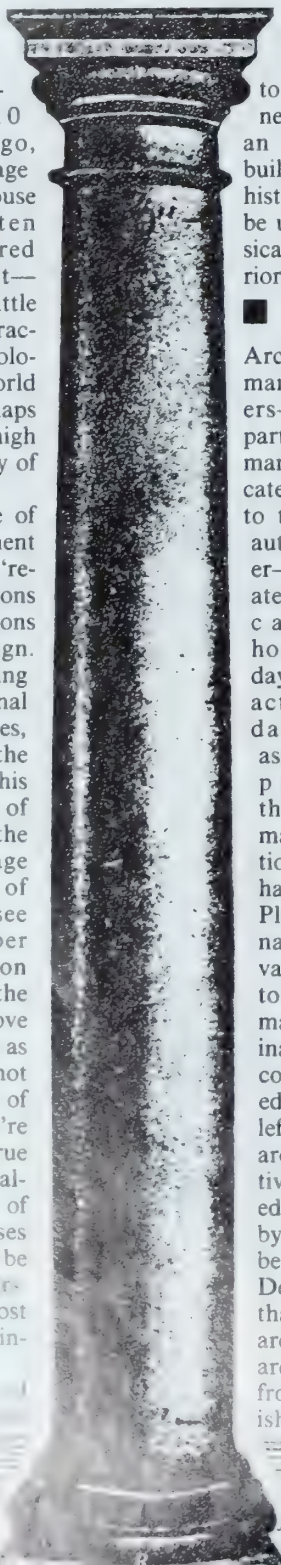
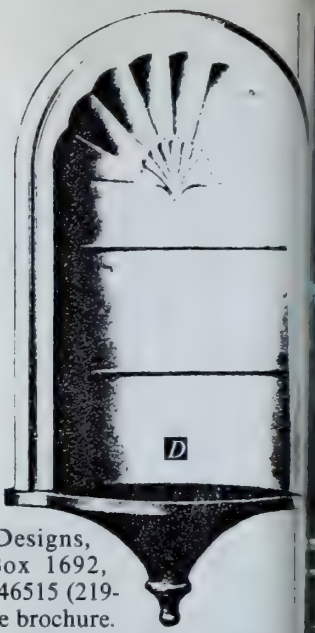
HOUSE SENSE

By Duncan H. Maginnis

How to bring home the past

The architectural details that give rooms personality are now more widely available for restoration and remodeling, and they're reasonably priced





As recently as 10 years ago, the average older house was often considered just that—an average older house. Little was thought especially attractive about a Victorian or Colonial Revival or any pre-World War II house, except perhaps their always sought-after high ceilings and a certain quality of construction.

Before we became aware of our architectural environment in the '70s, and before the "return to the cities," renovations were often mindless alterations of a house's original design. Now much more care is being taken to preserve the original architecture of older houses, or at least to stay within the architect's chosen style. This began with the exteriors of whole blocks of houses, for the preservation of the vintage neighborhood character of common-era dwellings (see *House & Garden*, October 1980, page 40). Protection groups have proliferated, the most successful of which move on the idea that architecture as a cultural form progresses not only when the best examples of it are saved, but when they're added to as well. This is true inside as well as outside, although the interior details of even protected older houses are generally considered to be at the discretion of the owners. Many period houses have lost a good bit of detailing both inside and out.

Here we have collected some of what's available

(A) Pa… ling by A… (B) Tus… full niche, all of fibrous plaster from Decorative Designs. (E) "The Georgian," an over-door piece of

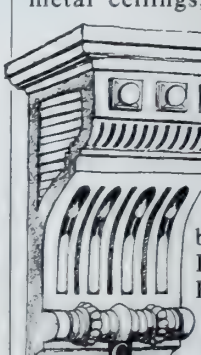
to restore, or even create in a new house or room, the feel of an old one. These specialized building materials can be used for historical accuracy, or they can be used in any number of whimsical ways to set your own interior mood.

Architectural artwork

Architectural purists are as demanding as vintage-car restorers—only original-equipment parts, those made by the original manufacturer, or precision duplicates made of the same materials to the same specifications and authorized by the original maker—are tolerated. In both cars and houses these days, such exacting standards mean astronomical prices—though with mass production in the picture now, prices have become more reasonable. Plaster decorations are an alternative to wood, and modern variants make them fairly easy to install yourself. Many are made with nailing hems, eliminating the need for a plaster contractor. Plaster can be painted, stained to mock wood, or left white. A leading supplier of architectural accents is Decorative Designs, which has updated plaster molding technology by impregnating pieces with fiber reinforcement. Decorative Designs also produces details that can be used outside. These are of reinforced fiberglass and are virtually indistinguishable from wood or plaster when finished. For more information, contact Decorative Designs, Inc., P.O. Box 1692, Elkhart, Ind. 46515 (219-293-8511); free brochure.

Pre-engineered architectural ornaments of lightweight, resilient polymers for the interior are even newer, and their use inside is an increasingly popular trend. The fluidity of plastics makes for quickly and economically produced pieces, and the variety can bring out your creativity in customizing a newly built house or room or any bare space. A company called Focal Point is making one of the widest varieties of cornice moldings, domes, ceiling medallions, mantels, niche caps, over-door pieces, and stair brackets. All of these can be nailed, sawed, mitered, drilled, and they are factory-primed for easy installation. They have the look of plaster, so once they're up, you're the only one who has to know they're of modern materials. Focal Point, 2005 Marietta Road N.W., Atlanta, Ga. 30318 (404-351-0820); catalogue, $1.50.

Pressed metal or tin ceilings were most often found in Victorian-era commercial establishments. Originally introduced around the time of the Civil War, the individual tiles were easily and quickly reproduced in many hundreds of patterns, ornate to plain, to Art Deco in the '20s and early '30s. Metal is highly durable and can be finished with clear lacquer, oil-based paints, or left uncoated. Two suppliers of new pressed-metal ceilings, both of which also produce coordinated metal cornice moldings, are Chelsea Decorative Metal Co., 6115 Cheena, Houston, Tex. 77096 (713-721-9200); and AA-Abbingdon Ceiling Co., Inc., 2149 Utica Ave., Brooklyn, N.Y. 11234 (212-236-3251).



Continued on page 90

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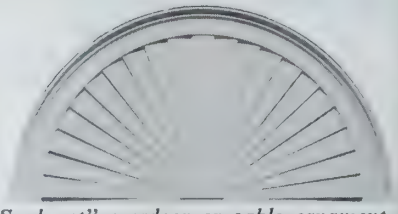
House sense

continued from page 88

Leaded-glass doors and windows are another character-builder for houses. These are alternatives to plain glass units in new houses—they're not meant for restorations especially—but if there's not total period accuracy, modern versions do incorporate energy-saving technology. The Pease Ever Door Div., Fairfield, Ohio 45023, makes patio door systems with insulating leaded-glass panels.

Even more modest late-19th-century houses often contained at least one panel of secular stained glass. If you're lucky enough to have an original, or you've found an example of the art in good condition and have used it in a newer house, you might be intimidated by its apparent delicacy. Actually, the stained glass found in most American houses is no more delicate or complex than sawn-wood ornaments or molded plaster cornices. Advice on the art of residential stained glass is in the booklet "Your Residential Stained Glass." It's $5 from H. Weber Wilson, Antiquarian, 9701 Liberty Road, Frederick, Md. 21701 (301-898-9565).

The glass bricks which were integral to much of Streamline Moderne architecture in the late '30s are making a comeback for a very good reason. They're distinctive, but the blocks can also make up an insulating window without storm sashes, and they are eligible for an Energy Tax Credit of up to 15 percent. The translucent versions also provide privacy. All glass-block windows are low-maintenance—and since they're not made to be opened—security is enhanced. Pittsburgh-Corning makes them. Check with your local building-supplies dealer.



"Sunburst" overdoor or gable ornament of modern polymers, from Focal Point.

■ Additional sources

It used to be that if you wanted period details, you had to chase wrecking-company trucks to the scene of a demolition—and you probably weren't phased by the fact that a grand Victorian or other old house was being destroyed. Twenty years ago whole rooms of detail could be had cheaply. Today, every big city has an organized dealer in old house parts—though pieces don't come cheap. The monthly *Old-House Journal* is invaluable for restorers, renovators, artifact collectors, providing detailed information on all aspects of restoration. A year's subscription is $16; a nin

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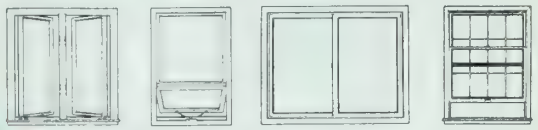

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ENERGY ANSWERS

Working together to solve energy problems

By Sandra Oddo

How individuals throughout the U.S. are working together to solve energy problems in their communities

A big subject—energy! It involves big business, big government, big diplomacy, and big money. It also involves a big number of individual people who, as they turn down their thermostats one last degree, may feel just a little small and helpless. But that sense of powerlessness has always been a spur to the American spirit, so it is not surprising that something is happening across the country to change things.

If energy questions are complicated affairs, effective energy answers can often be surprisingly simple. Where's the most immediate energy problem? At home—or close to home. If one householder can't solve it, maybe a townful of householders can. Community solutions to local energy difficulties are arising thick and fast, leading to a new sense of cohesiveness, effectiveness, and even optimism among those active in small-scale government—a sense of community, in fact.

The city of Davis, Calif. (population 40,000), for instance, started an evaluation of its energy use way back in 1972. The findings have dictated town planning and policy since 1975. Houses are built oriented to the sun, and zoning is intended to make walking and bicycling easier. Energy conservation is incorporated into the building codes. Because houses and towns are long-lived creatures, change comes slowly—but in less than four years, per-capita energy consumption has been cut by more than 10 percent, and its inhabitants tend to agree that Davis is a pleasanter place in which to live.

Balances of Payment

The economics of towns and counties are not much different from the economics of countries. Towns have resources and industries, imports and exports, and the equivalents of Gross National Product and balance of payments. Equilibrium in a town implies economic self-sufficiency—enough to pay for imports, jobs, relative social well-being. But energy economics can have dire effects. According to the Massachusetts Municipal Association, people in nine rural Massachusetts towns in one county spend almost $1,000 each for imported energy each year—out of a per-capita average income of only $2,100. Northampton, Mass., estimates that it loses $35 million per year—permanently—in dollars spent for energy. Franklin county finds that it must attract a new industry as large as its second largest now is, every year, to provide a payroll increase to match the current growth in residential energy costs alone. Enough reason to organize—and they have.

Some early results of the three-year-old Massachusetts Local Energy Action Program (LEAP): Agawam's school system cut its oil consumption by more than 50 percent through standard conservation measures; projected savings for Cambridge, through conservation, will total $7 billion by the year 2000; Fitchburg's conservation assistance to 3,500 households saved 1 million gallons of oil this past winter; Chesterfield cut heating oil use for its town garage from 7,500 gallons to 30 gallons per year by installing two solar panels and two wood stoves; and Worcester cut its gasoline consumption by 20 percent.

The biggest key to success with an energy program, says Daria Fisk, Franklin county's energy coordinator, is to get as many people as possible involved and talking energy to one another.

Prospecting for Energy

Again like countries, many communities have local energy sources that could be developed to replace some imports. One of the first steps, after citizens decide to do something about energy, is to look around at what's available. More than

Continued on page 98

WHERE TO GET HELP

People interested in organizing for local energy action will find some national groups already organized to help.

Most federal agencies that advise communities are listed in the Department of Energy publication *ACT/ONE* (Activate Communities Today/Organize Now for Energy, reference number DOE/R-0043), put together by Tina Hobson, director of the Office of Consumer Affairs.

The Center for Renewable Resources (1001 Connecticut Ave. N.W., Washington, D.C. 20036) recently organized its third community energy conference, called "Taking Charge: Community Energy Strategies for the '80s." Some 1,500 people came. Some of the most inspiring examples of community action are described in the Center's recent book *Shining Examples: Model Projects Using Renewable Resources* ($8).

More reading: *Country Energy Plan Guidebook* by Alan Okagaki with Jim Benson (Institute for Ecological Policies, 9208 Christopher St., Fairfax, Va. 22031; $7.50); *Groundwork: Energy Planning in Franklin County* (Franklin County Office of Energy, 425 Main St., Greenfield, Mass. 01301; $4); *Energy-Efficient Community Planning* by James Ridgeway (The JG Press, Box 351, Emmaus, Pa. 18049; $9.95); and *Community Planning for Home Heating Emergencies* (stock number 059-000-0061-6) and *Residential Solar Design Review: a Manual on Community Architectural Controls and Solar Energy Use* (0-627-473/2390), both available from the U.S. Government Printing Office, Washington, D.C. 20402.

ENERGY QUESTIONS

Q What's the most important energy changeover to prepare for summer?

A Change your habits. Patterns of living make more difference in how much energy you use than any other single factor. Habits that change seasonally are a great advantage—so begin consciously to use daylight instead of electric light. Open doors and windows to use the warm daytime outdoor temperature instead of artificial heating. Plan a summer cooling strategy—which may mean leaving some storm windows in place over windows you don't intend to open this summer.

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Energy answers

continued from page 96

a third of Maine's 498 organized municipalities have assigned people to do just that. In a pilot program organized by Montana's Alternative Energy Resources Organization, 10 of the state's 56 counties have just completed surveys of their resources and assessed their energy conservation and employment options as a guide to planning for action. Whole states and regions are also prospecting. Oregon completed its original survey, called "Transition," nearly seven years ago; the findings now guide much of the state's energy policy. Energy prospectors, like old-time prospectors for gold, start with a couple of simple questions: What have you got? And where is it?

Wood? Burlington, Vt., generates 7 megawatts of electricity yearly by burning the "rough and rotten" remains of its lumber industry. A second wood-burning generator is being planned.

Water? Federal money is available for feasibility studies of small-scale hydroelectric generation. Peterborough, N.H., conducting studies on its own, has concluded that two units installed at existing dams on the Nubanusit River could produce $500,000 worth of electricity annually at current prices.

Wind? Block Island, off Rhode Island, generates almost all of its electricity from the wind. A 1975 study by Dubin, Bloom Associates for the Suffolk County, N.Y., environmental protection agency, concluded that Long Island could get *all* of its power from the wind in 25 years if it wanted to.

Sun? Crystal City, Tex., survived a utility shut-off to the town partly by using solar water heaters and heat-producing solar greenhouses. In the San Luis Valley in Colorado, where sun is almost the only energy resource, nearly 20 percent of the population uses solar heat.

Garbage? (Yes, garbage.) The Bronx Frontier Corp. in New York City takes waste from the Hunts Point Market and composts it for use on city parks, thereby cutting energy and fertilizer costs. Many cities are investigating turning waste into energy, usually by burning it to generate heat or electricity.

Perhaps your only resource is people. That works, too. In San Bernardino, Calif., a Community Development Corporation program that started as a way to provide jobs for youth and the unemployed has resulted in 42 buildings, the weatherization of more than a hundred others, and the construction of a number of solar water-heating units. The workers are now skilled and have a craft to sell. The Community Action Program of Lancaster County, Pa., has had similar results: Half a hundred solar and greenhouse installations have cut energy costs, and workers have been trained there in the process. ■

House sense

continued from page 90

month trial is $9. *The Old-House Journal,* 69A Seventh Ave., Brooklyn, N.Y. 11217 (212-636-4514). A key guide to suppliers across the country is the comprehensive 1981 *Old-House Journal Catalog,* $10.95; $7.95 to subscribers.

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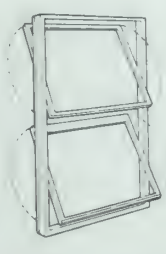
Pella Double Hung windows are just as simple to wash. Each sash nests in a spring-loaded vinyl jamb that allows the sash to rotate into the house for easy access to every corner. And because the sash rotates at its centerpoint, the weight is counterbalanced for safe handling



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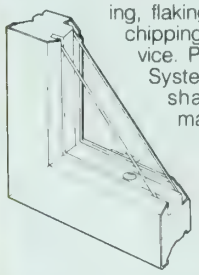

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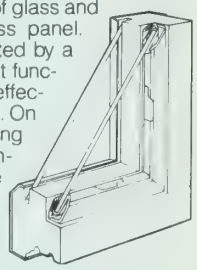

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Pella. The significant difference in windows.

By Anne O'Shea

How to Get Your House Listed as a Historic Place

Where to find out if your house qualifies and how to go about listing it and applying for tax incentives

Your home may be eligible for listing on the National Register of Historic Places (NRHP) if it is more than 50 years old, and qualify you as a beneficiary of several very attractive tax incentives. In 1966, the passage of the National Historic Preservation Act authorized the Secretary of the Interior to expand and maintain "a National Register of districts, sites, buildings, structures, and objects noteworthy in the documentation of American history, architecture, archeology, and culture." And this doesn't refer only to obvious historically prominent houses. But the *process* of listing your house with the NRHP is not an easy one. Often bogged down by bureaucratic good intentions, an application has been known to flounder ineffectually between state and national approval for as long as an entire year. But once you are listed, the financial and personal rewards are well worth the seemingly endless research and waiting.

Does your house deserve to be listed?

How can you tell if your house deserves to be listed? The best way is to send for the Secretary of the Interior's *Standards for Evaluating Structures* (U.S. Department of the Interior, Heritage Conservation and Recreation Service, Pension Building, 440 G St. N.W., Washington, D.C. 20243). It includes a detailed breakdown of the four basic categories the Department of the Interior closely examines to qualify a house for listing on the NRHP: (1) archaeological importance; (2) architectural style by an architect of regional or national acclaim; (3) developmental significance of the area (in the case of listing entire districts such as the French Quarter or Williamsburg); and (4) cultural significance of the building to the area. If you are uncertain as to what category or categories your house fits into, and if you need help in any pertinent historical information, contact your local historical society (or if your city or town doesn't have an established society, contact your State Historic Preservation Officer (SHPO). You can get his name and address from the Department of the Interior. He will be more than helpful with historical research, and can save you a lot of work by helping to determine in advance the viability of your proposed application.

How to apply for a house listing

Once you have established the historical value of your house, the arduous application process formally begins. First you need an NRHP Inventory and Nomination Form (usually available from your local or state historical society). Don't hesitate to ask your SHPO to help you fill out and submit the forms—you'll need all the help and guidance you can get! He will also probably suggest you write to the Superintendent of Documents, United States Printing Office, Washington, D.C. 20402. Enclose $2 and ask for Publication Number 171 for the National Parks Service, "How to Complete National Register Forms." The book is an invaluable reference and will take you step-by-step through the 12 questions which must be completed before the form is submitted.

> Red tape can bog down the application procedure, but landmark designation can bring great personal and financial rewards

The first four questions are easy, dealing with the historic or common name of the house, its location, its classification (a house is classified as: a privately owned, occupied building with restricted access, being used as a private residence . . .), and the name of the owner. Questions five and six can be answered with the aid of the abstract; the former asks for a legal description, the latter for representation in existing surveys. But question seven requires a bit of work. You must describe (preferably with the aid of renderings, or 8-by-10 photographs) both the original and present physical appearance of the house. This involves thorough, documented research requiring the aid of your local historical society. Question eight asks for an approximate date of construction as well as for the specific qualifications which make the house historically noteworthy. It also requests a pertinent biography of the builder/architect, and a statement of significance, if applicable (this is to include the specific dates significant events took place—George Washington slept here, or whatever—in or around the structure). Question nine asks for relevant bibliographical references, if they exist, which mention the historical, cultural, or architectural value of your house. Once again your historical society or local library can be of immeasurable aid.

Question 10 is the most difficult. It requires highly technical geographical data from a professional who can determine the Universal Transverse Mercator (UTM). The UTM Grid System provides a totally accurate method for recording the geographic location of a historic site (and is preferred over the Geographic Coordinate System—latitude/longitude—in its use of linear, metric units of measure). Once you have satisfactorily completed Question 10 you are almost there (as far as filling out the form is concerned); Questions 11 and 12 simply ask who prepared the form (the property owner doesn't have to be the one to submit the form), and includes a box to check whether the significance of the house is local, state, or national.

If you're lucky enough to be finally listed on the state register of landmarks or historical places (and this usually after the arbitration of a special board which sits at undetermined times throughout the year) you're still not home free. There's *national* recognition to pursue, listing on the National Register of Historic Places. To be considered for national nomination you fortunately use the same application form. But despite this seeming concession there is still one obstacle. You are completely at the mercy of the discretion of your SHPO who, even if your house is accepted for state listing, is the only one who can decide to submit

Continued on page 102

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That's why we saw a need for our side-by-side line of refrigerators. Because in our Foodaramas every conceivable food has a special place of its own. To keep it the way it should be kept. Longer.

Our controlled-cold meat compartments keep meat, fish and poultry supermarket fresh. Even hamburger. And our vegetable crispers do just what their name says. Butter and cheeses are kept exactly the way you like them. Eggs, too.

And the separate freezers do their job without a trace of frost. Ever. The automatic icemakers and ice and water dispensers on the outer door complete the picture.

Kelvinator. A complete line of refrigerators and freezers of the highest quality and dependability for your home. Incidently, they also keep milk fresh.

Kelvinator.

The family of appliances you can believe in.

REFRIGERATORS FREEZERS WATER[illegible] MICRO[illegible]
[illegible] RANGES MICROWAVE OVENS [illegible]
DISHWASHERS DISPOSERS [illegible]

DECORATOR SHOWHOUSES

You can visit a showhouse to see the latest trends in decorating, which you can adapt for your own house

Each spring a number of historic houses and mansions are refurbished, decorated by outstanding interior designers, and opened to the public to benefit a local charity. Here are some you can visit:

ALABAMA
Birmingham
Junior Women's & Women's Committee of the Alabama Symphony Association.
The William Spencer House
14 Ridge Drive, Birmingham 35213
April 26–May 17

CALIFORNIA
La Jolla/San Diego
San Diego Historical Society and American Society of Interior Designers, San Diego Chapter.
Past to Present in La Jolla Designers Showcase
7569 Pepita Way, La Jolla 92037
April 25–May 1 (open to group tours)
May 2–May 24 (open to public)
Pasadena
Showcase of Interior Design for the Los Angeles Philharmonic Orchestra.
1345 Wentworth Ave., Pasadena 91106
April 26–May 17
San Francisco
San Francisco University High School.
1981 Decorators' Showcase
3725 Washington St., San Francisco 94118
May 2–May 25

COLORADO
Denver
Junior Symphony Guild for the Denver Symphony Orchestra.
1981 Designer Showhouse
101 Gaylord St., Denver 80206
April 25–May 17

CONNECTICUT
Hartford
Junior League of Hartford, Inc.
Decorator Show House '81
11 Sycamore Road, West Hartford 06117
April 27–May 17

GEORGIA
Atlanta
Junior Committee of the Atlanta Symphony Associates Tenth Annual Decorators' Show House benefiting the Atlanta Symphony Orchestra.
Mayfair
10 Habersham Way, Atlanta 30305
April 11–May 10

ILLINOIS
Chicago
American Society of Interior Designers, Illinois Chapter in cooperation with the Infant Jesus of Prague Women's Club.
A Salute to Designer Collections
Douglas Avenue and Flossmoor Road, Flossmoor 60422
May 3–May 24
Women's American Ort in conjunction with the Illinois Chapter of the A.S.I.D.
Design House IV
For information, contact 1811 St. John's Ave., Highland Park 60035
July 14–August 2

INDIANA
Indianapolis
St. Margaret's Hospital Guild.
Decorators' Show House
4164 Washington Blvd., Indianapolis 46205
April 26–May 10
Terre Haute
The Women's Service League of Union Hospital Designers Showhouse.
The Woman's Department Club
507 South Sixth St., Terre Haute 47802
April 24–May 13

MARYLAND
Baltimore
Baltimore Symphony Associates.
Zemlyn Porches
1300 West Seminary Ave., Lutherville 21093
April 26–May 17

MASSACHUSETTS
Boston
The Junior League of Boston, Inc.
The Robert Gregg Stone Estate
575 Boylston St., Brookline 02146
April 26–May 17

MICHIGAN
Battle Creek
Friends of the Orchestra to benefit the Battle Creek Symphony Orchestra.
The home of Mr. and Mrs. Philip P. Schultz
231 Capital Ave. N.E., Battle Creek 49017
May 9–May 24
Detroit
The Junior Women's Association and The Women's Association for the Detroit Symphony Orchestra.
Symphony A.S.I.D. Showcase
264 Pine Ridge Drive, Bloomfield Hills 48013
May 1–May 23

MISSOURI
Kansas City
Junior Women's Philharmonic Association.
Designers' Showhouse
800 West 56th St., Kansas City 64113
April 26–May 17

Continued on page 108

THE WHITE CONSOLIDATED INDUSTRIES

THERE'S ROOM FOR IMPROVEMENT

SPECIAL BOOKLET OFFER

There's room for improvement—and there's great help for you in making improvements you're planning for your home. Many of the advertisers whose messages appear in this special home improvement section produce booklets, brochures, catalogues and portfolios filled with information about their products and ideas for using them. Those described and pictured here can be ordered directly from House & Garden. Just fill in and mail the coupon below. We'll fill your orders as promptly as possible.

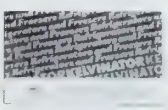
1 **Window and Gliding Door Answer Book.** 24-page, full-color booklet answers the most-asked questions about windows and gliding doors. Contains special sections on window planning, energy and remodeling. Also includes full description and application photographs of beautiful Andersen wood and low maintenance vinyl-sheathed Perma-Shield windows and gliding doors. Andersen Corp.

2 **"Glamour For The Eighties."** This 20-page, full color brochure shows a wide range of washerless faucets by Delta. Engineered and styled for contemporary homes, Delta faucets and accessories are available in a variety of models and finishes—including chrome, brass, gold, crystal. 20¢.

3 **Six Exciting New Bathroom Designs** demonstrate creative use of space and color in "Expressions," a new full-color, 48-page booklet from Eljer Plumbingware. Floor plans and list of materials used in each bathroom, plus section of tips on bathroom planning and product selection are included —as are photos and descriptions of Eljer's full residential line. $2.

4 **Home Appliances That Save Energy** are a top priority at Frigidaire. 1981 full-line catalogue gives you an in-depth look and up-to-date information on the latest Frigidaire products for cooking, cooling, freezing, laundering. 52 pages in full-color. $1.

5 **New Refrigerators And Freezers** from Kelvinator have been designed to provide the utmost in utility and economy of operation in a practical selection of sizes. Color brochure illustrates complete line; details specifications and features of each new model.



6 **"Windows Beautiful."** A complete, authoritative book on window treatments. Color photos of room-settings, examples of popular types of treatments, styles suitable for various rooms, ideas for common and problem windows, how-to for measuring and sewing, basic treatment for many types of windows. Kirsch Company. $2.50.

7 **Great Ideas For Your Bathroom, Powder Room, And Kitchen**—whirlpool baths, spas, environmental enclosures, fiber glass shower coves, bidets, decorative faucets, kitchen sinks, water-saving toilets, showerheads, and faucets, and much more. A colorful 40-page booklet, "Kohler Elegance," helps with product selection, color coordination, and decorating ideas. Kohler Co. $1.

8 **Floors That Never Need Waxing** is the subject of "Never-Wax" brochure from Mannington Mills. Find out what you should know about stain resistance, durability and easy maintenance of vinyl flooring, and why Mannington's JT88^{R} floors stay good looking and easy to care for.

9 **Extraordinary Kitchens And Baths** begin with Riviera's distinctively styled, genuine hardwood cabinets. Collection of six color brochures details the styles, options, and features available for your individual family needs. From Riviera Kitchens, an Evans Products Company.

10 **"The Original Hunter Olde Tyme Ceiling Fan."** 12-page, new full-color brochure relates the history of the old-fashioned paddle-blade Hunter ceiling fan and why it is making a big comeback today as an energy-saver. Illustrates many models, styles, colors, new decorating ideas, accessories, and blade and control options. Installation tips. Comfort Conditioning Division/Robbin & Myers, Inc. $1.

11 **The ARI Consumer Guide** To Efficient Central Air-Conditioning Systems offers energy-saving advice on keeping cooling systems running efficiently, as well as information on replacing an existing system, buying an air-conditioned house and adding central air-conditioning to an existing home. 32-page brochure also includes data on the "Seasonal Energy Efficiency Ratio" (SEER) ratings soon to be included on all new air-conditioning systems. $1.

ORDER COUPON FOR "THERE'S ROOM FOR IMPROVEMENT" BOOKLETS, MAY 1981

Circle the number of each booklet that you want, and enclose check, money order or currency in amount indicated for those requiring payment. Add $1 for postage and handling. No stamps. Allow four weeks for delivery.

Mail To: House & Garden, Dept. No. 5H, P.O. Box 2793, Clinton, Iowa 52735

1	2	3	4$1	5	
6	7$1	8	9	10$1	11$1

I enclose $__1__ for postage and handling of request for booklets
$_____ for booklets circled requiring payment
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Name _____
(please print)

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City _____ State _____ Zip _____

Offer expires 8/15/8

NEW FROM KIRSCH...CONTINENTAL®
THE 4½" CURTAIN ROD.

It's a fresh, new look for your windows. It's a curtain rod and much more. It can give you beautiful, versatile decorating effects that are so easy to create. Just make a heading pocket in your fabric, slide it over the smooth metal finish and you have instant elegance! Use it as a curtain or drapery rod... a sash rod... with cafe curtains... or as a valance rod over draperies, mini-blinds, shades, shutters, even woven woods. Many products made by Kirsch use DuPont Teflon® coating for smooth, dependable action and durability. The Continental is available now where Kirsch drapery hardware is sold. And for the complete guide to window decorating, *Windows Beautiful Vol. VII,* send $2.50 to Kirsch Co., Dept. K-581, Sturgis, MI 49091.

Kirsch

MAKING WINDOWS BEAUTIFUL SINCE 1907.

PREMIUM QUALITY BAKEWARE WITH A NEW NON-STICK FINISH FROM DU PONT

You can feel the quality of Slate•cote, heavy, even-heating aluminum with an ultra-smooth, long-lasting non-stick finish with the elegant look of burnished pewter...a joy to use and keep clean for years of old-fashion home baking satisfaction.

TEFLON II

Enterprise also makes a complete line of quality non-stick cookware coated with improved DuPont Teflon®

Enterprise
A Lancaster Colony Company

"In the past 15 years, I've had 3 television sets, 6 picture tubes and one refrigerator. A Frigidaire."

FRIGIDAIRE
HERE TODAY, HERE TOMORROW.

Frigidaire One of the White Consolidated Industries

Decorator showhouses

continued from page 105

NEW JERSEY
Englewood
The Junior League of Bergen County, Inc.
Decorators' Show House
191 Brayton St., Englewood 07631
May 3–May 25

NEW YORK
Long Island
Family Service Association of Nassau County.
Designers' Showcase '81
Welwyn Estate, Glen Cove 11542
April 27–May 31
New York City
Kips Bay Boys' Club.
Decorators' Showhouse '81
13 East 66th St., New York 10021
April 22–May 17
Rochester
Junior League of Rochester, Inc.
Decorators' Show House III
3940 East Ave., Rochester 14618
May 2–May 24

OHIO
Cleveland
Ohio North Chapter of the American Society of Interior Designers and the American Cancer Society.
Designers' Hope House
12717 Lake Shore Blvd. Bratenahl 44108
April 25–May 17
Columbus
Women's Board of the Columbus Museum of Art.
Fourth Decorators' Show House
Dennison Park Place, West Fifth Avenue at Michigan Avenue, Columbus 43201
April 26–May 17
Toledo
Junior League of Toledo, Inc.
Decorators' Show House
2008 Scottwood Ave., Toledo 43620
April 25–May 17

OKLAHOMA
Oklahoma City
Women's Committee of the Oklahoma Symphony Orchestra.
Decorators' Show House VIII
1701 Drury Lane, Oklahoma City 73116
April 24–May 25

PENNSYLVANIA
York
Young Women's Club of York.
Decorators' Show House
1700 Powder Mill Road, York 17403
April 25–May 17

SOUTH CAROLINA
Charleston
Charleston Women's Symphony Association.
Designers' Showhouse
110 Broad St., Charleston 29401
April 5–April 25 ■

Save 30% on all Sears custom blinds

in versatile vertical and horizontal styles

Sears SALE April 26 – May 23, 1981

Choose any of hundreds of color and texture combinations. Use them alone or with draperies. Mix vertical with horizontal. Each blind is custom made to fit any window and add beauty and privacy to your home.

Save 30% on all Sears 1-inch horizontal blinds. These slim blinds are available in more than 150 decorative finishes and colors, including new woods and wood looks.

Save 30% on all Sears vertical blinds. These practical, high-fashion blinds rotate to let in just the right amount of light. Or, close them completely for a smooth, solid appearance. You can even draw these blinds to the side as conveniently as a drapery. So they're perfect for any size window or glass sliding door. Choose from 95 different colors in metal or fabric.

Free Home Visit

Stop by Sears Custom Shop in our drapery department or call for a free home visit from a Sears Decorator Consultant. You'll receive a copy of Sears *Decorating Ideas* book with the visit—at no charge or obligation.

And remember, you can use your Sears Credit Card.

Dates may vary in Alaska and Hawaii.
Available in most larger Sears retail stores.

You can count on Sears

© Sears, Roebuck and Co. 1981

Beautify your home with Sears vertical and horizontal blinds.

White-Westinghouse: The Proof is in the Washing.

"We asked families like yours to test this washer and prove to themselves that the White-Westinghouse Front-Load Washer would do a superior washing job while using less energy, detergent, bleach and water than any standard-size top load washer. And here are some of the things they had to say after the test:"

Julie Amato

Water Savings:

"Compared to the water used in a top-loader, the front-loader has a distinct advantage in water savings ..."

Steve & Marlene Goble

Superior Performance:

"If someone should ask what type washer they should buy—I would definitely recommend White-Westinghouse."

Joe & Laura Fischer

Capacity:

"The greatest challenge I gave the machine was my king-size bedspread . . . it came out looking like a champ!"

Larry Ostendorf

Detergent Savings:

"I like the detergent savings as well as the water savings . . . still getting your clothes clean and still getting your clothes fluffy!"

Mr. & Mrs. David Blackwell

Quality Construction:

"It's better made, obviously. The White-Westinghouse machine may cost a little more but you'll get your money back in the long run ..."

Bob & Kathy Berg

Dependable Service:

"I found White-Westinghouse really stands behind their product . . . that's very important to me."

George R. McKowan

Weigh-to-Save® Door:

"The feature I really liked was the (Weigh-to-Save) door that told me exactly how much . . . or how little . . . water and detergent to use for each load."

Gene & Eleanor Jones

Cleaner Wash:

"I was surprised at how much cleaner our clothes looked after using this machine . . . it works better than any of the washers we've had before!"

Barbara Fearnow

More good reasons to...
White-Westinghouse your house!

White-Westinghouse
930 Ft. Duquesne Blvd., Pittsburgh, PA 15222
One of the White Consolidated Industries

We can't lower food prices. But we can protect your investment.

This year, nobody has money to burn. You can't afford to have a $10 piece of meat go up in smoke or a $5 fish flounder.

The best insurance is a good set of pots and pans. And we think we've just created a great one—new RANGETOPPERS™ cookware by Corning.

We put metal in its place.

On the bottom. Where it spreads heat evenly and predictably so there's less chance of burning and scorching.

A pan with a warped bottom can also ruin costly food. RANGETOPPERS cookware can't warp. The pan sits flat on the burner. You only have to cook a few eggs to see what a difference that can make.

Our bottom makes RANGETOPPERS the most remarkable cookware you've ever put on top of your stove. But it's only half the story.

We let you taste what you cook. Not what you cook in.

The inside is pure, white CORNING WARE® cookware. Because it's nonporous it won't discolor sauces or give them a metallic taste. The flavor of last night's onions can't carry over to tonight's chocolate pudding. So you won't have to pour your pudding—or your money—down the drain.

The inside won't rust, pit or permanently stain. And it cleans so beautifully, it will look new for years.

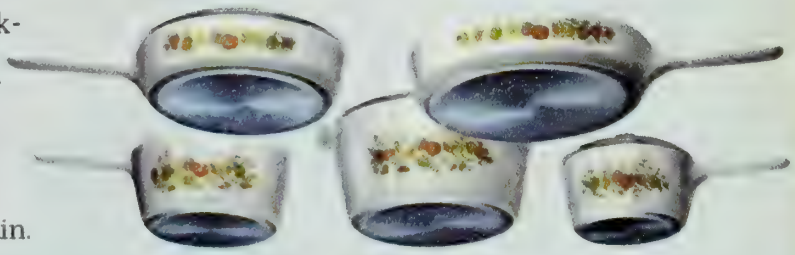
We made the ideal handle.

A pot with a loose handle is a risky proposition. Our handles are actually part of the pan. Since they aren't attached with screws or made of plastic or wood, you can put them in the oven and under the broiler. Making each piece much more versatile than ordinary metal pots and pans.

There are other extras. Patterns to match your CORNING WARE ovenware. Beauty you'll be proud to bring to the table. Skillets and saucepans in sizes and shapes to fit every cooking need. Clear glass lids that let you see how something's simmering before it has a chance to boil over and waste your money.

And, to top it off, that Corning quality—supported by a full 10-year warranty.

Don't risk expensive food in metal pots and pans. Get new RANGETOPPERS cookware by Corning. They're one investment you can depend on. **CORNING**



RANGETOPPERS™
COOKWARE BY CORNING

CORNING WARE IS A REGISTERED TRADEMARK
OF CORNING GLASS WORKS, CORNING, NY 14831 © 1981 CORNING GLASS WORKS

ULTRA LOW TAR
Cambridge

4 mg tar 100s.

1 mg tar Soft Pack.

For satisfying taste in an ultra-low tar cigarette.

© Philip Morris Inc. 1981

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Soft Pack: 1 mg "tar," 0.1 mg nicotine—100's: 4 mg "tar," 0.4 mg nicotine av. per cigarette by FTC Method.

LOOKING BACK IN A NEW WAY

Bankers, hippies, dowagers, designers, politicians, sentimentalists: What can these people have in common? The answer is, a great and ever-increasing interest in rediscovering, reappreciating, and reusing a national treasure, our already-built buildings.

The value of this national treasure is twofold. To the practical politician, banker, and inflation-strapped homeowner, there is significant financial value in a building that already exists. The materials, energy, and labor needed to erect it have already been expended and paid for, at a time when construction was less costly and often of better quality than it is now. Most already-built houses belong to already-established neighborhoods—mellow instead of raw. Trees do not have to be planted, nor roads opened, nor sewers dug, matters of real monetary interest to every local citizen, as is the returning of idle properties to active tax rolls.

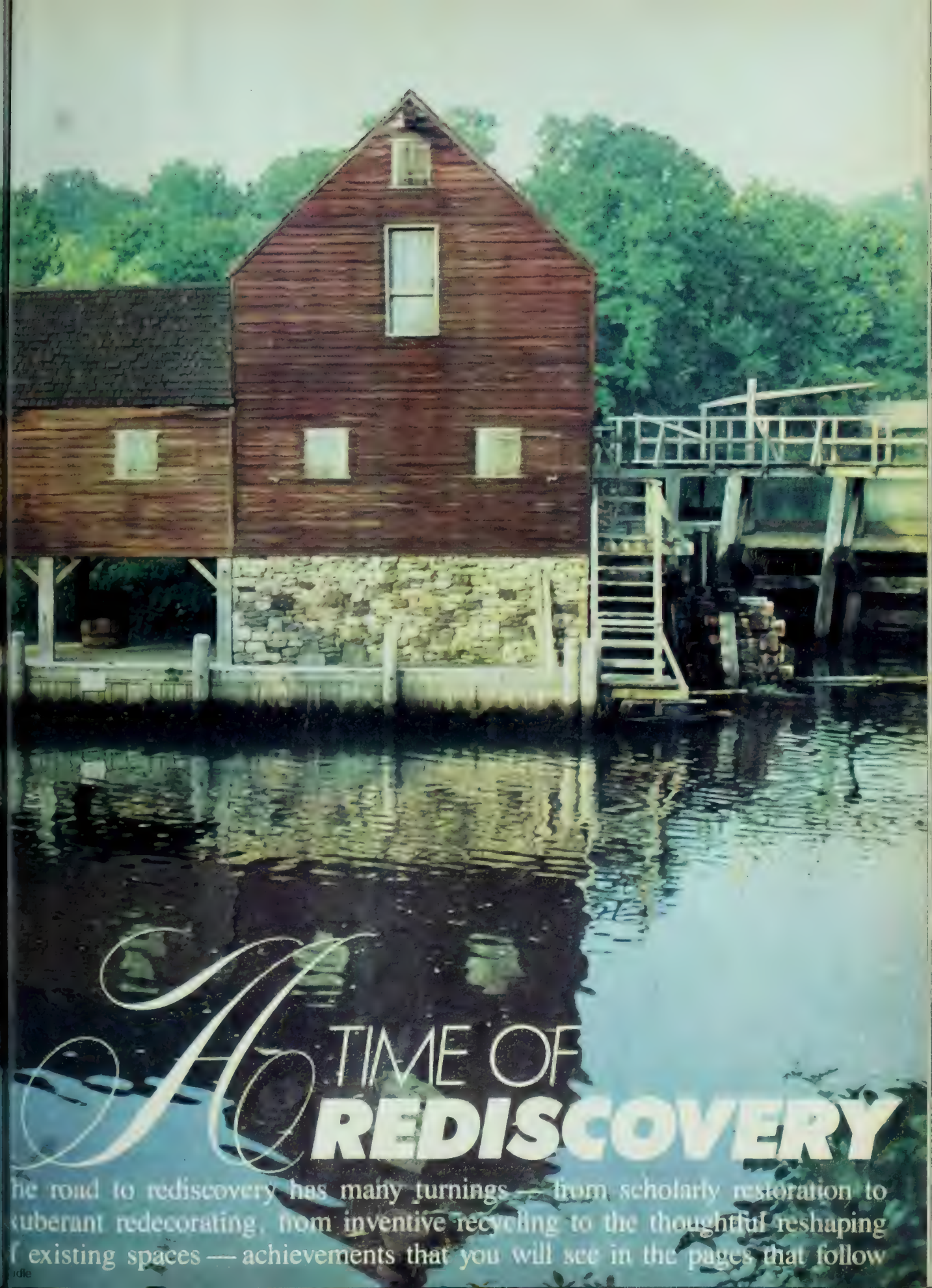
The second value in rediscovery is more subjective and spiritual. Aesthetically and emotionally, each of us has a special affinity for certain styles of architecture and town planning. For many, the affinity flows toward the past. The feeling may be playful or serious, but it is strong. From the counter-culture to the aristocracy, a love for the past can be the motivation behind the structuring of daily life: house, garden, furniture, handcrafting, art, ceremonies.

The romance of being in an old building haunted by friendly ghosts has broad appeal. We move upon stairs worn smooth by cobblers' farm boots and high-button shoes; we look into an old mottled well mirror and wonder what it has reflected; we breathe the very air of history. Some people are lucky enough to live in such surroundings; in ever-increasing numbers, thousands of others seek them out in open-to-the-public historic houses and restored villages, whose numbers, too, increase yearly.

Houses as rare as the 300-year-old Dutch Colonial on the next page, and those as common as the suburban tract models seen in new incarnations elsewhere in this issue, are the chronological extremes of the material of rediscovery. In between, after centuries of construction all over our vast and varied country, virtually every possible style and period and material are represented by surviving examples. Many of them—houses, barns, fire stations, warehouses—are waiting to be loved and coaxed back to life by restoration or redecorating, remodeling or recycling.

Rediscovery is burgeoning everywhere, evidenced in the Supreme Court's decision that preserved New York's Grand Central Station; in the loft and brownstone movements in every major city; in the revitalization of derelict downtowns and Main Streets and abandoned harbors across the country. Districts on the National Register of Historic Places numbered 125 in 1972, and by 1980 had reached 1,500. The National Trust for Historic Preservation, chartered by the Congress in 1949 as a non-profit private-membership organization responsible for the preservation of the built environment, counted 1,250 members in 1954. In 1970 there were 23,670; in 1975, 74,905; and today there are 160,000, including 226 corporations such as oil companies and radio stations. And it will not stop here. A powerful movement is under way.

Looking much as they did in the
Philipsburg Manor's tall gristmill, a
wheel stand at the edge of a millpond in
New York, near the confluence of the
Behind them is the original circa 1680-1720



A TIME OF REDISCOVERY

he road to rediscovery has many turnings — from scholarly restoration to uberant redecorating, from inventive recycling to the thoughtful reshaping f existing spaces — achievements that you will see in the pages that follow

HISTORIC MANOR HOUSE **RESTORED**

The Philipsburg Manor House interior represents what we know today of 17th- and early 18th-century Dutch taste, as learned from painters like Vermeer and de Hooch, from documents and surviving furniture. Visitors find the rooms simultaneously spare and rich, austere and elegant—qualities deeply appealing to the American eye today. And although we cannot find antiques to equal the pieces in this splendid collection, we can achieve in other ways the same simple warmth.

Above: *The "foreroom," just inside the main entrance, contains a Dutch Baroque table identical to one the first Lord of the Manor gave a local church. It is covered by a 17th-century Ushak.* Right: *Except for New England William and Mary chair beside Dutch painted cupboard, parlor chairs are Queen Anne.*

The thousands of yearly visitors at Philipsburg Manor who wander and look and dream about the past are enjoying a piece of work that spans 300 years and teems with historical spirits. Frederick Philipse—born in Holland in 1626, citizen of New Amsterdam, onetime carpenter and fulltime entrepreneurial genius—acquired the fortune that supported the original Manor in overseas trading, and by marrying a rich Dutch Colonial widow whose business skills equaled his. Between New York and Virginia, Europe, and the West Indies, the Philipses carried furs, whale oil, tobacco, sugar, wood, grain, spices, ivory, and, regrettably but not surprisingly, African slaves. They began to buy land in as grand a style as they traded, accumulating 90,000 beautiful, fertile Hudson River Valley acres, or about one-third of present-day Westchester County, New York.

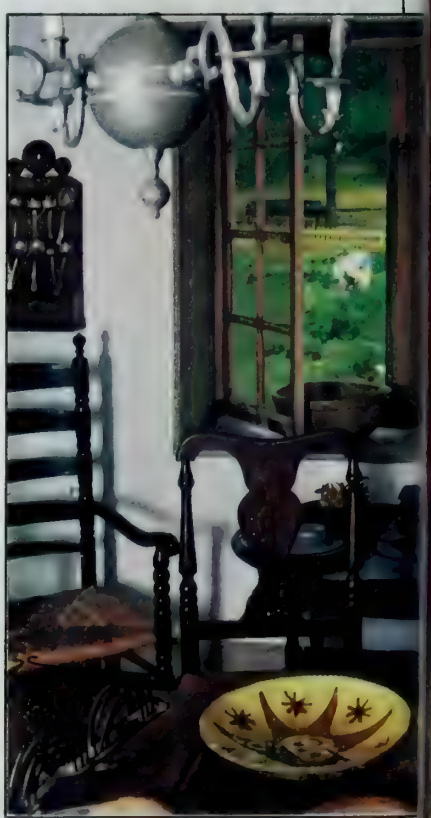
Among the ghosts populating the Philipses' Manor are untold numbers of wealth-producing hunters, whalers, seamen, laborers, and slaves. Joining them are the artisans who built the original gristmill, granary, wharf, and stone residence, who felled and hewed the logs, hauled and laid up the stones, and burnt the lime for the mortar. After them came generations of Colonials who worked the wheat and corn fields, milled the grain, and loaded the ships.

Top: *The foreroom overlooking herb and kitchen garden.*
Above: *Upper kitchen, in which light cooking was done.*

Records and physical evidence of the Manor's mills remained, although the structures fell into ruin. But the stone house stood through the centuries. In 1720 it was doubled in size by Frederick's son Adolf, who left an inventory when he died, to the infinite gratitude of today's restorers.

Because Frederick Philipse III, a generation later, chose the Crown over the American cause during the Revolutionary War, the family was banished to England in 1783. Much of the land was gradually sold off, and the Manor House passed through many owners and remodelings, eventual neglect, and then threats of demolition. In the 1940s local preservationists devised holding strategies, and finally John D. Rockefeller Jr., a local resident, established Sleepy Hollow Restorations, Inc. This nonprofit educational institution preserves and administers Philipsburg Manor and two other historic properties nearby.

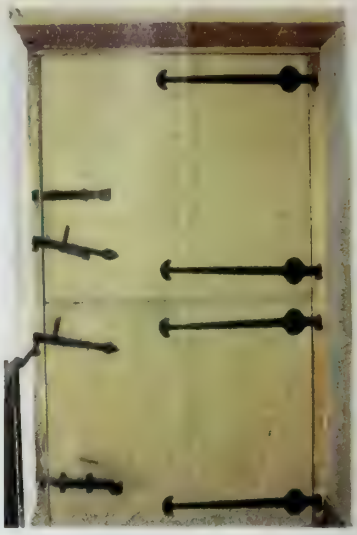
In 1956, another host of specialists appeared on the Manor. Historians, curators, and restorationists reasoned together to define an approach to the project, settling on 1750, the date of Adolf's inventory, as the point at which they would stop time in the Manor House. To determine its appearance and furnishings, and also the location and design of the mill, granary, wharf, and dam in the mid 18th century, teams of archaeologists, engineers, and documentary researchers began their work. Among their many sources were the extant French Huguenot houses in neighboring New Paltz, important Hudson River Valley examples from a kindred culture. The experts' discoveries were transformed into reality by the next host of workers: house-makers, ranging from the architects to the Italian blacksmith who duplicated the iron hardware unearthed in the digs; the Scandinavian



Above: *Corner of upper kitchen with English redware bowl.*
Opposite: *Bed's fine crewel is English; kast is local.*

carpenters who, using tools of the 18th century, finished the white oak timbers by hand; the miller brought from Staffordshire, England. In 1969, after 10 years in the building stage, Philipsburg Manor opened to the public in its present form.

Visitors may wonder, after considering all the recent activity, just what is *really* old here. In the Manor House, all of the exterior and interior stone walls, and the stone floor of the lower rooms, are original, as are the shapes and uses of the rooms, the fireplaces, and the openings for the windows and doors. The furniture, though not original to the Philipses, is based on their inventory, and falls into three periods antedating 1750: 17th century, William and Mary, and Queen Anne. As did that of the family, about a quarter of the furniture comes from the Low Countries of Europe, and half was made in the Hudson River Valley. People who love Dutch art and interiors would be inclined to say that, more than anything, the *atmosphere* in this house is what is real. Nowhere else can such a group of Dutch Colonial rooms be seen. ■



Cheese-making in lower kitchen; hardware based on site finds; fine brass implements.

Lower kitchen, where heavy cooking was done on the hearth and in an oven deep within fireplac

In milk room: cheese press, milk cans; parlor's painted cupboard.

well sweep's angle, main entrance; Hudson Valley baluster-back chair with original paint; Dutch brass andirons, kettle.

ed hangings of 18th-century fabric, basket of flax for Flemish flaxwheel; estate manager's office in the Manor House.

n 18th-century Dutch brass dustpan; garden for herbs and vegetables of the period; bee skeps in shelter based on Diderot.

eft: In upper kitchen, Delftware, English and American pewter.

For details on programs at the Manor and times that you can visit, see Travel.

Bringing Them Back Alive

Resourceful women restorers authentically re-create the homes of our Colonial ancestors

The warmth and timeless charm of old New England houses have spurred interest in accurate restoration

Move over, Miss Marple. Women detectives are on the case again. But they're in search of something less deadly than a murder weapon and almost as elusive as the yellow-bellied sapsucker. It's authenticity they're after, and that, in the end, is what separates the women from the girls in historic preservation today. For years women have been in the forefront of the preservation movement, but often their activities have been limited to fund-raising or committee work. Now women are taking a much more physically active role in a field that has much more to do with archaeology than it does with decorating. For the new breed of women preservationist restorers is interested above all in the facts about the ways in which our American ancestors once lived.

Old-house restorer Anne "Pete" Baker, left, who's participated in over 200 preservation projects, hefts a hand-hewn beam, part of her important cache of authentic 17th- and 18th-century building materials and architectural elements salvaged from old buildings all over New England. She has used some of them in the restoration of her own house, above and opposite page top, in Massachusetts.

Though it's happening over the country, the resto tion movement as it flouris on the island of Martha's Vi yard off the coast of Cape C Massachusetts, provides a c cise summary of the lure, excitement, the frustratio and the rewards that preser tion-minded restorers are fi ing everywhere. The center the movement on Marth Vineyard is the Architectu Resources Center, formed b concerned group of local c zens who banded together fight the destruction of their land's relatively unspoiled lonial-era architecture especially the distinctive, s ple "Cape" houses, which now appreciated as one of great indigenous Americ contributions to architectu design.

The Architectural Resou Center's work began with

gift to it of one old landmark, the Vincent House, dating back to the mid 17th century. To restore it, the new owners called upon a veteran of over 200 restorations over the past 20 years, Anne "Pete" Baker. She first caught restoration fever when she inherited a 17th-century house in Rhode Island that had been owned by her family since it was built. "That house awoke a dormant fascination I had for early houses," she now recalls, and she describes the sixth sense she has developed about old houses: "At first, it's just a spooky feeling you get that a house is very early. But it takes really extensive documentation to bear out that feeling."

Her methodical way of working has a great deal more to do with the patient analysis of a medical examiner than it does with the somewhat glamorized image of the archaeologist. For example, before the Vincent House was moved to a new site in Edgartown on the Vineyard for restoration (the previous owners gave it to the Architectural Resources Center to clear the old site for a new house), Pete Baker had careful, measured drawings made of the house and conducted a painstaking investigation of the site—not unlike an archaeological "dig"—to gather clues that might more accurately date the house. Among her findings: The house had continuous sills, early handsaw marks, large brick, quarrel glass, and exposed frames with chamfers, all of which pointed to mid-17th-century construction, as did her discovery of the remains of a 17th-century firebox on the original site.

One initially exciting discovery in the Vincent House was a brick incised with the number "1657." That tantalizing bit of information could lead a less cautious soul to believe it to be the precise date of the house. But, as Pete Baker points out, it could just as well be a batch number, or even a record of the number of bricks made in a single day. There are no easy answers on the preservation trail. The exact dating of a house often turns into a lively tug of war among frequently conflicting and contradictory bits of evidence. It takes a keen deductive sense and a coolly judicious perspective to give real meaning to the beams and bricks and shards that are the raw *(Continued on page 188)*

A more complete knowledge of the way our Colonial ancestors really lived has caused a change in taste away from the picturesque aspects of "Colonial" decorating popular 20 years ago and toward a considerably more austere approach,which prizes understatement

Robert Perron

The 18th-century Shinn House on Martha's Vineyard, right, is a particularly fine example of the distinguished architectural heritage that the Architectural Resources Center is seeking to preserve.

Tom Yee

WAKING UP THE BEDROOM

Four top designers create exciting rooms that are more than just places to sleep

THE ROMANTIC HIDEAWAY

Imagine the bedroom of your dreams. If you're a romantic, it may resemble the room, *above*, designed by Mario Buatta. The key to its freshness: punctuations of white—the upholstered bed, and painted moldings, mantel, and floor.

THE ROMANTIC HIDEAWAY

Soft candy colors, a feeling of flowers, and little personal touches create a room that's pretty but unfussy

More than just a place for sleeping, this bedroom is arranged for all kinds of pleasant pursuits. There's a desk corner, *above,* for letter writing, chairs for needlepointing or bedside chats, a sunny window seat to curl up in. Designer Mario Buatta used lilac ribbon borders, attached with white glue, to give the walls architectural snap. Lily-patterned sheets, gathered or ruffled, dress up the room—on bed, chairs, and around the window seat. A collection of flower and vegetable porcelains comes out in the open for everyone to enjoy. And lavender sachets, tucked beneath each pillow and cushion, release a whoosh of scent every time you sit down. Porthault sheets. Bed by Namaco. Details, see Shopping Information.

To create your own romantic hideaway:

- *Choose a pretty sheet pattern. Use it strategically for pools of print and color.*
- *Bring out a favorite collection. It gives a room instant personal flavor.*
- *Let in soft light. Tie back the curtains, or hang sheer embroidered organdy panels. Or just hang a frilly valance that can hide a room-darkening shade.*
- *Use dressmaker touches—bows, borders, and ruffles—to create a feminine look.*

THE NO-FRILLS BEDROOM

A tented bed becomes a room within a room, with roll-down shades for privacy, secret space for storage

Tom Yee

WAKING UP THE BEDROOM

If your dream bedroom has to share space with your other activities, a sleep-storage tent like the one here may be just right for you. It's the perfect way to live and sleep in the same room, and to gain extra space for suitcases and such. Designer Ristomatti Ratia hung canvas shades from a wooden framework to define the bedroom area, and create a spacious cache above. Ledges hugging the plywood bed platform act as a headboard and bookshelves, flip up to reveal more storage inside. For easy care, all the wood is painted glossy white. The bed is so simple, it fits right in with the clean look of the living area, *below.* And with shades down, it can be hidden completely. Here, citrus oil dabbed on each lightbulb gives the room its lemony zest. Marimekko Comb Stripe sheets by Dan River. Details, see Shopping Information.

To create your own no- frills bedroom:

- *Seal off your bed from the rest of the room. It's a perfect solution if you're short on space. Alternatives to canvas shades: matchstick blinds, or curtains hung from a rod or ceiling track.*
- *Stake out ingenious storage space. If you don't have room above your bed, why not raise the bed on a platform and stow things below?*

THE SLEEPING-PORCH BEDROOM

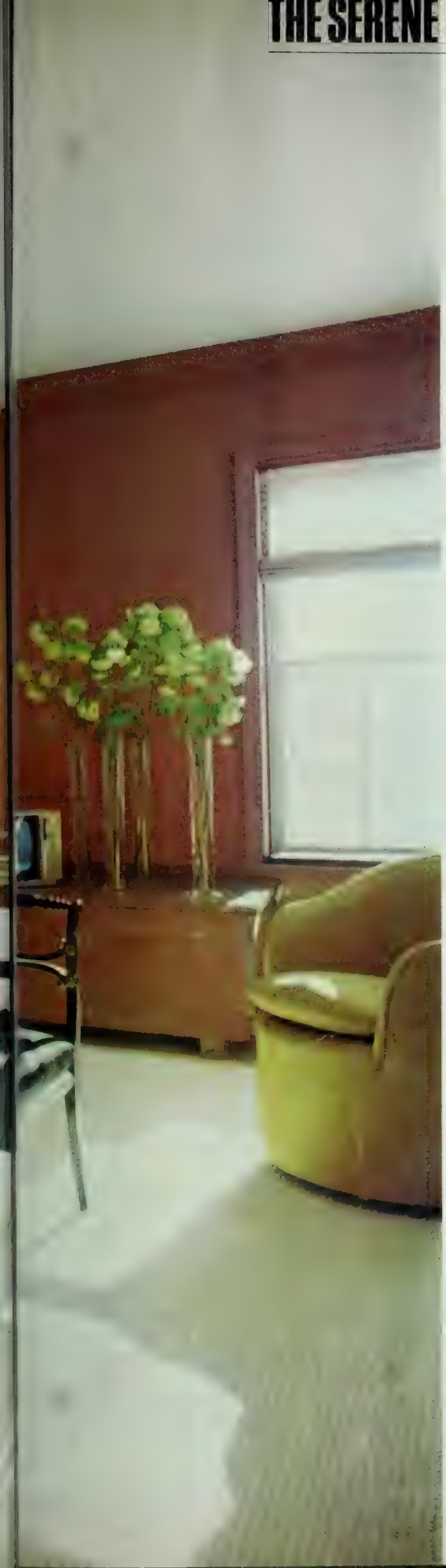
Tom Yee

It's all under glass, but it's like sleeping outdoors—a room with lush, large plants and a bed by windows that open to a garden

If you like sleeping under the stars, here's your bedroom dream come true. It's an airy island surrounded by greenery, very much like an old-fashioned sleeping porch. Designer Gary Crain set down a water-resistant canvas floorcloth, arranged a bed, chair, and portable wicker pieces on top to make a room within a room. And all that's between the bed and the windows is an umbrella of oxygen-giving trees and flowers—what could be healthier? No curtains here—you rise with the sun. The scent for the room is rose geranium, wafting up from baskets hidden among the flowers. Sheets by Calvin Klein for Wamsutta. Floorcloth by Floorcloths Incorporated. Quilt from Thos. K. Woodard. Bed from Ann-Morris Antiques. Details, see Shopping Information.

To create your own sleeping-porch feeling:

- *Move your bed by the windows. And for a sunny outlook, keep windows uncurtained if your view is private.*
- *Take a fresh look at the spaces in your house. You don't have to sleep in the room labeled bedroom if another room has a better view.*
- *Create your own little forest by massing plants together. If you don't have the light or space for big plants, cover one wall with a leafy wallpaper, group smaller potted plants in front. Train fast-growing vines, like philodendron and morning-glory, around a window, indoors and out. Hang baskets of fluffy asparagus ferns across window tops.*
- *Color your room to suggest the outdoors. Water, sky, or verdant colors will lend a garden atmosphere.*

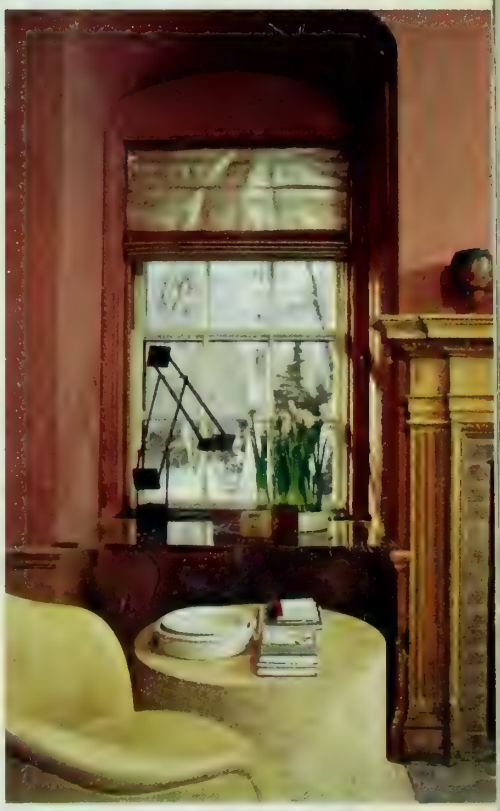


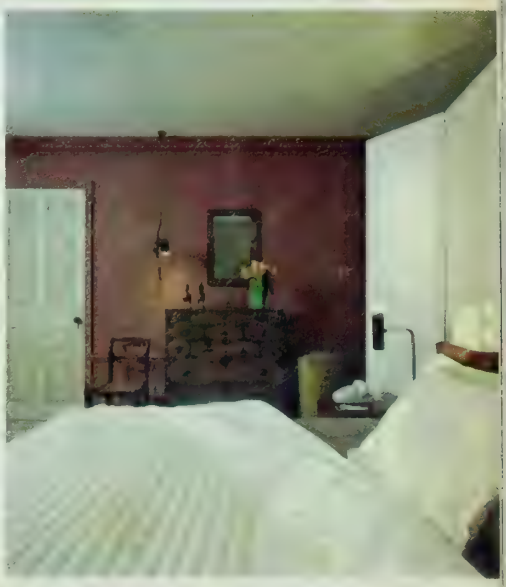
Simple, clean lines warmed by earth colors create restful calm

Maybe your fantasy bedroom is a quiet, private place like the one here, designed for a young couple by Virginia and John Saladino. The room is spare, yet holds all the needed comforts. Against brick-toned walls, the bed becomes a glowing focus, with its layers of sheets in warmed neutrals, its frame and attached screen covered in pearlescent fabric. At the windows, the same fabric in a different color lets in gentle light. *Right above:* A free-standing screen/headboard separates the bed from the closet and bathroom doors behind by creating a small passageway. *Right center:* Under the window by the fireplace, a span of clear acrylic is a display shelf. *Right below:* On the far side of the bed, an antique Japanese chest and American mirror and chair seem to melt right into the wall, while another antique piece, the horsehair-covered bench at the foot of the bed, creates deliberate contrast. The surprise: a faint scent of heliotrope in the air. Martex sheets. Pearlescent fabric from Craig. Details, see Shopping Information.

To create your own serene retreat:

- *Stick to related colors. It keeps the setting calm.*
- *Instead of one sheet color, try several. Here, a blend of taupe, shell, butterscotch, and bone dresses the bed topped by a quilted silk cover. The layers of color are similar, yet different enough for richness.*
- *Think of black as an accent color. It's the contrast a room of neutrals needs.*





Tom Yee

SECRETS OF A WELL-PLANNED VEGETABLE GARDEN

Nik. Ekstrom

A SELF-TAUGHT GARDENER'S DESIGN IS EASY TO CARE FOR, LOOKS GREAT ALL SEASON, GETS BETTER EVERY YEAR

Ornamental as well as edible is what this garden is, because the best sunny spot for it was in front of the house, right by the driveway. It has to be easy to care for, too. Any time Joan Seeler spends on it is juggled with working during the height of the season with her husband David at their next-door nursery, The Bayberry (Amagansett, Long Island). She learned about vegetables on her own when, inspired by *The Ruth Stout No-Work Garden Book* (Rodale Press), she began her straw-mulched organic garden two years ago. Dave Seeler designed the garden's fence and stained it brown to match their house. Wire mesh inside the pickets and inside the running boards on the other sides extends underground to foil rabbits and moles. Copper wires attached every 3 feet along the back support sunflowers on the north side. Flat boards along the outer borders provide a neat look, make mowing easy. Late each winter, Joan Seeler works out her planting plan on graph paper. The garden has turned out to be all she hoped for—attractive, time-saving, water-saving, money-saving (it needs no chemical sprays or fertilizers). It is even self-enriching: As the straw breaks down, it adds organic matter that improves the soil.

Antique birdhouse, above, set on 14-foot pole each spring, attracts insect-eating birds. Morning-glories climb strings tied to hooks.

THE PLANTING PLA

Marigolds, nasturtiums, and sunflowers border this sunny 30-by-60-foot organic garden mulched with straw.

Peas are planted early, supported on nylon netting, then replaced in summer by butternut squash.

Broccoli is harvested late into f

Carrots and onions are companion plants—the onion's odor deters pests. Both crops last into winter.

Lettuces and roquette (rugula) provide early salads, are constantly reseeded.

Beans (limas, green, wax) and summer savory (an herb that repels bean beetles) make good companions for growing or serv

Spinach and beets, planted early, picked early, give way later to cucumbers.

Melons (midget cantaloupe) make a leafy square facing bric basketweave pattern at the gate

Curly parsley, zinnias, marigolds surround birdhouse as a colorful cutting garden in the heart of this sunny plot.

Cabbage, short early corn, acorn squash, and late corn grow in a block by the north fence and giant sunflowers.

Eggplant and wormwood (non edible herb with scent that deters flea beetles) make decorative companion plants.

Summer squash and zucchini (two plants of yellow squash, three of green zucchini) are prolific growers.

Asparagus, a reliable perennia can be counted on for decades of feathery foliage and deliciou spring shoots.

Strawberries flourish on their straw bed, are renewed every three years without replanting some runners are rooted.

Basil and tomatoes grow well together, taste good together.

Nancy Katsin

SIX MONTH'S HARVEST

is Joan Seeler's goal for this northern garden. With her husband, David, *above,* she picks from May through October, leaving a few crops straw-mulched all winter. She makes a succession of plantings March to September so as not to have all of the crop at once.

ONE-STOP SALAD

of little-leaf basil and ripe red tomatoes is a special summer treat. Besides tasting good together, basil seems to guard trellised tomatoes against insects. Mrs. Seeler also makes sure to choose tomatoes labeled VF, resistant to verticillium and fusarium wilt.

A FINE PAIR

interplanting of large-leaved eggplant and lacy-leaved wormwood is decorative. And though wormwood (Artemesia Absinthium) is non-edible, its pungent smell deters flea beetles and other insects, even animals. Eggplant, requiring a long season, is not started from seed in this garden as are most of the crops. Like the tomatoes, it is transplanted from nursery flats or peat pots.

FROM SPROUTS TO SPLENDOR

is how this spring garden, *above,* matures by midsummer, *top,* a blaze of sunflowers, a geyser of blue morning-glories, and home-grown delights.

Niki Ekstrom

VELL-PLANNED /EGETABLE GARDEN

A straw-thatched garden and a straw hat are two good ways to beat summer heat. "Because straw conserves moisture and just about eliminates weeds, it means less aste of water and of time watering," Joan eler explains. Each spring she puts 10–15 les of straw down in 5-inch pads as they me off the bale. "It's sort of like laying tile floor. Birds like the straw, too. From e day their first nesting straw is poked into e birdhouse to the time the babies poke eir heads out to be fed with worms and igs, the birds don't mind me working close . I find my garden more than a way to ive healthy food. It's a place to exercise, reflect. It's an aesthetic experience, a comunion with nature at close range."

POWERFUL PARTNERS

include companion plants such as beans and summer savory, *above*, carrots and onions, basil and tomatoes. Marigolds and nasturiums also help other plants and can be used in salads, when unsprayed. Earthworms, happy under the straw, keep the earth aerated. Fireplace ash around cabbage discourages slugs. Only organic fertilizers are used here—manure, cottonseed meal, bone meal in late fall.

PERFECT TIMING

of salad greens and other crops starts with the planting. Out of a 25-foot row, Mrs. Seeler might plant just 5 feet at a time, using red-topped markers so she knows just where to water. Germinating seeds get a fine misting each morning. Later, spot-watering or a canvas soaker hose is required if a week goes by without 1 inch of rain. Garden rule: Eat a lettuce, plant a lettuce.

CRADLED BERRIES

stay unmuddied on blankets of straw to jewel the garden in summer. Like asparagus, strawberries do not require replanting, if runners are allowed to form new crowns and old crowns are cut away. More on the Garden page.

OLD STONE BARN RECYCLED

A new house incorporates the stonework from the remaining ruins of a barn

When Norman Gaffney moved to the country in Pennsylvania, he wanted to recapture the feeling of places in his past: a farm in Wisconsin, the courtyards and gardens of South America. On his new land he originally planned to reconstruct an existing dilapidated house. But given the costs, he decided to build an entirely new house that would take advantage of the remaining stone foundations of the property's 19th-century barn, which had burned down.

The architectural firm of Bohlin, Powell, Larkin, Cywinski designed a wooden house with lots of windows, fitting closely *within* the ruins. The stones that seem to grow out of the landscape both form interior walls and outline a surrounding courtyard outside. They give the new structure a history.

To conjure up the dreamlike distortion of memory, the architects scaled the house in miniature. For the same effect, they made angles and proportions slightly asymmetrical. Inside, adjoining walls are set at angles to visually open the rooms—and to create more space between them for a sense of privacy.

Living room's generous windows overlook stone foundations enclosing courtyard. New gravel border gracefully joins house to ruins, unchanged except for remortaring and new support beams in old window and door openings.

Feliciano

OLD BARN RECYCLED

Stone wall put to new uses

There's something childlike and timeless in the house's simplicity: its peaked roof, its stained wood siding, red shingles, and green trim, reminiscent of local farmhouses. From tall, boxy core, the living area fans out into the courtyard. Its high sloped roof extends down from the second floor to make the room as light and airy as possible.

The front door opens to a corridor marked by green and rose columns that give extra support. A skylight set at a distance for extra space and light links the stone wall to the new house, opposite. At the far end of this hallway is the kitchen, set back at an angle—just a scrap of space defined by a checked floor. Next to it is a niche—curved, as architect Peter Bohlin explains, to be just a bit surreal—which softens the entrance wall and visually opens up a corner.

OLD BARN RECYCLED

Though small, rooms open up to each other and to the outdoors

In each room, playful pastel touches—including apricot gable in the third-floor study, a rosy-tint band edging the second-floor balcony—enliven t house. Although responsive to incoming light, the i terior keeps a calm tone with light gray walls, shadow gray carpeting. This neutral background also highligh details evocative of farmhouses—like the oak barn bea below the bedroom's balcony and the bare wooden thr story staircase. The architects also introduced industr details: Between the living and dining rooms, for examp a concrete column, *right,* gives extra support for a dou height of multipaned industrial windows. Together, and new elements create a sense of the present—wh new memories are made. See Building Facts, Inside Sto

Feli

Angled stairs lead to third-floor study, top right; *little beams lend cozy loft look. Built-in desk has an interior opening for air circulation and a view toward window beyond.* Bottom right: *Red front door. Skylights above original stone walls.*

Living area, opposite page: *Second-floor balcony—with curved steel rails and exposed floor joists revealing what goes on behind the surfaces.* Top left: *Color unifies kitchen area. Behind wall—utility and storage rooms, doorway to courtyard.*

DUPLICATE HOUSES, SEPARATE IDENTITIES

Making a standard house your own

Taking the same basic house in the same suburban neighborhood, the same designers create two totally different settings

The standard houses that mushroomed in the suburbs in the great building boom of the late 1940s and early 1950s possess a combination of assets and liabilities that makes them prime subjects for successful renovation. Their chief disadvantages: They look like their neighbors, their rooms are often small, and the architectural quality is usually weak. However, their neighborhoods are frequently well-located for commuting, schools, and shopping, and the landscaping on and around the sites has often matured beautifully. Also, the wood-frame construction easily permits the removal of interior walls, the installation of new windows and sliding glass doors, and the addition of new living space. The disadvantages themselves become an asset: They free designers from the constraints a unique and distinguished building would impose. In a time of tight mortgage money and escalating construction costs, these houses—already standing and ready to alter—have great appeal to the imaginative.

A third, unaltered example near the two transformations

William Diamond and Pauline Feldman, the interior designers responsible for both houses

Joyce Ravid

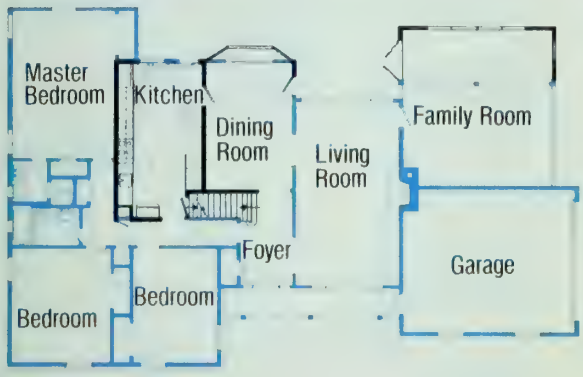
Often the people who remake a postwar suburban house have already spent decades in it, as had Pauline and Larry Feldman, whose house is our first example, *overleaf*. But sometimes renovators are new owners, attracted to the location and potential of a house more than to its condition at the time it is purchased, and such a couple owns our second example. Both of these five-bedroom, story-and-a-half houses are located in the same coastal Long Island, New York, town and were once identical (an unchanged neighbor, *above left*). Now they reveal two couples' very different ideas of what a house should be, and two very different means to those ends. One i sentially a redecorating effort, the has been radically rebuilt.

It may come as a surprise to some the two renovations are the work o same team of interior designers, Pa Feldman (the owner of the first ho and William Diamond. But professio in the field will not find this unu An experienced, creative designer c counted on to respond to each clie an individual, and to draw from eac ent his or her personal wishes. Often drawing out is the major creative performed by the designer, bec many amateurs lack the background knowledge to know in advance what be their happiest ambiance.

William Diamond explains the te approach this way: "We like our to be relaxed and uncontrived. W not want to force our own signatu the space, because we feel the pers ity of the rooms should come fro people who live in them. We don't our clients' friends to walk in and 'Oh, I see Pauline and Billy did house.' " Pauline Feldman conti "A reflection is what we seek—bo the history and the taste of the We dig as long and as hard as we to to find the character we will ref The two designers also seek a ki anonymity in the furnishings choose, avoiding those that shou names of their designers and the d of their design. "Being able to d room is not desirable," says Diamo

As the design team reworke Feldmans' own house, Pauline Fel as a professional, naturally had goals, in which she welcomed her partner's fresh outlook. But their c our second couple, are now livi great contentment in surrounding could not have foreseen before th tered into the design process.

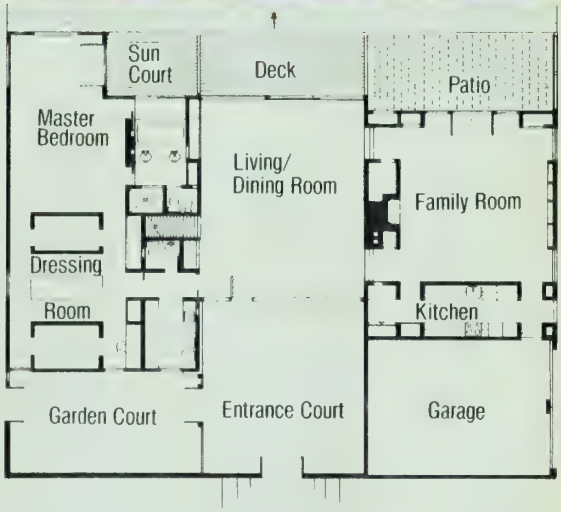
1. Redecorating for romance



Top: *Over the years the Feldman house has changed relatively little on the exterior. All the original metal casement windows were replaced by double-hung wood units, and a fence was added to enclose an inviting dooryard garden at the main entrance. The Feldman floor plan has been changed slightly over the years: A roofed porch behind the garage was rebuilt as a family room, and the kitchen was totally reorganized. The original plan, above, is outlined in blue, with changes indicated in black. Below: The Feldman living room was upgraded with new windows and wood trim. Its pleasant country look is typical of the house.*

Jon Elliott

2. Remodeling for serenity



Top: *Once resembling the other two exteriors on these pages, this façade has gained a classical symmetry, achieved by pushing out the original front wall 30 feet and redesigning it. The entire structure, new wall and all, was clad in large, smooth cedar clapboards, 12 inches exposed. Bleaching oil gives the wood a muted gray tone. The new, dark green double front door is raised-panel style, custom made. Plan changes (compare it, above, with the original plan, above left) were comprehensive. To create the spacious living-dining room, below, three rooms were combined.*

1. Redecorating for romance

The once-anonymous house glows with personality gained from new small-paned windows and doors, new traditional woodwork on the interior, and a collection of well-loved antiques and well-chosen fabrics and accessories

Toile-lined bedroom, handpainted modern armoire

The second owners of the house, Larry and Pauline Feldman have been here since 1954. Completely at home in the area, they have no interest in relocating. Instead they have reworked their environment over the years as their needs, interests, and tastes changed. When their three children grew past the rough-and-tumble stage, they were free to remove wall-to-wall carpet and super-sturdy upholstery to enjoy the polished floors and delicate fabrics they prefer. And as Pauline Feldman, an interior designer for many years, delved deeper into her work, her house naturally became her own design laboratory.

An eclectic European country look, with ever-present garden views, suits the Feldmans best, and their family room, *above right and opposite,* is their most ambitious expression of it. This is the space they had the greatest control over, since they built it from the ground up in an area previously occupied by a roofed porch. "The feeling of a remodeled barn" is the way Pauline Feldman describes her intention. She shaped room like a barn, exposed its rafters beams, lined it with cedar planks, whitewashed the entire shell.

Anchoring the space is a new pegg random-width hardwood floor stai walnut. Feldman and Diamond like build a traditional room the way this has evolved - from a group of good dividual pieces, each chosen for its integrity. "I rarely repeat a fabric, cept on a pair of chairs," Mrs. Feldr explains. "I feel each piece must hav own importance, its own covering, sometimes the fabric should be a vi surprise." What keeps this variety u control is the underlying conformit the taste of an experienced individua

n Elliott

Above and left: *In the harmonious mix of furnishings and fabrics in the 20-foot-square family room: Venetian chairs and leather screen, Dutch chandelier, Far Eastern batik, French check, English chintz and tartan. Flemish-style still-life on side wall from John Rosselli Ltd.* Opposite: *Some years ago the Feldmans raised the bedroom ceiling into unused attic space.*

Left: *The bright, airy dining room, at the back of the house, opens to the garden through its new bay window, designed by Pauline Feldman to reach closer to the floor than the standard window. This outdoor view is seen on entering the house. Trim and lower wall repeat the background color of the English fabric; the designer feels that such a small space needs a quiet uniformity.*

Redecorating for romance

: family room was built 10 years ago, at the same time other effective ar- ectural changes were made: All the al casements were replaced by small- ed wood sashes in enlarged openings; dining room gained a wide window on the garden side; and traditional od trim was applied in the major ms. The new wood detail in the living m (see page *143*) is painted white inst a face-powder-pink wall. In the ing room, *opposite above,* the crown lding is covered with glued-on wall fabric, and instead of the standard chair rail, Pauline Feldman chose something far bolder in form: bolection molding designed for fireplace openings.

The most recent change has been the renovation of the kitchen, a project in which William Diamond and architect Andrew Skurman have also been actively involved. Pauline Feldman, waiting in her perfectionist's way to do a total kitchen job, suffered for decades the discomfort and ugliness of the kitchen, shutting the door when guests came. But now she feeds them there, in her "special happy place, the family's favorite room." The designers gutted the crowded corridor kitchen with its claustrophobic banquette dining corner to gain a clean-lined, open, L-plan work zone with space for a big friendly table. A dramatic step: the opening, with huge sliding glass doors, *below left,* of the former sink wall lit by only one tiny window. Now the garden is the room's best decoration. The new floor is garden-evoking terra-cotta tile.

Jon F. Thoth

Left and below: *The kitchen is now a pleasing blend of the traditional and the contemporary. Glass-door upper cabinets were chosen for their old-fashioned look, as was the Mexican floor tile, the country seating, and many of the serving accessories. An antique table is to be a future purchase. The monolithic sliding glass door instead of the small-paned French doors seen elsewhere in the house is a stroke of drama the designers felt the small space needed. Matching it in spirit is the oversized poster—a traditional work, but in scale quite contemporary.*

2. Remodeling for serenity

The clean sweep of space in this remodeling and the refinement of its detail make it hard to believe that the house was originally built as a pseudo-colonial with small, ordinary rooms

Two years ago, the now ex pansive, tranquil, an unique house was undis tinguishable from its 3 year-old neighbors. It wa bought by a couple who, with children no grown, wanted a new setting when resumin life as a family of two. They chose a wate front property for its sense of perpetual va cation. In that same spirit, they asked the designers to give their house the open indoo outdoor rapport they had come to love whil visiting relatives in California.

Owning American country pieces, the cou ple first asked Feldman and Diamond for printed-chintz-and-pine look; but they were

Jon Elliott

In the symmetrical plan behind the new façade (see exterior and plan on page 143), the focal center of the house consists of the entrance court, left, which leads into the long living room, above, which in turn leads out to a rear deck. All are the same width, and are walled with wood planks. Only glass separates the three spaces, and from each the canal behind the house can be seen. Polished slate paves both the entrance court and living room. Participating architect Andrew Skurman, who also works with I.M. Pei & Partners, views the plan as a version of the classical Pompeiian residence, containing within its walls an interflowing main axis and numerous courtyards. Custom granite dining table, painting by Stewart Hitch.

2. Remodeling for serenity

uncomfortable with the first sketches. The designers then took their clients on a tour of the high-style, contemporary showrooms in New York, and found the couple rhapsodizing over polished slate, chrome tubing, black and white, solid fabrics, European design, and austere formality. The second sketches were a great success.

Moving in with bulldozers, carpenters, masons, steel workers, electricians, and tile setters, Feldman and Diamond, using a new plan conceived with architect Andrew Skurman, changed the layout completely. Building the façade out 30 feet, they gave the house three new courtyards, a new garage, and an urbane exterior. For a sumptuous master suite, three bedrooms, two baths, and a kitchen were restructured. To make the present living room, another three rooms were combined. And an informal family room and corridor kitchen occupy the former garage and roofed porch. Feldman and Diamond constantly seek to break down the barrier between decorating and architecture, and in this assignment have surely made their point.

The goal for the central space was total simplicity and directness in the International Style. In the family room, *below right*, as they explain it, they sought "greater softness in color and texture—wood floor, natural wicker, felted red upholstery, the incomparable warmth of books on display." In this room, traditional wood trim was applied, and French doors used instead of sliding glass. ■

Above: *The laundry room was located, at the request of the woman of the house, off the master dressing room. It is near the bedroom, baths, dining area, and kitchen—exactly where most convenient. Facing the machines and sink is a wall of wonderful storage.*

Below: *The sleekly efficient corridor kitchen occupies about a quarter of the family room, but is discreetly isolated by the inner of its two sides. This wall stops short of the ceiling, so the volume stands free. The gray side is the outer wall, white is inner.*

Below: *The family room has a wide view of a canal from its dining/game table of black granite, which matches the larger one in the central space. Wicker seating is a William Diamond design from Bielecky.*
Right: *The bedroom can afford its bare tranquility with a huge dressing area nearby. Jennifer Bartlett painting. Sheets from Pratesi. For details, see Shopping Information.*

Jon Elliott

Tom Yo

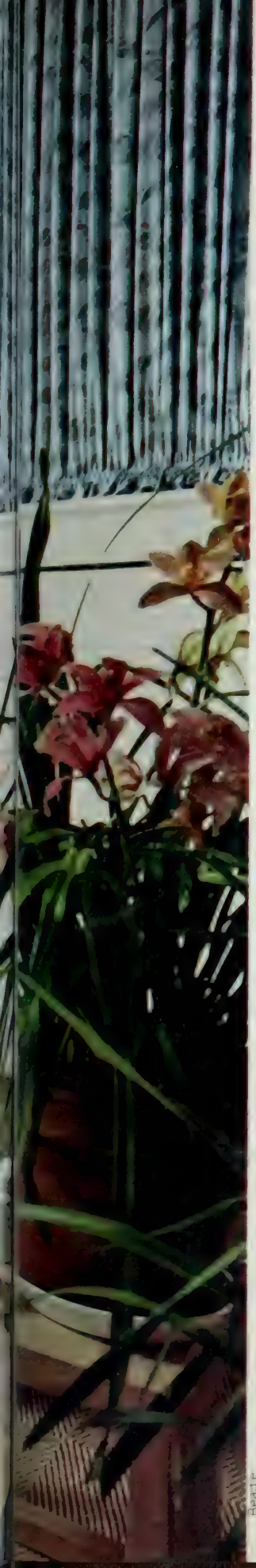
COLOR RESTRUCTURES SPACE

Surprising jumps of scale, blocks of fresh color give a loft a new slant

Using traditional house elements—partition walls, stairs, columns, moldings—in untraditional ways, architect Richard Oliver created a series of exciting but individual spaces within the Robert Pittmans' 1,700-square-foot loft. From the foyer, an angled pink wall both opens to the living area and screens the kitchen. The adjacent column's crown molding glows with inset lights. A half-flight of carpeted stairs—glamorously oversized as if from a Hollywood set—leads to a tiny study and a raised guest bed with its own set of steps hidden behind the gray stair wall. For more information, see Building Facts.

Beauty begins in the bath

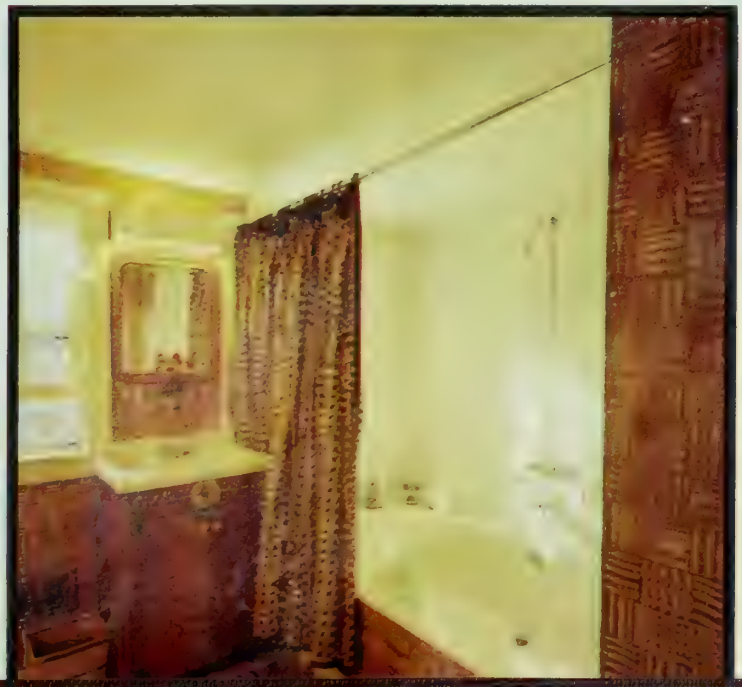
Easy makeover ideas with imagination, plus paint, paper, fabric, and unexpected furnishings



Enhancing the background of an old-fashioned bathroom, left, brings all its charm to the surface. Rough walls are camouflaged by shirred fabric; an old tiled floor hidden with wall-to-wall sisal. The old sink, tub, and mirror are kept as-is, to show off their splendid details. A slipper chair covered in toweling, and a little lacquered table, are tailor-made for after-bath relaxing. Batiste-shirred windows get a special look from two-tone shutters that repeat the wall colors, emphasize the architecture. Silver paper on the ceiling adds gleam. And the chandelier brings out the wall's rope motif. By Donghia Associates at the Decorators' Showcase for Morristown Memorial Hospital.

To give life to designer Pauline Feldman's tiny bathroom in the gables, above, Mrs. Feldman and her partner William Diamond used tiles generously, to make the room easy-care, and to create a garden setting. For more charm, a new sink was dropped into an old dry sink, and an Austrian cupboard brought in for storage. Mirroring the far wall makes the tub seem more generous. And wallpaper on the ceiling lends a warm touch.

Horst



Cross-hatch comb painting—on walls, mirror frame, and the boxed-in side of the tub—adds an exotic air to Nancy Palmer's simple attic bathroom, left. Designer Barry Bishop continued his artistic fancy on a pine sink cupboard, where two doors are actually one—an illusion heightened with porcelain knobs. A light touch: an old dresser scarf at the window, its fringe braided. The shower curtain is an Indonesian batik, attached to the rod by rings shirred with fabric (details, see Inside Story). An Amish wool rug warms up the practical vinyl floor. Details see Inside story.

Inspired ways to remodel with mirror, glass doors, or skylights to welcome the outdoors in

BEAUTY BEGINS IN THE BATH

A narrow bathroom, above, gets a luxurious atmosphere without sacrificing practicality. Architect Richard Oliver lined Sandy and Robert Pittman's loft bathroom with matte-finish gray and bone tiles that contrast with the rich glossy black of a whirlpool tub and triangular shower. The far ledge is for exercise. And a skylight above warms the room's architectural look.

An attic space under the eaves becomes a light-filled greenhouse bathroom, right. Designer Ristomatti Ratia started with a large skylight to add headroom and open the room to a view of sun and trees. Like a serene garden pool, the bathtub is covered with the same glazed tiles that pave the floor and surrounding ledges, so it fits right into the room's terraced design. "The ledges let me keep the things I love around me," explains Mr. Ratia, "like year-round flowers, a glass house filled with potpourri, and a Finnish wedding chair."

Tom Yee

To give a new bathroom an extra sense of spaciousness, designers Pauline Feldman and William Diamond placed the sink and tub, surrounded by marble, in the center of the room, above and right. Both offer a view of the enclosed sunning deck through uncurtained sliding glass doors. Light reflects off the mirrored walls, which add sparkle, expand space, hide floor-to-ceiling storage. More luxury: the glassed-in shower, also a steam unit, large enough to lie down in. Martex towels.

A food consultant and her architect cook up AN IRRESISTIBLE KITCHEN

The new 10-by-14-foot addition makes generous use of glass—a picture window, casement windows, a glass-paned door to the garden. Deep counters keep appliances within reach yet out of the way.

You can often make room for the activities you enjoy by making the most of the space you already have. The combined kitchen-dining area started with two small traditional rooms—a narrow 7-by-12-foot kitchen (barely big enough to fit a breakfast table for two) and an adjoining 13-by-12-foot dining room. Cooking consultant Freddi Greenberg wanted more space for cooking and entertaining, and her husband Robert wanted to bring in more sunlight. Architect John Raible had the interior wall between the kitchen and dining room removed, and the exterior kitchen wall pushed out 10 feet into the backyard. The result: an all-purpose, light-filled room that extends from the front to the back of the house. Now you can reach the kitchen-dining area from either end of the living room—no doors divide the downstairs, only a central staircase. With such easy circulation, it's no surprise that the remodeled space can take a buffet party for 50 in stride.

Mr. Raible added as much window area as building codes allowed, including a clerestory window

it rises through the roof in the middle of the om and admits the morning sun. Directly be- ath, a green waterfall of ferns softly suggests a undary between the dining and kitchen spaces. roll-around work-and-storage island also helps reen one from the other.

Mrs. Greenberg wanted extra-deep countertops accommodate her professional recipe-testing. e assumed she'd have to "go custom" to get em. Fortunately, Mr. Raible came to the rescue th stock kitchen cabinets—24 inches deep, with a sleek architectural look—and set them 6 inches away from the walls, topping them with custom counters 30 inches deep (the same depth as the stove and refrigerator). No distracting projections interrupt the flow of space. Open shelves above the refrigerator provide a showcase for the Greenbergs' culinary folk art collection. ("We put every piece to use.") With a white and blue color scheme, windows at the front, back, and overhead, and the unbroken horizontal lines of the kitchen cabinetry, the new dual space seems even larger than it is.

Above: *The roll-around island is set for a buffet lunch (recipes, page 187). At right is a modern hutch, made-to-measure for display and menu-planning, with cookbooks, calendar, and telephone.*

Karen Bardeau

AN IRRESISTIBLE KITCHEN

The Greenbergs felt that collaborating with an architect was well worth their while: "He was able to give our moderately priced makeover a quality we couldn't have otherwise obtained and a classic look we will enjoy for years." Mr. Raible concurs: "People shouldn't think that an architect is just for big-budget jobs. It sometimes takes as much expertise to come up with a simple, fairly inexpensive solution as it does to arrive at a complicated, expensive one."

The collaboration brought out the best ideas in everyone. Mr. Greenberg built shallow, one-can-deep pantry shelves along the corridor that leads to the powder room, behind the central staircase. Mrs. Greenberg asked for a 3-inch-high wooden slab, which she uses to stand on wherever she wants better leverage for pastry-making (it's stored in the slotted tray cabinet over the oven when not in use). And as her one "kitchen toy," she chose a self-venting countertop grill—installed between the refrigerator and stove—dandy for grilling salmon or for making mini-hamburgers for children's parties. To whisk away cooking odors from the range, Mr. Raible added a hood with a restaurant-quality ventilating system that's neither seen nor heard because the fan is remotely mounted, on the far wall of the garage. Details, see Building Facts.

Above: *Food consultant Freddi Greenberg at work, at home. The roll-around island is a stock cabinet with a counter added on top and casters added on the bottom. All cabinets are faced with laminate inside as well as out, to help prevent warping, simplify cleaning.*

Above: *The dining area is a country-modern mix in red, white, and blue: modern Bennington spatterware, an antique "Irish Chain" quilt set off with track lighting, a French Provincial bureau, a high-chair found at a garage sale.* Right: *Home-by-the-range: The ladderback chairs came from auction. A friend made the decorative spatterware tiles to order for the hood.*

A work island on casters divides space, allows flexible eating, entertaining

The Sabra Egg Cream

Delicious never tasted so good.

How to make a Sabra Egg Cream:
2 oz. Sabra Liqueur
1½ oz. half-and-half
Shake with ice.
Pour into tall glass and fill with club soda.

SABRA
Imported Orange Chocolate Liqueur.

MENU

Poached chicken breasts
Blanched broccoli florets
Boiled new potatoes
One (or more!) mustard sauces
Mustard salad dressing
Watercress sauce
Pickled mustard sauce
Mustard mint sauce
Herb sauce
Mango ice with raspberry sauce
Seyval Blanc or Chinese beer

Add zest to simple springtime meals with easy mustard sauces. Their tanginess perks up many quickly prepared warm-weather foods—grilled steak, steamed fish, poached chicken, or even a variety of cold cuts. They're terrific to make ahead and carry to picnics and barbecues. Try the snappy sauces from Sally and Martin Stone's *The Mustard Cookbook* (Avon, $4.95), and keep them on hand all summer long for on-the-spot entertaining.

The chicken, potatoes, and broccoli can be served hot immediately after cooking or allowed to cool to room temperature. Experiment with the sauces: Try the watercress sauce with the chicken, the herb sauce drizzled over the broccoli—or vice versa! Serve with a Seyval Blanc or Chinese beer. Finish the meal with mango ice made the night before: Purée 1 large can drained mangoes with ¼–½ cup sugar and juice of ½ lemon in a food processor or blender until smooth. Freeze, purée again, then refreeze until ready to serve. Purée fresh or thawed frozen raspberries in a food processor or blender until smooth for sauce.

Mustard salad dressing

INGREDIENTS

1 egg
¼ cup red wine vinegar
1 teaspoon salt
Freshly ground black pepper
1 large clove garlic
2 tablespoons Dijon mustard
1 tablespoon parsley
¾ cup olive oil

METHOD

☐ Place all ingredients in a blender or food processor and blend 1 minute. Store in a tightly sealed container in the refrigerator up to 1 week. Makes approximately 1⅓ cups.

Watercress sauce

INGREDIENTS

1 large bunch watercress, washed, dried, and trimmed of tough stems
16 ounces sour cream or plain yogurt
½ cup Dijon mustard
2 teaspoons white horseradish, drained

METHOD

☐ Put watercress in a blender or food processor, and chop coarsely with quick on-off motions. Add sour cream, mustard, horseradish; blend 30 seconds. Makes about 2½ cups.

☐ Serve as a dip for raw or cooked vegetables, or as a sauce for cold poached fish or chicken.

Pickled mustard sauce

INGREDIENTS

½ cup Dijon mustard
½ cup spicy brown mustard
⅓ cup kosher-style pickles, finely chopped
⅓ cup sweet gherkins, finely chopped
1 teaspoon Worcestershire sauce

METHOD

☐ Stir the mustards together in a small bowl. Add the pickles and gherkins, and mix well. Add Worcestershire sauce. Keep indefinitely in a tightly sealed container in the refrigerator. Makes about 1½ cups.

☐ Serve with cold cuts, boiled meats, or as a sandwich spread.

Continued on page 1

Opposite page: *Pretty, portable, practical, and—delicious! Chlodnick, a traditional Polish soup, is a crazy, cool combination of beets, carrots, celery, diced veal, plus sour cream. It's so thick that cucumbers, chives and shrimp easily float on top. Penny Williamson makes it ahead of time for summer parties on the lawn or to pull in the handled Chinese basket to take on picnics.* *Recipe, page 187.*

WINE & FOOD

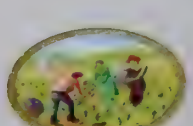
SUMMER ENTERTAINING

What's the right wine for candlelight and Saturday night?

©Almadén Vineyards Inc. 1980 San Jose Calif

Almadén.

Vintage-dating makes it right. As you come to appreciate fine wines, you learn that there are subtle differences from one vintage year to the next. So at Almadén, we vintage-date our fine varietal wines to enhance your appreciation and enjoyment of these differences. We take great care to use only the best of each year's harvest. This assures you of superior vintage wines year after year.



Almadén makes it right

MAY ENTERTAINMENTS

"The oriole's performance tells me to prepare an earthen pit for a hickory fire, for a day-long barbecue and an evening of revelry.... Talk need not hurry; stories should be told and submitted to the rise of smoke."

May begins the year. Evidence is everywhere at Pope Gregory XIII was immune to e viruses of spring fever, unable to recnize the beginning of the world and, erefore, in error when he shaped a calidar in which May is the fifth month. erversity alone explains why England id the American Colonies, each gifted ith the full seasonal swings of flora and una, adopted the Gregorian calendar 1752. Who can say why we stand by ie wrong-headedness, false-heartedness, the past? One knows, simply, that the al year begins with May.

Consider May, sweet and gentle as the ines of the Anjou. New leaves appear rly in the month to laud warmth and grow into the world's lush green canpy. Birds return, flash colors scarcely emembered, and start new families. lowers appear again magically and give agrance to the soft young breezes of is youthful month.

Even the times of the singular days of- r special quality during May: mornigs, glistening in dew and the earth nells released by night; midday, the sun arm and high, calling forth the shimier of leaflets; dusk, softened by lingerig sunsets, seeking darkness through ird chant and rainsong.

May comes to pillage hearts, ravage enses, and renew life. Open the doors f houses and minds to May and lift the indows. May's sweetness comes to bein life, give new meaning to faith, read the perfume of the thawed earth, edgling leaf, and eager flower.

Count those flowers. Bless the young rave beasts. Sing in the turtle-dove's ring voice. Bring baskets and bowls to ceive and give the magic and gifts of nocent and generous May.

When the tanager meets me halfway own Baker Lane, swoops black-winged nd scarlet from his high home among e oak trees, I know that undreamed ngs are yet to be sung, that picnics ust bid fair this month's fancies, that iends are to be gathered for happy mes.

Bulbs bloom in natural state and in lay pots, line the terrace to extol the resence of those friends who share the ear's real debut. Violets and bluets carpet meadows, high and low; lilacs ripen; ack is in his pulpit and the marsh marigolds watch themselves in rushing brooks and still pools at the swamps' still-cool edges.

I'll gather my genial friends for the first picnic of the year. We'll take our baskets, all willow-woven, up the high meadow where we'll spread our crisp picnic cloths like banners across the earth's fresh surface. We'll feast on ham biscuits recalling those my grandmother packed for similar picnics; we'll crumble sharp Cheddar and admire California Stony Hill Chardonnay. As we savor sweet strawberries, we'll gather wildflowers and sing small songs about a-Maying going.

In my marrow I know that this is the buoyant coronation of nature's new year. Gardens are begun; freedom rides merrily through these tender days; mischief itself is insouciant and without punishment. Queen Guinevere knew.

My terrace tables will be laid in blue cloth when I anticipate guests for breakfast. Red clay pots will lift blooming daffodils and puckish little ceramic mustard jars will set forth bunches of gray and purple violets in the protective fringe of their own heart-shaped leaves.

Our May breakfast will be shad roe grilled with tomatoes and onions, fluffy omeletes, and an expansive Savennières, smelling of honey and mysterious blossoms but surprisingly bright and dry. There'll be popovers and strawberry jam.

As the dew settles and the sun rises warmly in the innocent sky of the calendar's fifth month, we'll watch quietly for the oriole to claim his high perch in the wild cherry tree. His liquid song, tumbling and rising, hangs over the morning, honors the day with luminous color and glad song.

The oriole's performance tells me to prepare an earthen pit for a hickory fire, for a day-long barbecue and an evening of revelry. With the Baltimore bird's colors in view, I'll cheer in the neighbors with promises of a real barbecue and with the jocundity of sparkling Seyssel. As that charming wine is drunk and the smells of the barbecue pit are remarked, I'll ring the spontaneous compound captive in children's red wagons laden with crocks of ice and wine, pots of flowers, boards with cheeses and small biscuits. Talk need not hurry; stories should be told and submitted to the rise of smoke in amiable observance of the day's own naive measure.

Barbecue, as all Southern folk know, varies with cook and region. Secrets of dip and sauce, of procedure and incantation, are guarded in clan memories. Each maker of barbecue has his own closely held and administered recipes for combining herbs and vinegars, sugars and spices, mustards and hot sauces, to produce the perfect barbecue.

Pry not that you be not rebuked. Study to perfect your own barbecue dip and defend it with lies and lore appropriate to the elevation of any lineage at all. I believe Edna Lewis would join me in enjoying my special barbecue feast

Continued on page 188

EDITOR'S NOTE: Lee Hall is a distinguished painter, the President of the Rhode Island School of Design in Providence, and a weekend gardener in Connecticut. She celebrates the coming of summer with a countrywoman's sensitivity to the rhythms and moods of nature and an unabashed delight in friends and food and wine.

SUMMER ENTERTAINING INDOORS AND OUT

A collection of breezy ideas to help you create the prettiest table settings, the most tempting meals, the frothiest fruit drinks for the best summer parties ever

HAVE A PARTY UNDER THE SKY

Fresh cold pea soup crowned with a pile of garden-fresh lemon balm and mint begins a meal of make-ahead foods that will keep for guests through long, lazy summer afternoons. Baked fresh ham, tomato aspic, avocado mousse, raspberries and blackberries round out the lunch. Nancy and Rick Lamb of Barnstable, Massachusetts, put their table, draped in lengths of blue and white windowpane cotton, close to the cool bricks of their terrace, each seat marked with a big, soft pillow.

WIND-RESISTANT TABLES

- For a table with a long cloth, tie cord around the table, just below the table edge.
- For a short cloth, tie clips together with lengths of elastic and clip the cloth under the table.
- Collect pretty, rounded stones at the seashore to weight down napkins.
- Put the corners of tablecloths through napkin rings and knot.

TO WARD OFF INSECTS

Use the powers of aromatic herbs at outdoor tables. Include marigolds in flower arrangements.

Try oil of lavender as a perfume or wear the flowers.

BE KIND TO YOUR EYES

In sunny spaces, use a deeply colored cloth that will absorb light, not white, which will reflect it into your eyes.

TRY A CASUAL KITCHEN BUFFET

Homemade green pasta with red peppers, bread cheese, salad, white wine, and coffee—"It's very simple, bu when the quality is good, it i enough," says Ristomatti Ra tia, creative head of Mari mekko in America. "At hom we have reversed the Ameri can pattern and have bi breakfasts and lunches (ever at the office) and very ligh dinners." Everything is set ou and ready in his Connecticu kitchen, even the coffee cups to make serving easy. Givin careful thought to table set tings comes easily to one s closely allied to design. "First I choose a color theme, repea it to make a statement." "Ty ven," a fresh blend of subtly colored stripes on a whit background from the Sprin '81 Marimekko collection, set the mood. Details, see Shop ping Information.

WRAP A WINE BOTTLE IN A NAPKIN

It is a Finnish custom an practical as well since it co lects condensation from th bottle.

DECORATE WITH COLLECTIONS

To carry out different colo ideas, Mr. Ratia collect plates, flatware, glasses in a colors. They bear a familia resemblance—simple, clea lined, easy to care for.

nne Giovanni

SUMMER ENTERTAINING INDOORS AND OUT

PICK IT UP AND TAKE IT WITH YOU

SOFT SUMMER LIGHTING for a quiet evening on the porch comes from a stoneware hurricane lamp, Sial. "Petite Fleur" porcelain by Villeroy & Boch. "Ric Rac" napkin, Larry Laslo for Mikasa. Antique bamboo basket, Gordon Foster.

ON DECK OR ASHORE a hand-rubbed teak "Ship's Chest" with tray cover serves or stores China and chest by Bing & Grondahl for Tiffany Georgian House "Capricio" stainless steel flatware. Ribbon-stitched napkin, Maison Henri

FOR SERVING EASE Spanish wine bottles, Susquehanna Glass. Butler's tray, Ambienti. Revere bowl, ice tongs by Reed & Barton. Glasses, Allied Trading

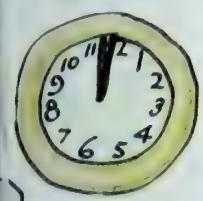
TRIED-AND-TRUE TOTES Net bag by Pat Walker, Alan Spigelman. Plastic wine cooler, Trend Pacific. Napkins, Larry Laslo for Mikasa.

ICED-TEA BREAK 18th-c. Liverpool teapot reproduction by Lenox. "Livmore" glasses, bowl Waterford. "Silver Shell" spoons, Revere bowl by Oneida. Trays, Larry Laslo for Mikasa.

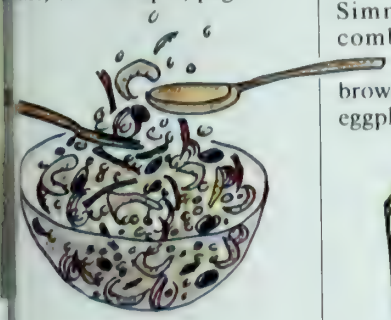
LIGHT UP YOUR DINNER PARTY

The romantic table above is, literally, a brilliant idea, designed by Lella Vignelli of Vignelli Associates for Bloomingdale's. "To play up the fragile transparency of the glass plates, decanters, candleholders, and vases, we set a light box under the table. It's an idea anyone can easily adapt," remarks Mrs. Vignelli. Just drape a glass-topped table with fabric, then set can lighting, a soft spotlight, or even sturdy flashlights set into the ground and turned upright underneath. "Summer gives me a chance to have come-as-you-are buffets," she says, "usually past parties." All the food is cold all made ahead, with favorite like herbed poached fish (s out several sauces and thi crackers with it), and past salads that according to Mr Vignelli "never turn out th same way twice." Toss varie shapes and sizes of noodles i with an array of vegetable fresh shellfish, grated chees "We try to make the table fiesta, arranged with tall cy inders of bright plastic dishe all the colors mixed." The si gle candle on the table abov sheds enough light for two— but at a large party, Mrs. Vi nelli sets out masses of whi votive candles to highlight h multicolored setting—th small candles are easy t move from place to place, to

BRING OUT THE BEST IN BEANS



ns can be more than a
dish for hamburgers,
dogs, or chili, as food
or Charlie Pinsky dis-
ered when he traveled
ough Europe one
nmer. You can turn
ck peas, lentils, white
ns into colorful, eco-
mical salads and
ups—toss in meat,
eses, and seasonal vegeta-
s, and you've got nutritious
-dish lunches or suppers.
ey're ideal for make-ahead
als, too. Recipes, page 176.

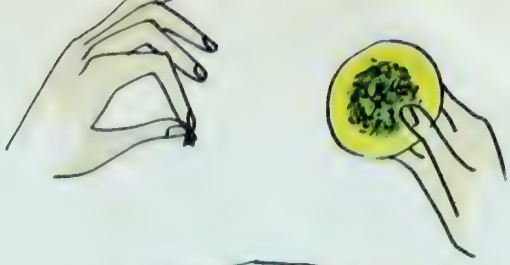


CHICK-PEA AND SHRIMP SALAD

rge shrimp tossed with Ni-
se olives, chick peas, sliced
et red onion, julienned
ion, and pimiento. Drizzle
h a silky vinaigrette that
a zesty pinch of hot red
per to make a light lunch.

LENTIL SALAD WITH WALNUTS

creamy, shallot-studded
essing coats cooked,
ained lentils—to boost the
tle walnut flavor, use wal-
t oil in the dressing.



Marilyn Schafer

SERVE THE TASTIEST ONE-PLATE MEAL

An every-Friday tradition in Provence, aïoli, the pungent garlic sauce, lends itself to portable feasts and picture-perfect plates. Make it as you would a mayonnaise but, because the crushed garlic thins out the yolks, add oil to egg mixture more slowly. Mound aïoli into an artichoke as The Silver Palate caterers (New York) did, *below*, surround with blanched vegetables, cold boiled potatoes, poached fish, thinly sliced beef. "Total Color" porcelain plate, Fitz & Floyd. "Summit" stainless steel by Ward Bennet for Supreme Cutlery. "Baseball Stripe" napkin, Katja. Recipe, page 180.

CHICK-PEA, ▲ EGGPLANT, AND PEPPER STEW

Gently sauté onion, garlic, green and red pepper strips. Simmer in tomato purée, combine with chick peas, serve piping hot over brown rice. Top with sautéed eggplant cubes.

HARICOT-BEAN, FENNEL, CURLY ENDIVE SALAD

Sauté beans, tangy chicory, and sliced fennel in olive oil. Dress with a garlic vinaigrette. With bread and cheese, it's lunch!

CHICK-PEA SOUP

Crush together garlic, salt, fresh parsley, mint, whisk into chicken stock and chick peas. Simmer 5 minutes, top with crisp croutons and more mint.

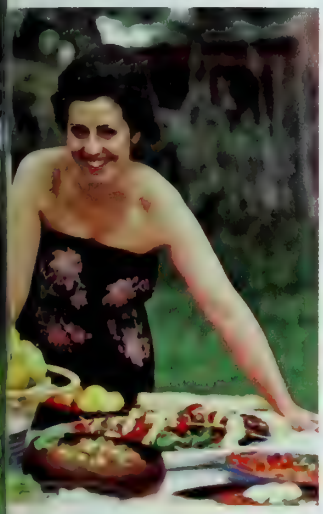
LENTILS WITH SPICED YOGURT AND CHUTNEY

Fold lentils into chopped chutney and yogurt generously seasoned with turmeric, cumin, cinnamon, and chili powder. Chill.

Karen Radkai

Emerick B

BARBECUE A MOVEABLE FEAST



t's called simply "the pic- nic," and in Yugoslavian ommunities it happens every unday the sun shines. Friends nd family, from 15–500 eople, laugh, dance, and hare the bounty. As the after- oon ends, out come desserts, urkish coffee, and *Kruskavac*, pear liqueur. Rosa Rajko- c, *above,* who grew up with ese festive traditions, gathers udents together at her l'Epi- re cooking school in Albu- erque for her special class at celebrates the great out- ors.

Serbian grilled sausages
Skewers of meat/vegetables
Grilled marinated vegetables
Yugoslavian potato salad
Eggplant salad
Cucumber salad
Beet salad, chive-cream dressing
Roasted pepper-mushroom-tomato salad
Roasted peppers
Yugoslavian peasant bread
Creamy cheese spread
Tomato-basil spread
Fresh fruit
Nectarines with apricot cheese
Peach-cherry-cheese strudel
Almond/poppy-seed strudel

Clockwise from top left: Yugoslavian potato salad dressed with a white-wine vinaigrette. Creamy spread made of feta, butter, and cream cheese (keeps 1 month in refrigerator), plus tomato-basil spread for crusty peasant bread. *Tarator*, a yogurt-sauced cucumber salad, seasoned with dill, garlic, and one hot pepper for zip. Fresh nectarines with Grand Marnier-tinged apricot cheese filling. Savory salad of marinated eggplant cubes with red and green bell peppers, scallions, tomatoes. Sour-cream dressing laden with chives to spoon over cooked, chilled beets. Recipes, page 180.

GRILL QUICK AND EASY FINGER FOODS

From Janeen Sarlin, of New York's Cooking with Class, ideas for fast hors d'oeuvre or beach-party suppers:

An assortment of German sausages—bratwurst, weisswurst, etc.—poke them with a fork, then place them in skillet, cover with cold water, bring to a boil. Remove from heat, and let them cool. (Simmer pork sausages 10 minutes.) Grill until browned, brushing with a sauce of equal parts apricot preserves and prepared mustard.

Marinate fresh baby carrots, snowpeas, pearl onions, mushrooms, peppers for 1 hour in a mustard vinaigrette that is liberally seasoned with chopped herbs. Skewer the vegetables together according to cooking times needed, and grill until tender.

Stir together rice wine, dry sherry, soy sauce, minced ginger and garlic. Add peeled, deveined shrimp, marinate 1 hour, turning frequently. Grill, basting with marinade.

Pound coarsely cracked pepper into sirloin steak, cut steak into cubes, skewer, grill to desired doneness, brushing meat with mustard.

Steam open fresh mussels in broth or wine. Remove from shells, marinate in soy sauce, minced garlic, and ginger. Wrap each mussel in a half strip of bacon, thread carefully onto skewers, grill until bacon is cooked. Serve with hot marinade and breadsticks.

SUMMER ENTERTAINING INDOORS

BRING IN A BRAND-NEW MOOD WITH FABRIC

Color your tables: Pencils and prisms are the pattern themes of Marimekko's spring collection—thin, ruled lines, and what looks like light broken into colored washes. Ristomatti Ratia, of Marimekko, set the two tables, *above and right,* showing how fabrics create settings. As a woman adds a scarf and earrings to an outfit, Mr. Ratia uses objects in a table setting. He even calls them "table jewelry." "The objects are good when they talk with you, make you dream." Mr. Ratia's favorites are miniature houses (he has also brought old, abandoned birdhouses into the kitchen!), wooden horses, antique and special glasses such as the red and yellow ones on the yellow table, *right,* by Kaj Franck, Finnish glass designer and art director of Arabia.

A PRETTY INTIMATE TABLE ◀

The one here is covered with pink-grounded "Pouta" and ringed with antique Finnish wedding chairs (fathers would carve one for each daughter when she married). The footed pink glass dishes are really sugar bowls, and very versatile. Marimekko makes them in a different color every year from an old mold.

ON THE BEACH ▶

A sand castle built to last: Ray Kohn, Plaza Hotel Florist, carved it of plastic foam, coated it with glue, then sprinkled the foam with sand (details, see Inside Story). Jack Lenor Larsen "Bamboo" plates, "Adriana" stemmed glasses, "Ensemble" flatware, all by Dansk.

CAFÉ AU LAIT ▶ BREAKFAST

Twin white pitchers hold strong, steaming coffee and hot, rich milk. "Fleuri" plates, Fitz & Floyd; "Old English Tipt" sterling, Paul Revere silverplate bowl, Gorham; Porthault linens; Alderwood plate, Ambienti.

A LIGHT LUNCH FOR TWO ▼

Here, it is set on yellow "Valokiila" with napkins and chair cushions of "Sadekuuro" and begins with hearts

of Romaine. Small white pots hold spices—"With three small children in the house, we cook without, letting each person season to taste."

WAKE UP YOUR TABLETOP

▲BISTRO LUNCH

Cheerful checks support "Re Stripe" Italian earthenwar from Glazer Pottery. "Mag net and Grape" stemme sandwich glasses, Metropol tan Museum; beechwood-han dled flatware, "Boda Nova by Kosta Boda; handcarve teak board, V. B. I.; Spanis bottle, Susquehanna Glass.

FLOWERS BY THE BASKETFUL

ing bouquets spill through ket spokes. Each flower ys fresh in its own test e. By Parrish Woodworth rist. Basket, Orient Asso- tes. "Royal Hiball" tum- r from Allied Trading rp.; "Whipped Cream" neware, Jepcor; hand-cro- eted placemat, V.B.I.; haiponte" stainless, Mi- a.

anne Giovanni

HANDS-ON TABLETOP

nen placemats, nap- ns to crochet your- lf come in a kit from oolworks. Hand- ade porcelain plates Lynn Evans and apevine basket at ordon Foster; table d chairs from Par- sh Woodworth; nite-stoneware-han- ed "Boda Nova" tware, Kosta Boda.

ONLY IN SPRING

Romantic table set with terra-cotta pots which hold candles and violet bouquets, by Madderlake. "Countryware" china by Coalport; lavender "Continental" flatware, Larry Laslo for Mikasa; cloth, napkins, Pratesi.

WATERCOLOR GLASS

Choose vases in pale tinted glass full of movement—green, lilac, pink—by Block.

Marina Schinz

MAKE BREAKFAST A PARTY

If breakfast is your favorite meal, share it with friends! Doug Spingler of Food Finders catering in New York provides cause for lots of early-morning celebrating with three menus which take advantage of foods in season.

Dill crêpes with cherry tomatoes
Poached peaches with Damson plum sauce
Sparkling cider

Green crêpes get their color from spinach and fresh dill. Make them ahead of time, and when ready to serve, sprinkle each with cheese, fold in quarters, and heat. Or if you place them, and the cherry tomatoes, on a microwave safe platter and microwave the entire arrangement, the crêpes will heat and the tomatoes lightly cook. For dessert, poach the first peaches of the season and top with Damson plum sauce and lime zest. Serve sparkling cider—with or without the kick of alcohol. Photographed at The Silo cooking school in New Milford, Connecticut. Recipes, page 186.

FISH-LOVER'S BREAKFAST

Poached cherries with kirsch, or compote of pink grapefruit and orange sections
Shad roe with bacon
Lemon steamed potatoes
or
Grilled mackerel with tomato butter
Herbed potato pancakes (silver-dollar size)

IF YOU MUST HAVE EGGS

Hot rhubarb with cream
Baked egg custard with Cheddar cheese, asparagus (or fiddlehead ferns), and chives or scallions
Dilled corn sticks with smoked ham butter

AND FOR A PUNCH

To 1 quart orange juice add two ounces each Triple Sec and cassis. Chill. Add 1 bottle champagne before serving.

Shopping Information, page 196.

Food Spirits

Frosty summer fruit drinks

By Mary O'Conn

The tangy tones of citrus and the sweetness of berries add luscious notes to tall, refreshing coolers

Isadora cocktails

INGREDIENTS

6 ripe peaches, peeled and sliced
1½ cups simple sugar syrup (boil equal amounts of sugar and water in a saucepan 5 minutes)
1 bottle champagne, chilled
1 bottle Meier's sparkling catawba grape juice, chilled
12 sprigs fresh mint

METHOD

☐ Poach peaches in sugar syrup until tender when pierced with a fork. (Timing depends on size and ripeness of peaches.) Then purée peaches with ½ cup of the sugar syrup in a blender or food processor. Chill thoroughly.

☐ When ready to serve, pour 3 ounces of peach purée into each chilled champagne flute or wineglass. Fill glass to the top with equal parts champagne and Meier's sparkling catawba, and stir gently. Garnish each glass with a sprig of mint. Serves 12.

Patrick's jasmine tea

INGREDIENTS

3 limes
2 oranges
2 lemons
5 heaping tablespoons jasmine tea leaves
½ cup sugar
12 ounces Cointreau, vodka, rum, or other fruit liqueur
Thinly sliced orange for garnish

METHOD

☐ Cut the zest from the fruits in long thin strips and squeeze the juice of each fruit separately. Put the lime zest, orange zest, and ½ the lemon zest into a warm teapot or pitcher. Add the tea leaves and 4 cups boiling water and infuse 5 minutes. (Wrap the remaining lemon zest in plastic and refrigerate for another use.)

☐ Add 4 cups cold water, ⅔ of the lime juice (freeze the rest for another use), the orange juice, lemon juice, and the sugar. Stir until sugar dissolves. Strain, and chill thoroughly.

☐ When ready to serve, pour into a glass pitcher. Add Cointreau and ice cubes and stir. Serve in chilled wine glasses. Garnish each glass with a slice of orange. Serves 8.

Sea breeze

INGREDIENTS

1½ ounces vodka
2 ounces cranberry juice
2 ounces grapefruit juice
Lemon slice or a fresh daisy

METHOD

☐ Fill a highball glass with ice. Add vodka, cranberry juice, and grapefruit juice. Garnish with a wheel of lemon or a fresh daisy. Serves 1.

Strawberry lager

INGREDIENTS

1 ounce strawberry syrup
10 ounces chilled beer
1 fresh strawberry

METHOD

☐ Pour strawberry syrup into a chilled pilsner glass and add the beer. Garnish with the strawberry. Serves 1.

Claret cup

INGREDIENTS

1 bottle claret or dry red wine
½ lemon, thinly sliced
½ lime, thinly sliced
½ cup blueberries
2 long strips cucumber peel
½ cup fresh pineapple, cubed (or canned pineapple, drained)
8 teaspoons sugar
1 ounce maraschino liqueur
1½ ounces cognac
Club soda

METHOD

☐ Pour wine into a glass pitcher. Add lemon and lime slices, blueberries, cucumber peel, pineapple, sugar, maraschino liqueur, and cognac. Stir until sugar dissolves. Chill several hours. Just before serving, add ice cubes, and sparkle with club soda. Serves 6.

White sangria

INGREDIENTS

1 bottle white wine, chilled
½ orange, thinly sliced
½ lemon, thinly sliced
½ lime, thinly sliced
1 kiwi fruit, peeled and sliced
2 ounces cognac
8 teaspoons sugar
½ cup blackberries
Club soda

METHOD

☐ Pour wine into a glass pit
er. Add fruit slices, cognac,
sugar. Stir until sugar dissolv
Add blackberries. Chill seve
hours. Add ice cubes, and sp
kle with club soda. Serves 6.

New Orleans fizz

INGREDIENTS

Juice of ½ lemon
Juice of ½ lime
1 heaping teaspoon superfi sugar
1½ ounces heavy cream
¼ teaspoon orange flower water
1 cup crushed ice
1 tablespoon egg white
1½ ounces gin
2 ounces club soda
1 orange slice

METHOD

☐ Combine first 8 ingredie
in a blender or food proces
and blend 1 minute. Pour i
a chilled 12-ounce stemm
glass. Add club soda, and
Garnish with orange sli
Serves 1.

Honeydew dreams

INGREDIENTS

1 ripe honeydew melon, halved, and seeds remove
Juice of 5 limes
2 tablespoons sugar
1 egg white
1½ cups crushed ice
3 ounces Midori melon lique
3 ounces Bacardi or other li rum, or lime-flavored rum (see recipe)

METHOD

☐ Take half the melon, sc
out the flesh, and discard
rind. Dice the flesh and put i
a blender or food proces
with lime juice, sugar, and e
white. Blend until smooth. A
ice, liqueur, and rum and bl
1 minute. Pour into chill
stemmed glasses. Garnish v
a thin slice of the honeyd
Serves 4.

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the question may be found by looking at the labels on any bottle of Johnnie Walker Red Label Scotch Whisky. Labels may also be obtained by requesting same from: Labels, P.O. Box 34, Pound Ridge, N.Y. 10576. Please print your name, address, city, state and zip code. To qualify for the Bonus Prize, print the year in which the Johnnie Walker Red Greeting and Gift Box was copyrighted. You'll find that year on the box, or send to: Johnnie Walker Red Boxes, P.O. Box 6, Pound Ridge, N.Y. 10576 for box or Greeting Copy from which you may deduce the answer. 2. Enter as often as you wish, but each entry must be mailed in a separate envelope no larger than 5" x 8" x 9 1/2". Mail to: Johnnie Walker Red Contest, P.O. Box 8008, New Canaan, Connecticut 06842. Entries must be postmarked by July 3, 1981. 3. Winner will be determined in a random drawing, from among all correctly answered and eligible entries, conducted by V.I.P. Service, Inc., an independent judging organization whose decision is final, and will be notified by mail. 4. Grand Prize: $20,000 in cash. Bonus Prize: $5,000 in cash. Winner will be required to sign an affidavit of eligibility and release granting to Somerset Importers, Ltd. the right to use winner's name and photos in its publicity. 5. Bonus Prize will be awarded if Grand Prize winner correctly answers Bonus question. Both prizes (total value $25,000) will be awarded if Bonus question is answered correctly. If not, $20,000 will be awarded. Odds of winning will be determined by the number of correctly answered entries received. Local, state and federal taxes, if any, are the responsibility of the winner. 6. Contest open to residents of the United States. Employees and their families of Somerset Importers, Ltd., Norton Simon, Inc. and its operating companies, their advertising agencies, liquor wholesalers and retailers, and V.I.P. Service, Inc. are not eligible. Contest void in Ohio, Pennsylvania, Texas, Utah and wherever prohibited or restricted by law. All federal, state and local laws and regulations apply. 7. ENTRANTS MUST BE OF LEGAL DRINKING AGE UNDER THE LAWS OF THEIR HOME STATE. 8. To learn winner's name, send a stamped self-addressed envelope to: Johnnie Walker Red Winner's Name, P.O. Box 202, Pound Ridge, N.Y. 10576. Please do not send entries to this box number. 9. Entry forms mechanically reproduced not acceptable. NO PURCHASE REQUIRED.

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enter, fill in official entry form or, on a 3" x 5" plain piece of per, clearly print your name, address and the answer to the ed contest question. The question can be obtained by ing the Johnnie Walker Red national toll-free number 800 223 0353. New York State residents dial toll-free 800 522 5630. Dial any time y at night, seven days a week, from April 20th to June 30th. 81 or if you wish to have the uestion mailed to you, write nnie Walker Red Contest Question Box 85, Pound Ridge, N.Y. 10576. ease print your name, address, city, state d zip code. The information needed to answer

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"Call Johnnie Walker® Red Contest"

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continued from page 174

Lime-flavored rum

INGREDIENTS
1 lime
1 fifth or quart bottle Bacardi or other light rum

METHOD
☐ Remove the zest of the lime with a vegetable peeler: Start at the stem end and continue in one long spiral. Be careful not to break the zest.
☐ Drop the zest into the rum. Chill, and remove zest after 1 week. Store in the refrigerator. Delightful for daiquiris and other rum cocktails.

Frozen papaya daiquiris

INGREDIENTS
2 papayas, halved and seeded
2½ limes
1 tablespoon superfine sugar
2 cups crushed ice
3 ounces Bacardi or other light rum, or lime-flavored rum (see recipe)
1 ounce Bacardi Añejo rum

METHOD
☐ Spoon papaya flesh into a blender or food processor. Add juice of 2 limes, sugar, ice, and the rums. Blend 1 minute and pour into chilled cocktail glasses. Cut the remaining lime into wheels and garnish each glass with a slice. Serves 2.

Raspberry kir royal

INGREDIENTS
Fresh raspberries
1 ounce Chambord liqueur
5 ounces champagne, chilled

METHOD
☐ Place several fresh raspberries in a chilled fluted champagne glass. Add 1 ounce Chambord liqueur, and 5 ounces chilled champagne. Serves 1.

Lemon frost

INGREDIENTS
Zest of ½ lemon
1 pint lemon ice or sherbet
1 cup lemon juice
¼ cup superfine sugar
1 tablespoon egg white
3 ounces Benedictine
6 ounces vodka
2 cups crushed ice
Kiwi slices, or fresh violets

METHOD
☐ Blend all ingredients except ice and kiwi in a blender or food processor for 30 seconds. Add 1 cup ice, blend another 30 seconds. Pour ingredients into a glass pitcher. Blend remaining cup of ice in blender or food processor for 15 seconds. Add to lemon mixture. Stir until ingredients are well mixed. Serve in chilled wineglasses. Garnish with a slice of kiwi or a fresh violet. Serves 6.

Café granita

INGREDIENTS
3 cups crushed ice
2 ounces Irish Velvet (Irish coffee mix)
1½ ounces Grand Marnier or other orange liqueur
Whipped cream
2 "pirouette" or other rolled cookies

METHOD
☐ Blend crushed ice with Irish Velvet and Grand Marnier in a blender or food processor 1 minute. Pour into chilled stemmed glasses. Top with a dollop of whipped cream. Garnish with a "pirouette" cookie. Serves 2.

Bloody Mary frappé

INGREDIENTS
3 cups crushed ice
¾ cup tomato juice
¾ teaspoon Outerbridge's Bloody Mary Fix
Juice of ½ lime
Juice of ½ lemon
¾ teaspoon Worcestershire sauce
½ teaspoon freshly ground black pepper
Salt to taste
1 teaspoon white horseradish, grated
3 ounces vodka
Celery stalks (optional)
Large croutons (optional)

METHOD
☐ Blend all of the ingredients except the celery or croutons in a blender or a food processor for 1 minute. Pour into chilled stemmed glasses. Garnish with celery or croutons. Serves 2.

Mint juleps

INGREDIENTS
24 sprigs fresh mint
2 cups sugar syrup
20 ounces Bourbon
10 fresh strawberries (optional)

METHOD
☐ Bruise 14 sprigs of the mint with a mortar and pestle or with the back of a spoon in a small bowl. (Reserve the remaining mint for garnish.) Put the bruised mint in a saucepan and add sugar syrup. Simmer over low heat 15 minutes. Cool, and pour into a container and chill.
☐ When ready to serve, strain 1½ ounces of the mint-syrup into each highball glass or silver mug filled with finely cracked ice. Add 2 ounces Bourbon, and garnish the juleps with a fresh mint sprig or with a strawberry. Makes 10. ■

continued from page 169

General note on cooking with dried bean and legumes:
Rinse beans under cold tap water, discarding any pebbles or discolored beans Most beans require a soaking period before being ready to cook. (The packag will tell you if the beans are presoaked. There are two ways to do this: 1) Soal beans overnight. If not ready to cook immediately, drain and refrigerate. B careful not to oversoak, as fermentatio may result. 2) Cover beans with 2 inche cold water and bring to a boil. Let boi 2 minutes. Remove from heat; soak hour or until beans are tender. Do no add salt to soaking or cooking beans— it tends to toughen their outer skins.

Lentil salad with walnuts

(A good side dish with grilled meats o teamed with a cold terrine for luncheon)
INGREDIENTS
1 pound dried lentils
2 shallots, finely chopped
3 tablespoons fresh parsley, chopped
¾ teaspoon salt
¾ teaspoon pepper
3 tablespoons wine vinegar
½ cup walnut or vegetable oil
¼ cup heavy cream or yogurt
6 large Boston lettuce leaves
1 cup walnuts, finely chopped

METHOD
☐ Cook lentils in boiling water in a larg kettle until soft, about 45 minutes. Dra thoroughly.
☐ Squeeze out shallots in a tea towel extract juices. Combine shallots with par ley, salt, pepper, vinegar in large sala bowl. Gradually whisk in the oil. When is incorporated, whisk in cream or yogurt.
☐ Toss lentils in dressing. Serve on le tuce leaves and garnish with chopped wa nuts. Serves 8.

Great Northern bean, fennel and curly endive salad

(This could be lunch or supper wit bread and cheese)
INGREDIENTS
½ pound dried Great Northern beans, soaked
¼ cup olive oil
2 bulbs fennel, sliced into ⅓-inch julienn
1 teaspoon salt
1 teaspoon pepper
2 cloves garlic, minced
3 tablespoons wine vinegar
3 tablespoons vegetable oil
1 small head curly endive or chicory, washed and dried

METHOD
☐ Cook beans in a large pan of water hour or until tender; drain.
Continued on page 1

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continued from page 176

☐ Heat olive oil in a skillet, add fennel, and sauté with salt and pepper until fennel releases some of its liquid.
☐ Mix together garlic and vinegar in a salad bowl. Whisk in vegetable oil. Combine beans, fennel, and endive or chicory torn into small pieces. Toss with dressing. Serves 6–8.

Lentils with spiced yogurt and chutney

(A good side dish for pork, chicken, or duck)

INGREDIENTS

1 pound dried lentils
2 teaspoons turmeric
2 teaspoons ground cumin
2 teaspoons cinammon
1 teaspoon chili powder
12 ounces plain yogurt
⅓ cup chutney or more to taste (optional)
Salt, pepper

METHOD

☐ Simmer lentils 45 minutes in a large saucepan with water to cover. Drain in a colander and let cool.
☐ Add spices to yogurt in a bowl, mixing well. Roughly chop chutney, by hand or in a food processor; fold into spiced yogurt.
☐ When lentils are completely cooled, fold into yogurt mixture. Season to taste with salt and pepper and chill well. Serves 6.
Note: This dish can be spicier, depending on taste; add more cumin or chili powder. It also requires a lot of salt.

Chick-pea and shrimp salad

(A perfect light lunch or supper dish)

INGREDIENTS

½ pound chick peas
2 pounds large raw shrimp
1 medium red onion, thinly sliced
½ cup Niçoise olives, preferably pitted
3 tablespoons pimiento, julienned
1 lemon, julienned (see note below)
½ cup fresh lemon juice
1 tablespoon wine vinegar
2 cloves garlic, finely minced
½ bay leaf, crushed
¼ teaspoon cayenne pepper
1 tablespoon dry mustard
1½ teaspoons salt
¼ cup vegetable oil

METHOD

☐ Simmer chick peas in water to cover 2 minutes. Remove from heat; cover, soak 1 hour or until tender but not mushy; drain. Place shrimp in 1 quart boiling water for 3 minutes or until firm to the touch. Drain and shell.
☐ Toss chick peas, shrimp, onion, olives, pimiento, and lemon together in a large bowl.
☐ Combine lemon juice, vinegar, garlic, bay leaf, cayenne pepper, dry mustard, and salt in a blender. Mix 30 seconds at medium speed, then slowly add oil. Pour over shrimp and chick-pea mixture. Cover and refrigerate at least 2 hours, tossing from time to time. Serves 8.
Note: To julienne a lemon: Cut both ends from the lemon and discard. Cut the lemon into very thin rounds with a *very* sharp knife. Lay each slice flat on the cutting surface and cut into matchsticks. Discard both the extreme right- and left-hand pieces which will be all zest and too strong a flavor if you happen to get one in a forkful.

Navy-bean soup with turnip tops

(A hearty first course, or team with bread and salad for a meal)

INGREDIENTS

6 ounces smoked slab bacon, cut into ¼-inch cubes
4 tablespoons butter
1 large onion, sliced
2 cloves garlic, finely minced
½ pound dried Navy beans, soaked
5 cups chicken stock
9 ounces turnip tops, shredded
1 large carrot, cut into ⅛-inch-thick julienne
Salt, pepper
2 tablespoons parsley, chopped

METHOD

☐ Render bacon in a large, heavy kettle until golden brown. Remove bacon with slotted spoon and drain on absorbent towels. Add 2 tablespoons butter to pan. Sauté onion in bacon fat and butter until translucent. Add garlic to pan and cook until lightly browned. Push onions and garlic to one side of pan and pour off fat. Add beans and stock, bring to a boil, and simmer 1 hour.
☐ Sauté both turnip tops and carrot together in a skillet with remaining 2 tablespoons butter. Add to soup and simmer 10–20 minutes more or until tender. Add salt and pepper to taste. Sprinkle with parsley and reserved bacon pieces. Serves 6.

Lentil soup with watercress

INGREDIENTS

½ pound dried lentils, soaked
3 quarts cold water
3 cloves
1 large onion
Bouquet garni
Salt, pepper
2 tablespoons butter
12 ounces watercress, tough stems removed
1 cup heavy cream
4 ounces sour cream

METHOD

☐ Place lentils in a large saucepan, cover with cold water, and bring to a boil. Place cloves in onion; add to lentils, along with bouquet garni, 1½ tablespoons salt, ½ tablespoon pepper. Turn heat down and simmer until lentils are tender, about ½ hour. Remove onion and bouquet garni, then force soup through a food mill or sieve. Soup should be consistency of hea[vy] cream. If too thin, cook rapidly to reduc[e]; if too thick, add water or stock.
☐ Melt butter in a large saucepan. Co[ok] watercress in butter just until limp. A[dd] heavy cream and remove from heat. Pla[ce] in blender or food processor and proce[ss] briefly—you should be able to see flec[ks] of watercress. Blend in sour cream.
☐ Return soup to heat. Whisk in wat[er]cress mixture and cook until heat[ed] through. Do not allow soup to boil. Seas[on] with salt and pepper to taste. Serves 6–[8].

Chick-pea soup flavored wit[h] garlic and fresh mint

INGREDIENTS

½ pound chick peas, soaked
¼ teaspoon salt
3 cloves garlic, finely chopped
2 tablespoons fresh parsley, finely chopped
4 tablespoons fresh mint, finely choppe[d]
4 cups chicken stock
3 slices French bread (optional)
4 tablespoons olive oil
Croutons
6 mint leaves

METHOD

☐ Simmer chick peas 1 hour, or u[ntil] tender but not mushy, in just enough wa[ter] to cover them. Drain. Crush salt and ga[rlic] together into a paste. Blend in parsley [and] mint; reserve.
☐ Pour stock into a large kettle, add ch[ick] peas, and bring to a boil. Whisk in h[erb] mixture. Reduce heat and simme[r] minutes.
☐ Cut bread into small cubes and sa[uté] in oil in a large skillet until golden. La[dle] soup into a tureen or individual bowls [and] garnish with croutons and mint leav[es]. Serves 6.

Chick-pea, eggplant, and pepper stew

INGREDIENTS

1 large eggplant, peeled and cut into inch cubes
Salt, pepper
1 pound dried chick peas, soaked
⅔ cup olive oil
1 large onion, sliced
4 cloves garlic, minced
4 green peppers, cut in ¼-inch strips
4 red peppers, cut in ¼-inch strips
12 ounces tomato purée
1 cup water
1½ tablespoons ground cumin
Flour
2 tablespoons fresh parsley, chopped

METHOD

☐ Sprinkle eggplant with salt; put in [col]ander to drain 1 hour. Place chick pea[s in] a large pan, cover with water, and sim[mer] 1 hour until tender; drain. Set aside [in] casserole and keep warm.
☐ Heat ⅓ cup oil in a large saucepan. [Add] onion and garlic and sauté until [light] brown. Add peppers, tomato purée, w[ater]

Continued on page 8

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The best in beans

continued from page 178

and cumin. Simmer, covered, until peppers are limp, and most of liquid has evaporated. Remove ½ of mixture and add to chick peas. Continue cooking the rest of the mixture until peppers have fallen apart. Place this thick purée in a blender or food processor, process until smooth, and strain through a fine sieve. Add to chick peas.

☐ Dry eggplant on paper towels. Place by the handful in a plastic bag with about 1 cup flour; shake to coat the cubes. Add more flour if necessary.

☐ Heat remaining ⅓ cup oil in a large skillet. Add eggplant and sauté until golden brown.

☐ Reheat chick pea mixture gently if necessary in the oven or a large skillet. Mound on a bed of hot brown rice and top with eggplant. Season with salt and pepper to taste; garnish with parsley. Serves 8. ■

One-plate meal

continued from page 169

Aïoli platter

INGREDIENTS FOR AÏOLI

(Garlic mayonnaise)
8–10 cloves garlic, peeled
2 egg yolks, room temperature
Salt
Juice of 1 lemon
Freshly ground white pepper
1 teaspoon Dijon mustard
1½ cups oil (half peanut oil and half olive oil), room temperature

INGREDIENTS FOR VEGETABLES, FISH, BEEF, AND FINAL ASSEMBLY

Aïoli (see recipe)
6 artichokes, trimmed, boiled, and chokes removed
3½ pounds cod, poached
1 pound carpaccio (thinly sliced, pounded, marinated raw beef)
1½ pounds snowpeas, trimmed, blanched, and refreshed in cold water
1½ pounds string beans, trimmed, blanched, and refreshed in cold water
1½ pounds carrots, peeled, cut into 2-inch pieces, and boiled 7–8 minutes
1½ pounds cauliflower, cut into florets, blanched. and refreshed in cold water
1½ pounds cooked chick peas
1½ pounds red or green peppers, sliced
1½ pounds cherry tomatoes, washed, stems intact
1½ pounds zucchini, sliced
2 pounds small potatoes, boiled until tender, peeled
2 eggs, hard boiled, peeled, and sliced
3 tablespoons capers
2 tablespoons parsley, chopped

METHOD FOR AÏOLI

☐ Purée garlic in a food processor or blender. Whisk egg yolks in a small bowl until light and smooth, add to garlic. Add salt to taste, lemon juice, pepper, mustard, and blend to a smooth paste.

☐ Pour the oil very slowly into the mixture in a steady stream, blending constantly. Continue blending until you obtain a thick, shiny, firm sauce. Cover with plastic wrap and refrigerate until ready to use. Makes enough sauce for 6 people.

METHOD FOR VEGETABLES, FISH, BEEF, AND FINAL ASSEMBLY

☐ Spoon some aïoli into center of each artichoke, place in middle of each plate.

☐ Arrange the cod, carpaccio, and prepared vegetables, and eggs around the artichokes in a spoke-like fashion making sure that each plate has some of everything. Sprinkle with capers and parsley. Serves 6. ■

Barbecue a moveable feast

continued from page 171

Serbian grilled meat sausages

INGREDIENTS

1 medium onion, chopped
2 tablespoons vegetable oil
1½ pounds ground meat (beef, veal, lamb, pork, or a combination of meats)
1 tablespoon Hungarian sweet paprika
2 teaspoons salt
½ teaspoon freshly ground black pepper
Marinade from grilled lamb (optional)

METHOD

☐ Sauté the onion in the oil in a skillet over low heat until soft and transparent. Let cool. Combine the onion with the meat in a bowl. Add the remaining ingredients and mix well. Chill 3 hours. Shape into finger-like sausages (3 inches by 1 inch) and grill 10–12 minutes. Brush with marinade from the grilled marinated lamb during cooking time if desired. Makes 30 sausages. Serves 8.

Grilled skewered marinated lamb and vegetables

INGREDIENTS

1½ cups vegetable or olive oil
½ cup red wine vinegar
½ cup fresh lemon juice
2 teaspoons dried oregano
2 teaspoons dried basil
4 teaspoons dried rosemary
4 imported bay leaves
1½ teaspoons salt
½ teaspoon freshly ground black pepper
6 cloves garlic, peeled, and sliced in half lengthwise (Note: When Rosa Rajkovic uses sliced garlic, she removes the pungent greenish germ in the center if there is one)
2 pounds leg of lamb (or beef sirloin or tenderloin) boned, and cut into 2-inch pieces
4 green or red bell peppers, cut into 2-inch pieces
3 potatoes, parboiled 10 minutes and sliced ½ inch thick

INGREDIENTS FOR GARNISH

Scallions, chopped
2 lemons, cut into wedges
2 tomatoes, cut into wedges

METHOD

☐ Whisk oil, vinegar, lemon juice, oregano, basil, rosemary, bay leaves, salt, pepper and garlic together in a bowl and set aside.

☐ Put the meat in a bowl and cover with ½ the marinade. Put the peppers and potatoes in another bowl and cover with the remaining marinade. Refrigerate both meat and vegetables 6 hours or overnight.

☐ Remove meat and vegetables from the marinade and spear onto bamboo skewers, alternating meat with vegetables. Brush with reserved marinade. Grill approximately 8–10 minutes on each side. Brush several times while cooking with reserved marinade. Place on a serving plate and garnish with the scallions, lemons, and tomatoes. Serves 8.

Grilled marinated vegetables

INGREDIENTS

½ pound whole, medium-sized mushrooms, wiped clean, with ¼ inch of stem removed
4 zucchini, cut into 1½-inch pieces
3 green peppers, halved, seeded, and quartered
¾ cup olive oil
¾ cup vegetable oil
½ cup red wine vinegar
3 tablespoons fresh lemon juice
1 teaspoon Dijon mustard
1 teaspoon dried oregano
½ teaspoon dried tarragon
¾ teaspoon salt
¼ teaspoon freshly ground black pepper

METHOD

☐ Place the mushrooms, zucchini, and peppers in a medium-sized bowl and set aside.

☐ Mix together the remaining ingredients in a bowl and pour over the vegetables. Refrigerate 6 hours or overnight, turning occasionally.

☐ Spear onto bamboo skewers and g[rill] 10 minutes, brushing occasionally with [re]served marinade. Serves 8.

Yugoslavian potato salad

INGREDIENTS

1½ pounds firm potatoes, cooked, peeled, and sliced ¼ inch thick
¾ cup olive oil
2 tablespoons white wine vinegar
2 tablespoons lemon juice
2 tablespoons fresh parsley, chopped
2 teaspoons Dijon mustard
1 clove garlic, minced
½ teaspoon salt
¼ teaspoon freshly ground black pepp[er]

INGREDIENTS FOR GARNISH

Scallions, chopped
Radishes, sliced
Tomatoes, cut into wedges

METHOD

☐ Put the potatoes in a bowl and [set] aside. Mix together remaining ingredie[nts] in a small bowl and pour it over the [po]tatoes. Refrigerate 3 hours or overni[ght]. Garnish with scallions, radishes, and to[ma]toes. Serves 8. *(Continued on page*

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Yugoslavian eggplant salad

INGREDIENTS

2 1½-pound eggplants, trimmed, peeled
Salt
1–1¼ cups olive oil
2 cloves garlic, minced
½ cup red wine vinegar
3 tablespoons fresh lemon juice
3 tablespoons dry red wine
1 teaspoon dried basil
½ teaspoon dried oregano
¼ teaspoon dried thyme
4 bell peppers (red, green, or a combination of both)
4 tomatoes, diced
1 cucumber, peeled, seeded, and chopped
4 scallions, chopped
3 tablespoons fresh parsley, chopped
¼ teaspoon freshly ground black pepper or to taste

INGREDIENTS FOR GARNISH

Romaine lettuce leaves
Scallions, chopped
Cucumber, sliced
Tomatoes, cut into wedges
Parsley, chopped

METHOD

☐ Cut the eggplants into ½-inch slices and sprinkle liberally with salt. Place slices between several layers of paper towels and top with a chopping block for 1 hour to extract bitter juices.

☐ Sauté eggplant in a large skillet in ¼–½ cup olive oil over medium-high heat, about 1 minute per side. (If you cook the eggplant in 2 batches, start with a small amount of oil and add more as necessary.) Do not overcook.

☐ Combine garlic, red wine vinegar, lemon juice, the remaining olive oil, wine, basil, oregano, and thyme in a bowl to make a marinade. Set aside.

☐ Cut eggplant slices into ½-inch cubes. Put in a nonaluminum bowl and pour the marinade over. Chill at least 3 hours. Add peppers, tomatoes, cucumbers, scallions, and parsley, and stir to mix. Season to taste with salt and pepper. Serve in a bowl or platter lined with lettuce leaves and garnish with scallions, cucumber, tomato wedges, and parsley. Serves 12.

Cucumber salad

INGREDIENTS

4 cucumbers, peeled, halved, seeded, and sliced ¼ inch thick
Salt
2 cups plain yogurt
1 small hot pepper, chopped (optional)
1 tablespoon olive oil
1 small clove garlic, minced
½ teaspoon dried dillweed
Freshly ground black pepper

INGREDIENTS FOR GARNISH

Lettuce leaves
Tomato wedges

METHOD

☐ Sprinkle the cucumbers with salt and let stand in a colander 15 minutes. Pat dry with paper towels and put in a bowl. Add yogurt, hot pepper, olive oil, garlic, dillweed, and black pepper. Mix well and season to taste with salt and pepper. Refrigerate 3 hours. Serve on a platter lined with lettuce leaves and garnish with tomatoes. Serves 8.

Beet salad with chive-cream dressing

INGREDIENTS

2½ pounds fresh beets
¾ cups yogurt
½ cup sour cream
¼ cup olive oil
3 tablespoons fresh lemon juice
3 tablespoons fresh chives, chopped
1 clove garlic, minced
¼ teaspoon salt
Freshly ground black pepper

INGREDIENTS FOR GARNISH

Lettuce leaves
Scallions, chopped
Parsley, chopped

METHOD

☐ Peel beets and place them in a saucepan. Cover with water and cook until just tender. Drain, and slice ¼ inch thick. Put in a bowl and set aside.

☐ Mix the remaining ingredients together in a bowl for the dressing and chill both the dressing and the beets at least 2 hours.

☐ Line a platter with lettuce leaves. Arrange the beets on the lettuce and place dressing in a small bowl in the center of the platter. Garnish with scallions and parsley. Serves 8.

Roasted peppers

INGREDIENTS

4 red or green bell peppers (or hot peppers)
½ cup vegetable oil
Salt
3 cloves garlic, peeled, and sliced in half lengthwise

METHOD

☐ Broil or singe peppers over a flame until skins blister and blacken all over, turning often with metal tongs. Place peppers in plastic bags to steam and cool to room temperature so skins come off easily.

☐ Remove the skins and seeds over a bowl to catch the juices. (Save juices to flavor a vinaigrette or other dishes.) Cut peppers into strips; put in the bowl with the oil, salt to taste, and garlic.

☐ Chill (but don't serve straight from refrigerator) and serve with Yugoslavian cheese spread, bread, or grilled meats.

Roasted pepper, mushroom, and tomato salad

INGREDIENTS

3 red or green bell peppers, roasted (see roasted pepper recipe)
Salt, freshly ground pepper
½ pound mushrooms
½ cup plus 3 tablespoons olive oil
3 tomatoes, cut into ¼-inch slices
1 red onion, thinly sliced
3 tablespoons fresh lemon juice
¼ teaspoon dried tarragon
¼ teaspoon dried basil

INGREDIENTS FOR GARNISH

Cucumber, chopped
Ripe olives
Fresh parsley, chopped

METHOD

☐ Cut peppers lengthwise into strips after removing skins and seeds. Place in a bowl, season to taste with salt, and chill.

☐ Wipe the mushrooms with a damp paper towel. Cut off and discard ¼ inch of the stems and slice mushrooms thinly. Sauté over medium-high heat in a skillet in 3 tablespoons of the olive oil 3–4 minutes, stirring constantly. They should be just barely cooked.

☐ Put into a bowl, season to taste with salt and pepper and chill.

☐ Just before serving time, season tomatoes with salt and pepper. Arrange them on a platter with the peppers, mushrooms, and onions. Make a lemon vinaigrette by mixing lemon juice, tarragon, and basil together in a small bowl. Whisk in the remaining ½ cup oil and drizzle the vinaigrette over tomatoes and mushrooms. Garnish with cucumber, olives, and parsley. Serves 8.

Yugoslavian cheese spread

INGREDIENTS

4 ounces feta cheese, (preferably Bulgarian or Macedonian), rinsed of brine
1½ cups unsalted butter, softened
8 ounces cream cheese, softened

METHOD

☐ Mix all the ingredients into a smooth paste in a food processor or blender. Pack into a crock and refrigerate. Keeps 4 weeks. Serve as a spread with heavy coarse bread. Makes about 3 cups.

Tomato and fresh basil spread

INGREDIENTS

3½ pounds fresh tomatoes (about 10 medium), peeled, seeded, and chopped
½ cup olive oil
1 teaspoon sugar
3 cloves garlic, minced
2 tablespoons fresh basil, chopped or 2 teaspoons dried
3 tablespoons parsley, chopped
1 scallion, chopped
2 tablespoons lemon juice
1 tablespoon red wine vinegar
¼ teaspoon salt
Freshly ground black pepper

INGREDIENTS FOR GARNISH

Fresh basil leaves
Scallions, chopped

Continued on page 18-

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METHOD

☐ Sauté tomatoes in the olive oil in a skillet with the sugar and garlic until most of the liquid evaporates and the mixture is thick. Watch carefully as the mixture burns easily.

☐ Turn out into a bowl and add the rest of the ingredients and mix well. Refrigerate 2 hours to blend the flavors. Garnish with basil and scallions. Makes about 2 cups.

Yugoslavian peasant bread

INGREDIENTS

2 packages active dry yeast
2 teaspoons salt
4½–6 cups bread flour

METHOD

☐ Dissolve yeast in 2 cups lukewarm water in a bowl. Add salt and gradually mix in enough flour to make a stiff dough.

☐ Turn dough out onto a floured surface. Knead 10 minutes, adding more flour if necessary.

☐ Place dough in an oiled bowl and cover with a clean towel. Let rise in a warm, draft-free place about 1 hour or until doubled in bulk.

☐ Punch dough down. Turn out dough and shape into 2 round loaves. Place on an oiled baking sheet and make criss-cross marks on top of the loaves with a sharp knife or razor blade. Cover loaves with a clean towel again and let rise about 1 hour until doubled in bulk.

☐ Brush loaves with water and bake in a preheated 400° oven 25 minutes. Reduce to 350° and bake 20 minutes longer, or until bread is golden and sounds hollow when tapped on the bottom. Makes 2 loaves.

☐ *Note:* For very crusty bread, brush or spray several times during baking with water. This is especially recommended in humid weather.

Nectarines stuffed with apricot-cheese

INGREDIENTS

1 cup dried apricots
1 cup white wine
4 ounces cream cheese, softened
¼ cup Grand Marnier or other orange liqueur
8 nectarines, or use apricots, peaches, or plums

METHOD

☐ Place dried apricots and wine in a small, nonaluminum saucepan. Cover, and simmer over low heat just until apricots are tender. Remove from heat, and cool compl[illegible]

☐ Blend the apricot and wine mixture until smooth in a food processor or ble[illegible] Add the cream cheese and the Grand Marnier and blend until just mixed. Chill to piping consistency.

☐ Halve the nectarines by scoring aro[illegible] and completely through the flesh wit[illegible] knife. Twist the halves apart. Discard the pits and rub the cut halves with lemon to retard browning.

☐ Place the apricot-cheese in a pastry bag fitted with a #2 star tip. Pipe stars of filling in each half. Makes 16 pieces.

☐ *Note:* The filling is also good as a spread on toasted nut or fruit bread.

Almond/poppy-seed strudel

INGREDIENTS

6 ounces almonds, ground
6 ounces poppy seeds, finely ground
2 apples, peeled, cored, and grated
1 cup milk
½ cup heavy cream
½ cup currants
⅔ cup sugar
¼ cup honey
3 tablespoons brandy or cognac
3 tablespoons unsalted butter
1 teaspoon lemon zest, grated
1 teaspoon orange zest, grated
½ teaspoon cinnamon
½ teaspoon vanilla
10 sheets phyllo dough, thawed
½ cup (1 stick) unsalted butter, melted
Confectioners sugar

METHOD

☐ Combine all ingredients except vanilla, melted butter, phyllo, and confectioners sugar in the top of a double boiler. Cook over simmering water until very thick, about 30–40 minutes. Watch the mixture carefully as it burns easily. Remove from heat, add the vanilla, and set aside.

☐ Lay a sheet of phyllo dough on a table or large chopping block and brush with melted butter. Top with a second sheet of dough and brush with butter. Continue in this manner until you have used 5 sheets of dough.

☐ Mound ½ the filling lengthwise across the dough 4 inches in from the edge. Leave a 2-inch border on the 2 ends. Fold the edge near the filling over it so that it is completely covered with phyllo. Fold in the ends to keep the filling from seeping out. Roll up the strudel loosely like a jelly roll. Make another strudel with the remaining phyllo and filling.

☐ Place strudels on a baking sheet and brush with butter. Bake in a preheated 350° oven 30–40 minutes or until crisp and golden. Sprinkle with confectioners sugar and slice with a serrated knife to serve. Serve warm or at room temperature. Makes 2 strudels each serving 4–6. Keeps 3–4 days in the refrigerator.

☐ *Note:* To freeze strudel, see recipe for peach-cherry-cheese strudel.

Peach-cherry-cheese strudel

INGREDIENTS

1 pound fresh peaches, peeled, pitted, and chopped (or use canned peaches, drained)
1 pound fresh or frozen cherries, pitted (or use canned cherries, drained)
¾ cup sugar
⅔ cup apricot preserves
¼ cup plus 1 tablespoon fresh lemon juice
3 teaspoons lemon zest, grated
8 ounces cream cheese, softened
2 tablespoons sour cream
10 sheets phyllo dough, thawed
½ cup (1 stick) unsalted butter, melted
Confectioners sugar

METHOD

☐ Combine peaches, cherries, sugar, apr[illegible] cot preserves, ¼ cup lemon juice, and [illegible] teaspoons lemon zest in a medium-size saucepan. Simmer over low heat until ve[illegible] thick, about 20 minutes. Set aside.

☐ Blend cream cheese, sour cream, ar[illegible] the remaining lemon juice and lemon ze[illegible] together in a bowl with a mixer, or in a foo[illegible] processor or blender. Set aside.

☐ Lay a sheet of phyllo dough on a tab[illegible] or large chopping block and brush wi[illegible] melted butter. Top with a second sheet [illegible] dough and brush with butter. Continue [illegible] this manner until you have used 5 shee[illegible] of dough.

☐ Spread ½ the peach-cherry mixtu[illegible] lengthwise across the dough 4 inches [illegible] from one edge. Leave a 2-inch border [illegible] dough at the 2 ends. Fold the edge ne[illegible] the filling over it so that the peach-cher[illegible] mixture is completely covered with phyllo[illegible]

☐ Spread half of the cheese filling on to[illegible] of the dough covering the peach-cherry f[illegible] ing, leaving a 2-inch border at the 2 end[illegible] Fold in the sides over the cheese mixtu[illegible] to keep filling from seeping out. Roll up th[illegible] strudel loosely like a jelly roll. Make a[illegible] other strudel with the remaining phyllo a[illegible] fillings.

☐ Place strudels on a baking sheet a[illegible] brush with butter. Bake in a preheated 35[illegible] oven 30–40 minutes, or until crisp a[illegible] golden.

☐ Sprinkle with confectioners sugar a[illegible] slice with a serrated knife. Serve warm [illegible] at room temperature. Makes 2 strude[illegible] each serving 4–6 people. Keeps 3–4 da[illegible] in the refrigerator.

☐ *Note:* To freeze strudel, place uncook[illegible] on a cookie sheet and freeze overnig[illegible] Remove from freezer, wrap in plastic wra[illegible] and return to freezer. Keeps 1 month. Tha[illegible] overnight in refrigerator before baking.

Rosa Rajkovic's tips on buying and sto[illegible] ing feta cheese:

- If possible, buy feta from a delicat[illegible] sen or specialty shop where the turnov[illegible] is high. Feta in jars or cans may be ra[illegible] cid or sulfuric.

- Ask for Macedonian or Bulgari[illegible] feta—it's a bit higher in butterfat, th[illegible] especially rich and mellow.

- Rinse feta in water, place in a bo[illegible] then cover with water to draw out b[illegible] terness. Let cheese soak, using it as y[illegible] need it, up to 2 weeks in the refrigerat[illegible] Remember to change the water every [illegible] days.

- For an even smoother cheese, rir[illegible] the feta, then soak, covered in the [illegible] frigerator, in milk for 3–4 days. Rir[illegible] before using. ■

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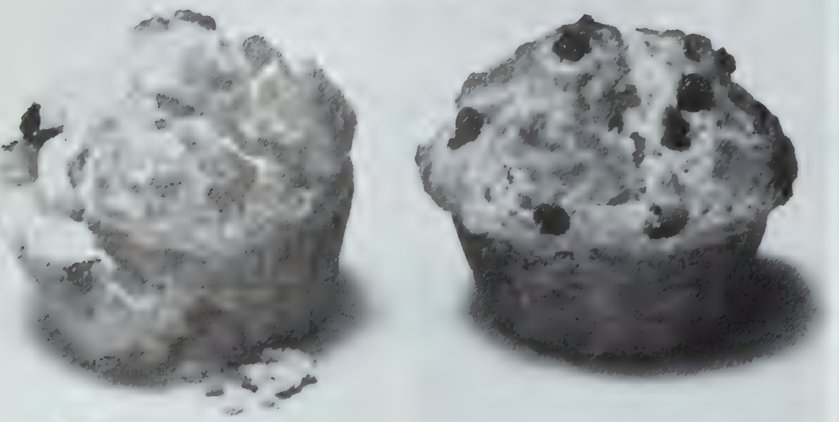
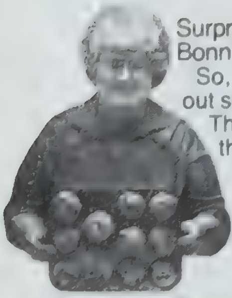
Which muffin took first prize at the Illinois State Fair?





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Breakfast a party

continued from page 173

Spinach crêpes

INGREDIENTS
4 eggs
1 cup milk
2 cups all-purpose flour
2 tablespoons corn oil or unsalted butter, melted
2 tablespoons fresh dill (optional)
Pinch nutmeg
⅔ cup fresh raw spinach, stemmed (or use thawed frozen spinach) and firmly packed
Salt, pepper
1 cup Swiss cheese, grated

METHOD
☐ Put eggs, milk, and 1 cup water in a blender or food processor, and blend at slow speed. Gradually add the flour while machine is running. Add the oil or butter, dill, nutmeg, spinach, and salt and pepper to taste. Blend thoroughly. Batter should be the consistency of thick cream. (Add a little water if it seems too thick.) Let the batter stand at least 1 hour.
☐ Make crêpes as you normally prepare them. In the center of each crêpe sprinkle 1 tablespoon grated Swiss cheese and fold crêpes in half, then fold again into quarters to make a triangle.
☐ Arrange crêpes on a lightly buttered or oiled cookie sheet and sprinkle with remaining cheese. Cover with foil and reheat in a low oven before serving. Makes 16–20 6-inch crêpes. Serves 8–10.

Poached peaches with damson plum sauce

INGREDIENTS FOR PEACHES
2 cups sugar
½ cup white wine
4 lemons, sliced
Whole cloves (optional)
"Fruit Fresh" or lemon juice
18 fresh peaches

INGREDIENTS FOR PLUM SAUCE
1 10–12 ounce jar damson plum jam
2 tablespoons sugar
¼ cup eau-de-vie de mirabelle, cognac, or kirsch

METHOD FOR PEACHES
☐ Put sugar, wine, lemon slices, and cloves in a large saucepan with 2 quarts water. Bring to a boil and let simmer while you peel the peaches.
☐ Combine "Fruit Fresh" or lemon juice with water in a large bowl. Add the peaches as you peel them and let them sit about 5 minutes so they won't discolor.
☐ Drain peaches, put into simmering sugar syrup. Simmer gently 30–40 minutes (timing depends on size, ripeness of peaches). Cool peaches in poaching liquid and refrigerate until ready to serve. Serve with damson plum sauce. Serves 8–10.

METHOD FOR PLUM SAUCE
☐ Combine jam, sugar, and ¼ cup water in a saucepan. Bring to a boil and simmer 5–6 minutes. Refrigerate until cool. Stir in the mirabelle and serve with poached peaches. Makes about 1½ cups. ■

Meal in minutes

continued from page 162

Herb sauce

INGREDIENTS
3 tablespoons Dijon mustard
1 teaspoon anchovy paste
1 clove garlic, crushed
⅓ cup red wine vinegar
1 cup olive oil
1 small boiled potato, peeled, and chilled
1 small onion, finely chopped
1 tablespoon capers, drained, finely chopped
1 tablespoon sweet gherkins, finely chopped
1 teaspoon dried tarragon (or use 1 tablespoon fresh, chopped)
2 tablespoons pimiento, chopped
1 hard-boiled egg, peeled, coarsely chopped

METHOD
☐ Combine mustard, anchovy paste, garlic, and vinegar together in a bowl and whisk until thoroughly combined. Add the oil gradually in a steady stream, whisking constantly, until the sauce is creamy.
☐ Crumble the potato over the bowl with your hands. Fold in onion, capers, gherkins, tarragon, and pimiento with a spatula. Fold in the egg. Bring to room temperature and stir before serving. Keeps several days in a tightly sealed container in the refrigerator. Makes approximately 2 cups.
☐ Serve with cold or hot meats, fish, or vegetables.

Mustard mint sauce

INGREDIENTS
3 egg yolks
4 tablespoons Dijon mustard (preferably made with lemon)
1 teaspoon cornstarch
½ teaspoon salt
1 cup chicken stock
1 small bunch fresh mint, finely chopped (or use 1 tablespoon dried)

METHOD
☐ Whisk egg yolks, mustard, cornstarch and salt together in a small, heavy saucepan. Gradually add the stock while stirring constantly over medium heat. Cook about 10 minutes or until just thickened. Do not boil. Keep warm until ready to serve, or reheat over simmering water. Stir in mint just before serving. Makes about 1¼ cups.
☐ Serve with roasted or grilled lamb or fish. ■

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ne & Food cover

tinued from page 162

et and sour-cream soup hlodnik)

e Wine & Food cover)

GREDIENTS

arrot, sliced thinly into rounds
cup leafy celery tops, chopped
mall onion, halved
sprigs parsley, chopped
ups chicken stock (optional)
unces raw veal scallops, flattened with meat pounder or flat side of a cleaver or, use leftover roast veal, diced)
pound cooked beets, diced
cups sour cream
unces baby shrimp, cooked
t, pepper
up thinly sliced cucumber
ves, chopped
sh dillweed (or use dried dillseed)

THOD

Simmer carrots, celery tops, onion, and sley in 5 cups water or chicken stock a large saucepan about 20 minutes or il tender.

Meanwhile, grill or broil the veal scal- s about 1 minute per side, or cook in onstick pan over medium-high heat. Do use any butter or oil as fat will appear the surface of the soup when it is lled. Dice the scallops into bite-size ces. Set aside.

Add the beets to the other vegetables. smooth soup is desired, strain the veg- bles and reserve the cooking liquid. Pu- the vegetables in a blender or food ocessor until very smooth. Return the réed vegetables to the cooking liquid d stir.

Cool the soup, stir in the sour cream, d add the veal, shrimp, and salt and pep- r to taste. (Taste carefully as the shrimp ds some saltiness.) Chill. When ready to ve, sprinkle with cucumber, chives, and Serves 6. ■

n irresistible kitchen

tinued from page 161

MENU

Red wine kirs
Free-form meatloaf in pastry
Multi-vegetable salad
Butternut squash purée
Mixed green salad
Italian plums in wine
Zinfandel

ee-form meatloaf pastry

GREDIENTS FOR PASTRY

cups flour
teaspoons salt
sticks (1½ cups) unsalted butter, cut into small pieces

DRAMBUIE OVER ICE WITH 341 SLIDES OF GREECE

6 tablespoons ice water (approximately)

INGREDIENTS FOR FILLING

4 slices whole-wheat or white bread, cubed
½ cup milk
2 tablespoons butter
2 onions, diced
½ pound fresh mushrooms, diced
2 pounds lean ground beef, or a mixture of beef, veal, and pork
2 eggs
¼ cup ketchup or chili sauce
1 teaspoon Worcestershire sauce
1 teaspoon dried thyme
1 teaspoon salt
1 teaspoon freshly ground pepper

INGREDIENTS FOR TOMATO CREAM

¼ cup onion, minced
2 tablespoons butter
1 cup fresh tomatoes, peeled and diced (or use drained, canned tomatoes)
2 cups heavy cream
1 teaspoon salt
¼ teaspoon freshly ground nutmeg
⅛ teaspoon cayenne pepper

INGREDIENTS FOR FINAL ASSEMBLY

Pastry
Meat filling
Egg glaze made with 1 egg yolk whisked with 2 tablespoons milk
Tomato cream

Continued on next page

An irresistible kitchen

continued from preceding page

METHOD FOR PASTRY

Note: Pastry can be made in a food processor or by hand up to 2 days in advance.

In the food processor:

☐ Place half the flour and half the salt in processor bowl. Process a few seconds with steel blade to mix. Add half the butter and process until mixture resembles coarse meal.

☐ With machine running, add about 3 tablespoons ice water and process until dough forms a ball.

☐ Remove pastry from machine and shape into a smooth ball. Make a second batch of pastry with remaining ingredients. Wrap, and refrigerate 1 hour or longer.

To prepare pastry by hand:

☐ Mix flour and salt together in a large bowl. Cut in the butter with a pastry blender or knife until mixture resembles coarse meal. Sprinkle with 6 tablespoons water and toss with a fork, adding more water if necessary to form a smooth ball. Wrap and refrigerate 1 hour or longer.

METHOD FOR FILLING

☐ Soak the bread in the milk in a large bowl and set aside. Melt the butter in a large skillet and add the onions and mushrooms. Cook over medium heat until onions are soft.

☐ Add half the ground beef and cook, stirring, until beef loses its pink color. Remove from heat and stir in remaining uncooked meat. Add meat mixture to the soaked bread and stir in remaining ingredients. Can be made 1 day in advance.

METHOD FOR TOMATO CREAM

☐ Sauté onion in the butter in a saucepan until soft. Add tomatoes and simmer until mixture is very thick. Add cream, salt, nutmeg, cayenne pepper, and simmer 5 minutes or until sauce thickens and coats the back of a spoon. Makes 2 cups.

METHOD FOR FINAL ASSEMBLY

☐ Roll out pastry on a lightly floured board into a rectangle slightly larger than 12 by 18 inches. Trim to these dimensions, reserving pastry scraps.

☐ Spoon meat filling lengthwise down center of pastry. Bring long sides of pastry up over filling to enclose. Pinch short sides together and bring them up over top of loaf.

☐ Loosen pastry from work surface using a flat metal scraper or spatula. Carefully invert the loaf, seam side down, onto a buttered baking sheet.

☐ Roll out reserved pastry scraps and cut out decorative shapes with cookie cutters or a pointed knife. Brush loaf with egg glaze, press on pastry cutouts, and brush with glaze again. Refrigerate loaf 1–3 hours.

☐ Bake in a preheated 375° oven 50–60 minutes or until pastry is golden. Let stand 10 minutes before slicing. Serve with hot tomato cream. Serves 10.

Multi-vegetable salad

INGREDIENTS

6 cups cooked (about 1 pound dry) pea beans
8 cups raw vegetables, finely diced (Select seasonal vegetables for freshness and color. Choose from red and green peppers, zucchini, broccoli, red onion, green beans, red cabbage, green peas, and carrots)
2–3 teaspons Dijon mustard
½ teaspoon garlic, minced
1 teaspoon salt
½ teaspoon freshly ground pepper
¼ cup red or white wine vinegar
¾ cup olive oil

METHOD

☐ Put the pea beans and diced vegetables in a large bowl. Set aside.

☐ Combine the remaining ingredients in a screwtop jar to make a mustard vinaigrette. Shake well to blend. Pour over salad just before serving, and toss well. Serves 10.

Butternut squash purée

INGREDIENTS

1 cup onion, diced
2 tablespoons butter
1 large butternut squash (about 3–3½ pounds), peeled, seeded, and cut into chunks
2 cups chicken stock
About ½ cup heavy cream
Salt, freshly ground pepper
Parsley, chopped

METHOD

☐ Sauté the onion in butter in a very large skillet until onion is soft. Add squash and stock and bring to a boil. Reduce heat, cover, and simmer 20–25 minutes or until squash is very tender, stirring occasionally. Drain in colander.

☐ Purée squash in a food mill, or mash with a fork in a large bowl. Return to skillet, add cream, salt and pepper, and reheat. Turn into a warm serving bowl and sprinkle with parsley. Can be made 1 day ahead and reheated. Serves 10.

Italian plums in wine

INGREDIENTS

3 cups dry white wine
1 cup sugar
2 cinnamon sticks
2 3-inch strips lemon zest
4 pounds fresh Italian prune plums, thoroughly rinsed

METHOD

☐ Place wine, sugar, cinnamon sticks, lemon zest, and 2 cups water in a large saucepan and bring to a boil. Reduce heat and simmer 5 minutes, stirring occasionally to dissolve sugar. Add plums and simmer 10–15 minutes longer or until fruit is tender but still holds its shape.

☐ Remove plums with a slotted spoon to a serving bowl. Continue to boil liquid until syrupy and reduced to about 4 cups.

☐ Pour syrup over plums, cover, and refrigerate several hours or overnight until ready to serve. Serves 12.

Note: Leftover plum syrup is delicious over ice with club soda, a squeeze of lemon. ■

May entertainments

continued from page 165

and that is pride enough for one mortal to contain. Come, Edna, and bring a pie of your making.

A real barbecue requires cole slaw without mayonnaise, perhaps an ample basket of assorted wild greens gathered from meadow and roadside, a stock of homemade biscuits, and wine not too fastidious about the manners and education of its companions. The randy nature of barbecue does not honor subtle and noble pressings of the grape. Nor would such a match be forced. Neither wine nor barbecue should be rasped in false friendship that will enmity surely breed. Rather in the key of May, let barbecue's jollity be met with jug wine and beer, be lifted by soaring conviviality, be inspirited by May itself.

Puppies, kittens, and other small beasts blessed by May appear to entertain and be applauded. Observe their presence with a May bowl sparkling with sweet woodruff. As the flower moon rises and the May bowl's reservoir diminishes, know that the orioles are weaving their pouch nests, buttercups and anemones are welcoming the soft winds and gentle rains of May. The year has begun again; prayers and friends are untaxable. Celebration claims right of way. Rites of May. ■

Bringing them back alive

continued from page 123

material of restoration in New England.

The final results of the Vincent House more than adequately prove that the effort was worth it. Upon entering it, you are struck at once by how empty the rooms seem. That is in part because the Vincent House has been conceived as a museum of building techniques and restoration methods, in which the way the house was originally constructed can be examined by and taught to those who are working on the restoration of other old houses. Its role as a teaching museum endows both it and the Architectural Resources Center with a seriousness of purpose that is quite unlike conventional historic houses, which also might seek to teach. But the main purpose of the Vincent House is to instruct professionals. The feeling of spareness at the Vincent House is part of its authenticity, too: Furniture was rather rare in the Massachusetts Bay Colony circa 1672 (the date Pete Baker has more or less settled on for the Vincent House). The temptation to fill such a room with an embarrassment of historical riches is

Continued on page 192

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2 mg. "tar", 0.2 mg. nicotine, av. per cigarette.
FTC Report DEC. '79.

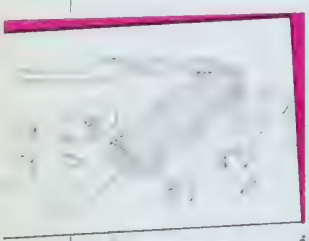
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

THE KITCHEN

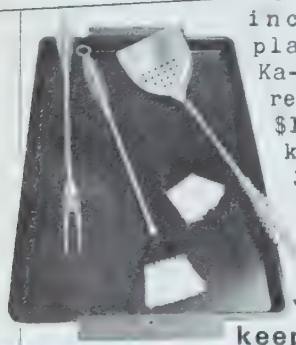
By DuPré Cochran. Editor: Barbara Portsch

Firing Up the Grill!

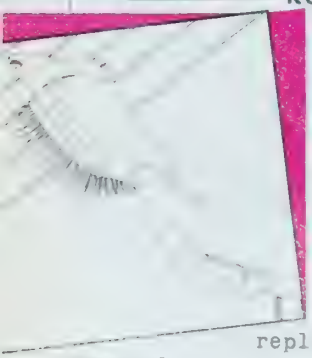
You're off to a fast start with Christen's charcoal starter. Fill half of unit with charcoal briquets, and light paper in chamber below. In minutes coals are ready to use in your grill. $14. From Christen, 59 Branch St., St. Louis, Mo. 63147.



Put the lid on your shish kebab and keep vegetables from going askew with Standard Chef's 8-inch nickel-plated Shish-Ka-Basket with removable top. $10.95. At Pekoc Hardware, 3616 Mayfield Road, Cleveland, Ohio 44118.



You can keep your cool with Ekco's "Cool Tools." Coiled metal handles let air circulate--they don't conduct heat--so you avoid burns. The set includes serving tray, basting brush and replacement head, spatula, and fork. $11. At leading department stores.



Keep your grill clean with a wood-handled grill brush. Brass bristles, scraper end, and notched edges for scraping wire rods make it easy. $5.49. From Lighthouse Industries, 111 East 59th St., New York, N.Y. 10022.

Cleaning Up a Kitchen's Look

To update and visually expand a townhouse kitchen used for frequent entertaining by Dr. and Mrs. William Cahan, Tim Macdonald of Donghia Associates introduced broad reflective surfaces and new equipment, and eliminated distracting details. The basic plan remains the same: Designed for catered entertaining, the kitchen has a work area at one end, connected by long counterspaces to the serving area at the opposite end (where there's lots of storage for serving pieces, easy access to pantry and dining rooms beyond). To brighten and visually open the narrow space, Mr. Macdonald used white Formica laminate custom cabinets, white-tiled backsplash, and under-cabinet lighting. For cleaner design throughout, overhead lighting was recessed, a wall was brought forward to enclose a bulky refrigerator (Amana), and solid black Pirelli flooring and stainless steel countertops were brought in to replace busy mottled countertops and vinyl flooring. Black-glass-fronted wall ovens (Roper), stainless steel sink (Elkay), and 4-burner gas range (Roper) add to the sleek new look.

AROUND THE MICROWAVE

Food cooks more evenly in the microwave when it is turned during cooking. For better results use Anchor Hocking's microwave turntable (will fit any 14½-by-13-inch cavity). It's convenient and energy-saving, too. The unit goes right in the oven when needed, comes apart for easy cleaning and storage. Battery operated, it will run 3–4 hours before it needs recharging. $44.95. At microwave dealers.

Cookware with Table Manners

A whole new line of stoneware is at you service. Spodju stoneware goes fro range, to freezer, to table and includes variety of saucepans, pots, and ba ing pans as well as dinnerwar (plates, soup bowls, an mugs). Shown here, left t right: 3-qt. saucepan, $40; 2½ qt. saucepan, $35; steamer, $2 8- and 12-inch skillets, $25 an $35; and 2-qt. teakettle, $30. Avai able in glazed cream, burgundy, c brown. Dishwasher safe. A Sheep Pond Pottery, 3 Jolly Crossing Road, Brewster, Mass. 02631. *All prices approxima*

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Bringing them back alive

...tinued from page 188

yet another pitfall to be avoided in the search for historical correctness. But what furniture there is there is redolent with antiquity, reminding us that in 1672 the England that the builders of the Vincent House had left behind was still very much in the Middle Ages. There are touching reminders of the attempts by the eafly occupants of the Vincent House to make this house a home. Another woman restorer, Lida Gerritsen, working with a toothbrush and paint remover, carefully removed layer after layer of paint applied through the years to the door paneling. The second of the seven paintings the door received was in an imaginative *faux bois* pattern, and it was decided to preserve that layer, even though it was not the ultimate "original." It is her special combination of technical know-how, hardheaded research, and intuitive evaluation that indicates why many women are particularly skillful at the diverse arts of historic restoration.

Pete Baker is no longer a voice crying out in the wilderness: She has been joined by countless other women across the country for whom historic preservation has become something between a profession and an art form. "Back when I started," Pete Baker recalls, "owners thought I was crazy to bother taking a mantel out of a tumbled wreck on their farms. Beautiful raised paneling, flooring, and old hardware were available all over, in the woods, in collapsed houses." Now she no longer finds such easy pickings: With greater interest in restoration, the bountiful sources of historically authentic raw materials are no longer as plentiful as they once were. But each new house snatched from the jaws of oblivion is a victory that Pete Baker and all her colleagues can rejoice in. For they know that what they and other restoration professionals are really involved in, above all, is a purchase beyond price: They are buying time, and preserving it. We and those who come after can thus have a real sense of a most precious commodity, an authentically preserved house, as it was once experienced by women and men now otherwise beyond time. ■

Preservation

continued from page 100

it for national recognition. But since the Federal Tax incentives pertain *only* if you are listed on the NRHP (though a few states offer matching funds for restorations, imposing their own separate restrictions and requirements), you have nothing to lose. Once submitted by you SHPO, your application must be ap proved by the Secretary of the Interior Upon careful consideration, he may de cide that one or more of your answer needs further clarification, in which cas your application must begin the proces *all over again.* This means submittin your application once more to be listed on the state level. If your house is finally approved for the NRHP, you are eligible to apply for those appealing tax breaks Established by Section 2124 of the Ta Reform Act of 1976, the preservation provisions permit owners to amortize the costs of rehabilitation over a five year period, or to depreciate the cost of a substantially rehabilitated structure at an accelerated rate. What this al means is more forms to fill out.

■ Tax Incentives

To qualify for the tax incentives, you must complete a two-part Historic Pres ervation Certification Application and secure certifications from the Secretary of the Interior regarding the historic character of your house and the quality of the rehabilitation work performed o planned. The applications are available from your SHPO, and a guideline fo conforming to the Secretary's Standard for Rehabilitation is available by writin Tax Reform Act, Office of Archeology and Historic Preservation, U.S. Depart

Continued on page 19

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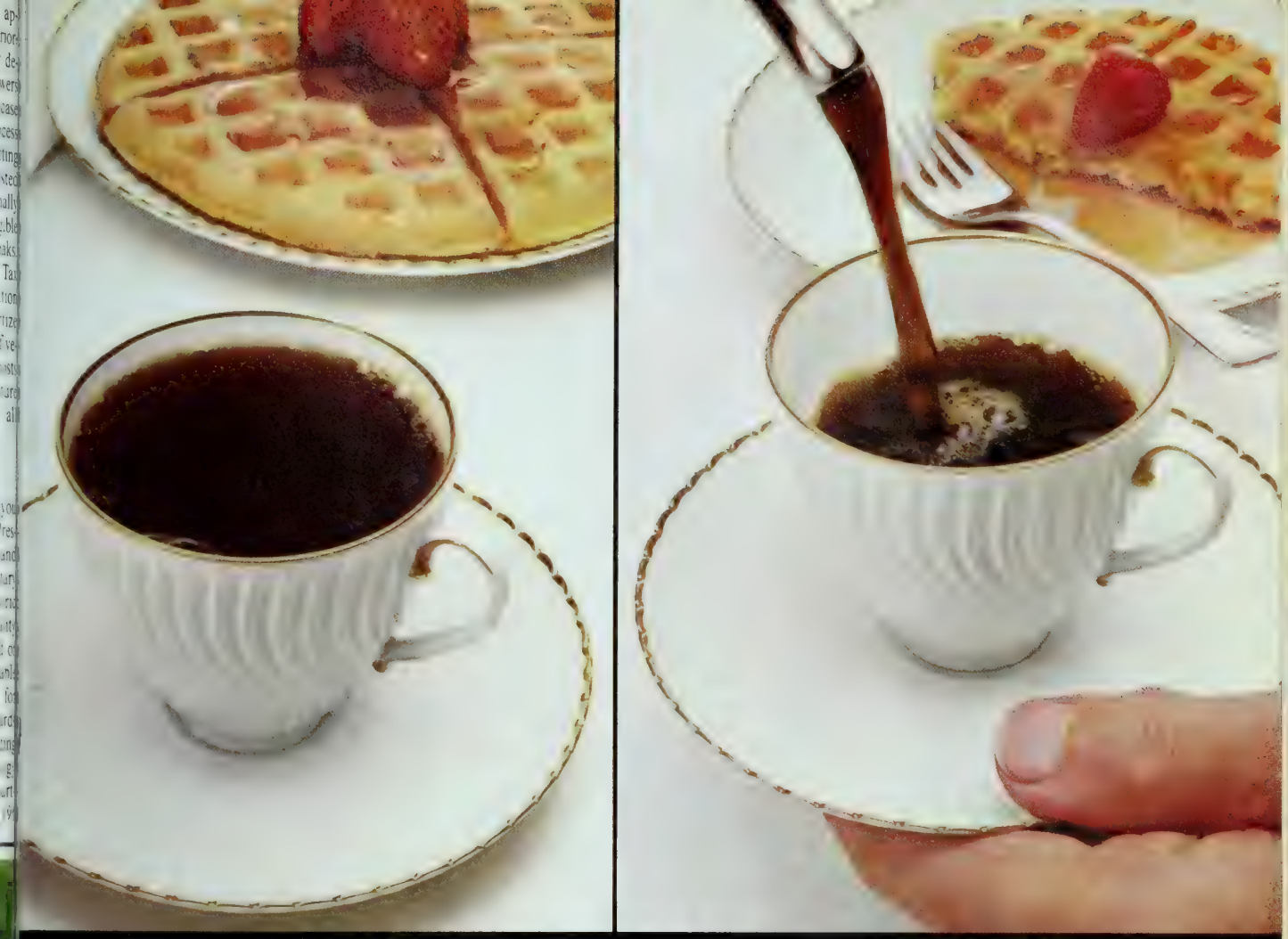

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INSIDE STORY

How-tos from our Decorating Pages

By Margaret Mors

A Very Human House

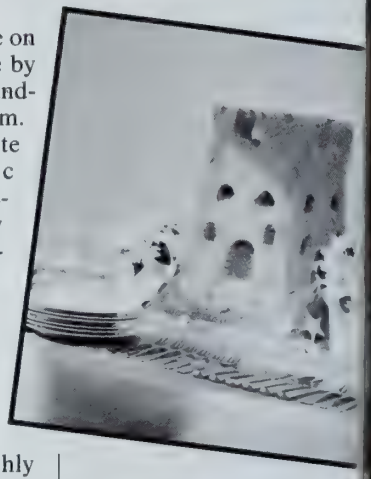
Little touches mean a lot, and architect Peter Bohlin has not forgotten when designing the Norman Gaffney house (pages 136–141). Mr. Bohlin explains, "We wanted to give the house some of the cozy qualities and comfortable idiosyncrasies often found in older houses." Some examples:

- The old barn foundations visible from the kitchen window were built up into a stepped vegetable garden. Not far away is the front door, which is painted an unabashed beet red.
- The living-room thermostat is housed—literally—in a miniature wooden house that's "simple as a child's drawing." The dial is behind the cutout front door.
- On the three-legged cocktail table in the living room, one edge of the plywood tabletop is cut out and painted to mimic, in miniature, the exposed underside of the second floor of the house. The table is a scaled-down version of the house's oak beam, which helps give the second story structural support and also suggests the house's roots: the barn that used to be on the site long ago. Both the table and thermostat housing were built by architect Robert Lewis.
- The carpeting around the freestanding woodstove in the living room is cut away (for safety's sake as much as for aesthetics). But here's the twist: The cut edge is sinuous rather than straight or circular, and its S-curves are finished off with flexible black tubing (from an automotive-supplies shop) that's cut along one side and slipped over the carpet edge.
- In the upstairs study (page 140) under the eaves, there's an interior "window" just above the desk, which in turn faces an exterior window. The vertical row of storage cubbyholes and the closet doors by the desk are painted pale gray to flow into the other walls in the room. The rest of the window-within-a-window gable is painted apricot, which makes it stand out, visually, as deliberate and endearing as a doll-house in profile.

In and Out of the Bath

Sew a shower curtain topped with a soft flourish, as designer Barry Bishop did for Nancy Palmer's bath (page 155). Choose a washable fabric for the curtain: Mr. Bishop picked two cotton batik fabrics from Indonesia, using the darker to sew a border around the curtain and to sew shirred sleeves for curtain hooks. Old-fashioned metal wire curtain hooks are ideal and are not unduly bulky when covered with shirring. **Step one:** Make the shirred curtain-hook sleeves. Experiment with small swatches to find how large around a sewn sleeve must be so it can be pushed easily onto curtain hook. Sew one long sleeve c fabric, then cut off pieces fc individual hooks as needec To create shirring for eacl you'll need a fabric sleev twice as long as the circun ference of the hook. **Ste two:** Sew the shower curtai Make the hemmed curtain inch larger all around tha your plastic curtain line Pin, then stitch or fuse do ble-thickness curtain hem 1½ inch high hem at top, inches at bottom, ½ inch sides. To make the openin for curtain hooks across tl top, apply grommets make machine buttonhol using the liner as spaci guide. Hang curtain and li er together on shirr hooks. Additional tips, s *Decorating With Fabric* Judy Lindahl (Butterick).

Sandcastle Centerpiece



The summery centerpiece on page 172 is easy to make by gluing, carving, and "sanding" pieces of plastic foam. Glue together, with white glue, blocks of plastic foam till you have a structure that looks roughly like a castle and is slightly larger than you want the finished centerpiece to be. Let glue dry completely. Rub the blade of a small, sharp paring knife against a candle (the wax coating will help it cut smoothly through the foam), and carve the foam structure into a more realistic, castle-like shape, rounding off corners and cutting crenelations. Dilute white glue with an equal amount of water, and brush diluted glue all over the top and sides of the castle. Sprinkle castle with as much dry sand as the wet glue will hold. Let dry overnight. The castle will have a glossy, dark beige appearance. To make it light beige and matte like sand, spray with aerosol adhesive, d with more dry sand. Optic al finishing touches: Glue seashells and starfish. Ma a no-scratch bottom: F castle on a piece of fe mark outline of castle b with pencil. Cut out felt a glue to base with aerosol hesive. From Ray Kohn the Plaza Hotel Florist New York, which can a make the centerpiece to der (the one shown co about $100). ■

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Preservation

continued from page 192

ment of the Interior, Washington, D.C. 20240. You should also consult legal counsel or the appropriate local Internal Revenue Service office for assistance. Remember that listing on the NRHP is not a legal protection. (Only a local ordinance can effectively deter the destruction of a historic monument.) But listing does afford you a suitable forum for recognition, and incentive to hasten the rehabilitation of your property. ■

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WATCH FOR JUNE HOUSE & GARDEN ON YOUR NEWSSTAND

SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

■ Romantic Hideaway

p. 124–125, 126 Top left

"Beekman" Queen-size bed: About $1100 COM, exclusive of bedding. Bedding by Eclipse. From the Plaza Bed Collection/Namaco Industries, Carbon Hill AL 35549. **"Cole Porter" étagère:** 36 x 14 x 92"h. In brass with wood shelves. About $3780. From Philip Daniel*, NYC 10021. **Wicker chair:** From Bielecky Brothers*, NYC 10021. **Wall sconce:** In brass, nickel, chrome. About $420. From Jerome Sutter*, NYC 10022. **"Lily of the Valley" sheets:** Of cotton. In "pink and white", and "blue and white." Queen: Bottom flat or fitted, about $100; top, about $108; pillow shams, about $54 ea.; comforter, about $310. At D. Porthault, NYC 10021. **Rag rug:** In assorted colors, sizes, stripes. $13 per sq. ft. At The Gazebo, NYC 10021. **"Touch-A-Matic Phone":** Has a memory that dials one of 12 numbers at the touch of a button. In white, brown, beige, black, rust, green. From The Bell System.

■ No-frills Bedroom

p. 126 Bottom right

"Tyven" fabric (on sofas): Of bleached farmer's cotton. 56" wide. About $17 per yd. By Marimekko. At Crate & Barrel, Chicago IL 60610; Newton MA 02167; Marimekko NYC 10019. **Green and white stoneware platter** (on ledge by fireplace): At Gordon Foster Antiques, NYC 10021.

p. 127

"Comb Stripe" percale sheets and pillowcase: Of cotton and Celanese Fortrel polyester. In "blue," "mauve," "new hay." By Marimekko for Dan River, NYC 10018. **Red ceramic ashtray** (on ledge by bed): At Gordon Foster Antiques, NYC 10021.

■ Sleeping Porch

p. 128–129

English pine bed: 76 x 52 x 44½"h. At Ann-Morris Antiques, NYC 10022. **Wicker cocktail table:** 36"d x 18"h. **Wicker ottoman:** 25" sq. Both from Bielecky Brothers*, NYC 10021. **"Gentleman's Plaid" ultracale sheets:** Of cotton and Celanese Fortrel polyester. In comforters, shams, sheets, pillowcases. By Calvin Klein for Wamsutta, NYC 10018. **"Bars Variation" Midwestern Amish quilt** (on bed): c. 1920. At Thos. K. Woodard, NYC 10021. **Round floor lamp:** In white enamel. Also in Boyd brass, polished brass, polished chrome, satin chrome. About $275. Optional dimmer, about $20. By Boyd Lighting. Distributed by Dunbar, NYC 10021. **Floorcloth:** In assorted colors and designs. By Floorcloths Incorporated, Severna Park MD 21146. **Wood bench. Terra-cotta bowl** (on bench). From Limited Editions, NYC 10021. **Pine trunk** (next to chair). **Green leaf plates.** From John Rosselli, Ltd.*, NYC 10021. **"The Blue Leaf Organizer" Desk Box:** About $22. With matching pencils, paper clips, rubber bands, etc., about $33. From The Mediterranean Shop, NYC 10021.

■ Serene Retreat

p. 130–131

"Shinala" fabric (on headboard and bed base): Of cotton back with polyurethane base. 58" wide. In "pearl." About $33 per yd. **Shades in "Sherry Rose" fabric:** Tussah silk. 48" wide. About $86 per yd. Both from Craig Fabrics*, NYC 10022. **Bed linens:** Of cotton and Dacron polyester. In many colors, including "bone," "cordovan," "shell," "taupe" (shown). In quilted bedspreads, comforters with Vellux backing, bedruffles, shams, sheets, plain and ruffled pillow cases, lined draperies. From the "Houselights" Collection by Martex, WestPoint Pepperell, NYC 10020.

■ Standard House

p. 145 (top)

Flemish reproduction: From John Rosselli Ltd.*, NYC 10021.

p. 148–149

Living room

Painting (on wall): By Stewart Hitch. From Ron Hunnings Gallery, NYC 10012.

p. 150–151

Usdan bath (left)

Luxor "Peacock" towels: In bathsheets, bath, hand, wash towels. By Martex, WestPoint Pepperell, NYC 10020.

Den (center)

Wicker chairs: From Bielecky Brothers*, NYC 10021. **"Amish Trip Around The World" quilt** (on sofa): From Kelter Malce Antiques, NYC 10014.

Bedroom (right, top)

"Graceland Mansion 1978–1979" (artwork over beds): Five-part drypoint, aquatint silkscreen, woodcut, lithograph. 24 x 120". By Jennifer Bartlett. Courtesy of Brooke Alexander, Inc., NYC 10019, and Paula Cooper Gallery, NYC 10012.

Three-lined embroidered sheets: Of cotton. In an assortment of colors, including white with gray, white with pink, white with apricot, white with lilac, white with red. Queen and double prices: Top sheet, about $168; fitted bottom, about $108; pillow shams, about $77 ea.; European pillow shams, about $90 ea. At Pratesi, NYC 10021.

Continental quilts (on beds): Filled with prime white goose down. In white, bone, camel, navy, brown, lightblue, yellow. Twin, about $275. At Continental Quilts, NYC 10022.

■ Summer Entertaining

P. 167

Tablecloth and napkins in "Tyven" fabric: Of bleached farmer's cotton. 56" wide. About $17 per yd. By Marimekko. At Crate & Barrel, Chicago IL 60610, Newton MA 02167. In tableclothes and napkins at Marimekko, NYC 10019.

p. 168

5 photos, left

(1) **Hurricane lamp**: 14"h. With brown stoneware base. About $30. By Sial Products. At Macy's, NYC 10001. **"Petite Fleur" vitreous porcelain:** 5-piece place setting about $60. By Villeroy & Boch. At Bloomingdale's, NYC 10022; Bullock's, Los Angeles CA 90055; Geary's, Beverly Hills CA 90210. **"Ric Rac" napkins:** Of pure cotton. 18" sq. In "rose bisque." About $4 ea. Designed by Larry Laslo for Mikasa. At Bamberger's, Newark NJ 07101. **Antique bamboo basket.** From Gordon Foster Antiques, NYC 10021. (2) **"Ship's Chest":** Of handrubbed teak. 20" x 11 x 7½"h. Lid doubles as tray. With removable section slats. Grooved finger-hold chest contains white porcelain dishware with blue rim. Set includes 4 9" plates, 4 5¼"

Continued on page 19

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they live to kill roaches,
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Shopping information

continued from page 196

plates, 4 mugs, 4 5½"d. bowls, 1 9"d. de bowl. About $485. By Bing & Grondahl. Tiffany & Co., NYC 10022. **Napkins:** Of li en and polyester. 20" sq. In "royal blue With ribbon-stitched edge. About $9 ea. Maison Henri, NYC 10022. **"Capricio" fla ware:** 18/8 stainless steel. 5-piece place se ting about $35. By Georgian House f Oxford Hall. By special order from B. A man & Co., NYC 10016. (3) **Hammer wineglass:** Of recycled glass. 11 oz. Han crafted in Spain. About $5 ea. Imported Allied Trading Corp. At Crate & Barrel, Cl cago IL 60610. **Wine bottles:** With corks. liter. Handmade in Spain. About $6 ea. I ported by Susquehanna Glass. At Capta Cook's General Store at Alderwood Ma Lynnwood, WA 98036; Enzler's of Dave port, Davenport IA 52801. **Revere bowl:** 8" About $43. **"Perfect Ice Tongs":** 7½". Abo $15. Both of silverplate. By Reed & Barto At Gump's, San Francisco CA 94108. special order from B. Altman & Co., NY 10016; Marshall Field, Chicago IL 606 **Butler's tray:** Of ashwood and white lar nate. 29½ x 19½ x 22½"h. About $125. Ambienti Design, NYC 10021. (4) **Len Liverpool Teapot:** 6½"h. Reproduced fr the original mid-18th-c. design from t Smithsonian Institution's Collection. Abo $135. By Lenox China, Lawrenceville 08648. At Geary's, Beverly Hills CA 902 **"Lismore" iced-tea glasses:** 14 oz. ea. Abo $36 ea. **Lemon bowl:** From the Mini sug and creamer set. About $60. Both by W terford Glass, NYC 10010. At Geary's, B erly Hills CA 90210. **"Silver Shell" ic drink spoons and teaspoons:** About $9 ea. Community Silverplate by Oneida. **Paul R vere bowl:** Of silverplate. 4"d. About $13. Oneida Silversmiths, Oneida NY 13421. **T napkins:** Of linen. Handmade. About $16 At Maison Henri, NYC 10022. **3-piece ne ed tray:** 18 x 11½". In "lacquer red." Abo $30. Designed by Larry Laslo for Mikasa. Bloomingdale's, NYC 10022. (5) **Net bag:** nylon mesh. With drawstring. 36 x 24 About $30. By Walker. Distributed by Al Spigelman. At La Boutique, Carlisle 17013, Harrisburg PA 17101; Scaramouch Rocky River OH 44116; Trés Chic, Hol wood FL 33021. **Wine cooler:** Of plastic. bottle capacity. With coolant insert. In whi sand, brown, red, green, yellow. About $ By Trend Pacific. At Arango at Dadela Mall, Miami FL 33156; The Pottery at derwood Mall, Lynnwood WA 98036, Ta ma WA 98407. **"Gingham Lace" napkins:** pure cotton. 18" sq. In "oyster white," " nana," "real red," "navy." About $5 ea. D signed by Larry Laslo for Mikasa.

right

Dishes: Dinner plate about $26 ea. Sal plate about $20 ea. By Imperial. **"Octa glassware:** Wineglasses about $43 per pr., rafe about $40, vase about $40, medium bo about $50, large bowl about $68, pitch about $55. By Kosta Boda. **"Prism" flatwa** 5-piece place setting about $145. By Geo Jensen. **Pewter napkin rings:** Set of 4 abo $25. **White Swiss napkins:** Of linen: Abo $3 ea. Plia chairs: Of plexiglass. About $ ea. All of the above at Bloomingdale's, N 10022.

P. 169

Bottom, right

"Total Color" porcelain service pla 12¼"d. In "cinnabar." About $31. By F

Floyd. At Bloomingdale's, NYC 10022; ary's, Beverly Hills CA 90210; Marshall ld, Chicago IL 60690. **"Summit" flatware:** /8 stainless steel. 5-piece place setting ut $60. Designed by Ward Bennett for Sume Cutlery. Distributed by Sigma The tesetter. At Bloomingdale's, NYC 10022. **aseball Stripe" napkins:** Of cotton and lin- 20" sq. In "pewter." About $3 ea. By tja. At Macy's, NYC 10001.

172

ge photo, left

blecloth in "Pouta" fabric: Of farmer's ton. 56" wide. In "pink." About $17 per By Marimekko. At Crate & Barrell, Chigo IL 60610; In tablecloths and napkins at rimekko, NYC 10019.

all photo, center

blecloth in "Valokiila" fabric: 84" repeat. **pkins and seat covers in "Sadekuuro" fab-** Both fabrics of heavy-weight cotton, 54" dth. About $20 per yd. By Marimekko. At ate & Barrell, Chicago IL 60610; In tableths and napkins at Marimekko, NYC 019.

photos, right

"Sandcastle" centerpiece: About $100. nterpieces made to order by Ray Kohn, aza Hotel Florist, NYC 10019. **"Bamboo" rcelain:** In "white on white with lacquer d and tan border." 5-piece place setting out $55. Designed by Jack Lenor Larsen. nsemble" flatware: 18/8 stainless steel. 5ece place setting about $36. Both by Dansk. Bullock's, Los Angeles CA 90055. **drianna" glass:** 10 oz. About $11 ea. By ansk. At Macy's, San Francisco CA 94120. **"Fleuri" porcelain:** In "red flowers with ue trim." 5-piece place setting about $57. Fitz & Floyd. At Bloomingdale's, NYC 022; Geary's, Beverly Hills, CA 90210. **Old English Tipt" sterling silverware:** 5ece place setting about $493. **Paul Revere wl:** Of silverplate. 5"d. About $24. Both Gorham. **"Alderwood" plate:** 10"d. About 7 ea. At Ambienti Design, NYC 10021. **blecloth:** Of pure cotton. 48" sq. About 00. 20" sq. napkin about $35 ea. Both with alloped edges. At D. Porthault, NYC 022. (3) **"Red Stripe" Italian earthenware:** lad bowl about $7 ea.; dinner plate about 3 ea. Imported by Glazer Sales-Roma Disibutors, NYC 10010. **"Magnet and Grape" emmed glasses:** 6½"h. American mid-19th- sandwich glass. $38 a pair. At Metropoan Museum of Art, NYC 10028. **"Boda ova" beechwood flatware:** Six 3-piece place ttings about $252. By Kosta Boda. At Inrior Objects, Lafayette IN 47904; Peter ondu, NYC 10014. **Round breadboard:** Of ndcarved teak. 11½"d. About $29. By V. I. At Bazaar Cada Dia, San Francisco CA 4133; Flights of Fancy, NYC 10021. **Wine ottles:** With corks. 1 liter. Handmade in pain. About $6 ea. Imported by Susquehana Glass. At Captain Cook's General Store Alderwood Mall, Lynnwood, WA 98036; nzler's of Davenport, Davenport IA 52801.

173

photos, right

"Whipped Cream" stoneware: In beige ith white trim. 20-piece service for 4 about 60. By Jepcor. At J. L. Hudson, Detroit MI 8226; Macy's, NYC 10001; The Broadway, os Angeles CA 90031. **"Royal Hiball" lass:** 12 oz. About $3. Imported by Allied rading Corp. At Crate & Barrell, Chicago L 60610. **"Chalfonte" flatware:** 18/8 stainess steel. 5-piece place setting about $88. Deigned by Larry Laslo for Mikasa. At Bloomngdale's, NYC 10022. **"Crochet Lace" pla-**

Continued on page 201

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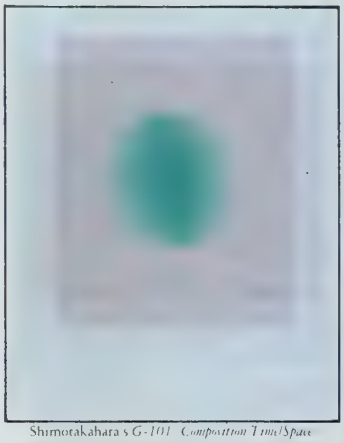

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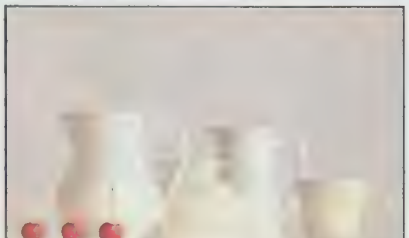

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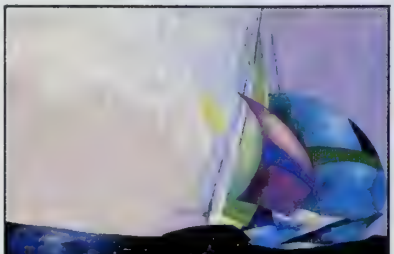

Claude Gaveau's *La Course*, original lithograph. Signed limited edition of 175

Andre Vignoles' *Bouquet et Fruits*, original lithograph. Signed limited edition of 100

Jean-Pierre Cassigneul's *Les Tentes*, original lithograph. Signed limited edition of 100

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hopping information

ntinued from page 199

nats: Of cotton. 12 x 18". About $5 ea., set of four for $20. By V. B. I. At Mie- n, NYC 10025; Peachtree Report, Atlanta A 30336; Zebra, Berkeley CA 94709. **ingham Lace" napkins:** Of pure cotton. " sq. In "oyster white," "banana," "real l," "navy." About $5 ea. Designed by rry Laslo for Mikasa. **Baskets:** Set of 5 aduating sizes about $40. By Orient Asso- ites for Royal Cathay. **Flower arrange- ent.** Both at Parrish Woodworth, NYC 021. (2) **Placemats and napkins:** Do-it- urself crochet kit includes linen yarn and ite linen fabric for 4 placemats and nap- ns, crochet hook, and instructions. $75 ppd. Woolworks, 838 Madison Ave., NYC 021. **Porcelain plates:** 12"d. Handmade by nn Evans. About $45 ea. **Grapevine bas- t:** 16". Both at Gordon Foster Antiques, YC 10021. **Table and chairs:** Of ironwood th birch decoration. Handpegged. Table, "d. At Parrish Woodworth, NYC 10021. **Boda Nova" flatware:** With stoneware han- es. 3-piece place setting about $74. By osta Boda. At Interior Objects, Lafayette N 47904; Peter Condu, NYC 10014. (3) **Countryware" fine bone china:** 5-piece place tting about $75. By Coalport. Distributed Franciscan Dinnerware, Los Angeles CA 039. **"Continental" flatware:** Of stainless eel. 5-piece place setting about $30. De- gned by Larry Laslo for Mikasa. At Bloom- gdale's, NYC 10022. **Tablecloth:** Of olyester and Egyptian percale. 72 x 90". In eige on beige print." With 8 19" napkins. bout $140. At Pratesi, NYC 10021. **Center- ece, terra-cotta pots, candles:** At Madder- ke, NYC 10021. (4) **"Watercolors Optic" ses:** Green vase, 11½"h. About $35. Lilac se, 7½"h. About $30. Pink vase, 10"h. bout $33. By Block China. At Macy's, YC 10001.

photos, right

) **"Thomas" platter:** 10 x 14". In "white." 3. By Rosenthal USA. (2) **Round glass ate with "weedash" decoration:** 10" plate 6, 12" plate $20. By Priscilla Manning Por- r. Dishware in above photos both micro- ave and dishwasher safe. From The Silo, FD 3, Upland Road, New Milford CT 5776. Add $2.50 per item for shipping. ■

BUILDING FACTS

Materials and equipment used in the house shown on pages 136–141

ARCHITECTS: Bohlin, Powell, Larkin, ywinski. Wilkes-Barre/Pittsburgh/Phila- elphia PA.
ANDSCAPE DESIGNER: John Brown
ONTRACTOR: Grant Benham.

STRUCTURE

oundation: Conventional stone concrete otings.
raming: Conventional wood framing.

EXTERIOR

Exterior walls: Plywood sheathing with ver- ical tongue and groove redwood siding.
Exterior paints and stains: Gray transparent tain with bleaching oil. Paint on window rims, both by Samuel Cabot, Inc.
Roof: "Red" asphalt shingles.
nsulation: Batts by Fiberglas.
Windows: Steel corner window by Kohm Building Products, Duo-Temp Products/ Hope's Windows. Operating wood windows by Marvin Windows and custom.
Skylight: Aluminum frame by Boehm Mfgr. Co. Tinted Plexiglas by Rohm and Haas Co.
Doors: Custom redwood and glass.

INTERIOR

Interior walls and ceiling: Sheetrock by U.S. Gypsum.
Floors: In major rooms, gray carpet "Iron Clad" 3171 Hackberry by Patcraft Mills, Inc. In kitchen, green and gray checkered vinyl asbestos tiles. In bathroom, blue and gray checkered vinyl asbestos tiles.
Lighting fixtures: Recessed and surface mounted by Lightolier, Inc.
Interior paints: Light gray with darker gray trim by M.A.B. and Baltimore Paint.
Fireplace: Steel wood stove from Denmark. Tile inserts in masonry wall behind stove by The Maravian Tile Works, Doyleston PA.
Furnishings: Living-room table and thermo- stat cover designed by Rob Lewis and Peter Bohlin. Built by Rob Lewis.
Hardware: Brushed chrome by Schlage Lock Co.
Kitchen and Bathroom: Custom cabinets in painted wood. Countertops, plastic laminate by Formica Corp.

MECHANICAL EQUIPMENT AND APPLIANCES

Hot-water heater: By Bradford.
Kitchen equipment: Range and exhaust fan by General Electric Co. Refrigerator by Whirlpool Corp.
Heating system: Oil hot-air. Furnace by Tap- pan Appliance Div.

Materials and equipment used in the loft shown on pages 152–153.

ARCHITECT: Richard Oliver.

Insulation: In ceiling, 6" batts.
Interior walls and ceilings: Sheetrock by U.S. Gypsum, on metal studs. In bathroom, 2 x 2" mosaic tile in Bone White, Dawn Gray, and Black by American Olean Tile Co.
Floors: In major rooms and kitchen, 2" oak strip flooring, polyurethaned. Stair and study, carpeted. In bathroom, 2 x 2" mosaic tile by American Olean Tile Co.
Lighting fixtures: Wall-mounted industrial fixtures by Crouse-Hinds Co., Arrow Hart Div. Recessed downlights and ceiling-mount- ed spots, both by Paris Lighting. Wall- mounted fluorescent by Legion Lighting. In kitchen, ceiling-hung fixtures by Halophane.
Interior paints: Overall color, Vanilla. Pantry and closets, medium gray. Classical walls with moldings, Cherub Pink, Pinkety Pink, Raspberry Cream, and custom mix by Jan- ovic Plaza.
Kitchen and bathroom cabinets: St. Charles Kitchens.
Kitchen and bathroom countertops: In kitch- en, tile by American Olean Tile Co. and plas- tic laminate by Formica Corp. In bathroom, marble.
Plumbing fixtures: In kitchen and countertop lavatory, sinks, and faucets, Elkay Mfg. Co. In bathroom, custom-made tub and shower in tile by American Olean Tile Co. Faucets, "Junko" series by Watercolors.
Furnishings: In bathroom, Martex towels in English Rose, Oxford Grey by West Point Pepperell.

Materials and equipment in the kitchen, pages 158–161

ARCHITECT: John Raible, 41 Forest Ave., Hastings NY 10706.

STRUCTURE

Skylight: Custom-designed by architect.
Flooring: Terra-cotta-colored quarry tile from Italy.
Hood: Custom-designed by architect. Blue on white spatter tiles designed by Beth Forer, 101 Wooster St., NYC 10012.
Cabinets: By Roseline. SVP Kitchen and Bath Designs, 152 Madison Ave., NYC 10016.
Moving Peninsula: Standard cabinets by Roseline set on industrial casters. Unit de- signed by architect.
Countertops: White Formica laminate from Formica Corp.

EQUIPMENT AND APPLIANCES

White refrigerator/freezer by Whirlpool Corp. Stainless steel double ovens with black glass doors by Thermador (MSP228). Four- burner gas stainless steel cooktop #1188 from Roper Corp. Single grill #2360 from Jenn-Air. Accessories and small appliances privately owned. ■

Upfront

continued from page 58

says, "Most people are awkward in re- ceiving gifts. It's a very sensitive area, like handling a compliment. It's easier to give a present than to receive it. When you give it, your ego insists you've picked something original and divine. When you open a gift people are watch- ing you. They are bright-eyed, so you have to act delighted. Some people find it hard to gush. Then there's the prob- lem of how many thanks you should make." The fear of every gift giver who *cares* is that they've given "a dog," says Griscom. But politeness dictates that even if you've gotten the dog, accept it gracefully.

The Gift for Difficult Moments

Marianne Steinberg, who works in ad- vertising, separated from her husband shortly after Christmas, with an amica- ble arrangement to part as friends and to share joint custody of their two little boys. Her husband gave her a winter survival kit at Christmas of two dozen individually wrapped gifts, "so I would be well taken care of in his absence and to let me know that he really understood me in these 14 years." The gifts included six bottles of red wine, oils and special vinegars for salad, light blue thermal un- derwear to match her eyes and for her to jog in, a bittersweet chocolate bar, two pounds of different coffees, a cap- puccino coffee maker, a record by James Galway, the flutist, *A Man* by Oriana Fallaci, and a leotard for roller skating.

Presents, whether for birthdays or for a dinner given by your husband's boss's wife, should reveal genuine thought. To give an ordinary gift is no fun for the giver or the receiver. ■

HOW TO

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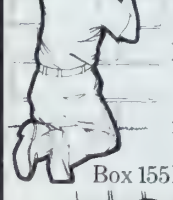

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WE'RE SOLD ON QUALITY

Real-estate questions

continued from page 28

Will your salespeople be working on my listing full-time?

Avoid those agents who have commitments outside real estate. While part-timers are at their second jobs, competitive agents are showing your prospect another house.

What ideas for creative financing do you and your salespeople have?

In times of tight money and slow markets, your agent should be ready to explain a variety of ways to bring you and the prospect together. These might include: third-party loans, contracts for sale, refinancing, secondary financing, lease/purchase agreements, sweat equity, wraparound/all-inclusive trust deeds, and co-mortgages. A trade of goods of services might complete the deal. An imaginative agent will find a way where another might lose the sale.

When can I visit your office?

Besides giving you a sense of how the staff operates, a trip to the firm tells you how the place appears to prospects. Is it located where walk-in prospective buyers will see it? If you have trouble finding it, so will the potential buyers.

How much of your realty agent's income do you spend on advertising, and how is it allocated?

Ten to 20 percent is a good answer. Avoid agencies which spend less than 10 percent or those which advertise only in local media.

What can I do to fix up my home to make it more marketable?

A good agent will probably have a sheet of questions or suggestions of general improvements to consider. They will often ask clients to clean or replace faded wallpaper, wash windows, clean and partially empty closets to make them look larger, touch up cabinets, beautify front doors and lawns, clean garages and other storage areas. If your agent makes no recommendations of this kind, or suggests major repairs of roofs or furnaces, which usually do not pay for themselves in resale prices, you may be dealing with the wrong agent. But do have reputable contractors give you bids to replace older furnaces or roofs. An agent can thus tell a concerned prospect what kinds of expenses would be involved in these improvements.

Do you want an exclusive listing?

Except in most unusual situations, exclusive listings are relics from another era. You want the exposure that a multiple listing will generate.

Will you show me some other listings in my price range and some that have recently sold?

A wise agent will take you to see houses priced within a $25,000 range of your recommended list price or show you the competitive listings to help you understand the market. This process helps each of you agree on the correct recommended list price. Pricing too high only helps to sell the equally priced but more attractive listing.

Can I help you show my house?

An experienced agent will quietly suggest that you and the family stay in the background during the showings. The agent may also ask you to turn off noisy TVs or cease any other distractions. Most agents recommend keeping lights on for a cheery appearance.

Can I show my house if you are not present?

Many listing agreements require that you not advertise your house directly. Professional agents also require that you direct all customers back to the office for a formal showing. This step protects you from thieves who often masquerade as prospective buyers.

Are you affiliated with a franchise, and if so, how will that benefit me?

Century 21, Red Carpet, Realty World or other franchise agents have affiliates around the country that can help you relocate. Any agent, of course, can consult the National Association of Realtors guide to find agents in other cities and towns, but the franchise agents will be more certain of whom they are recommending. National advertising has also made franchises attractive to some buyers, and the franchise agents may thus attract more prospects to you than an unaffiliated broker.

What do I have to do legally to be prepared to sell my house?

An agent should recommend the steps you must take to have the deed and affidavit of title ready for closing.

Here are some questions you should ask yourself before deciding on a real estate agent:

Will this agent be aggressive and enthusiastic in carrying this program through?

You want someone who will communicate with you every week on the prospects who have seen your home, who will tell you why they bid or did not bid and what they thought of the property and its asking price. You want an agent who will hustle, keep abreast of developments affecting your listing, and who will talk to you about them.

How community-minded and knowledgeable about this region is this agent?

Some agents dive into civic affairs and will know all about schools, local clubs, sports in the area, churches, and local merchants. These agents are the on

Continued on page 2

Answers to Your Pet Questions

May a cat eat anything it wants? . . . Should a dog be inoculated against parvovirus? . . . What's the "in" breed? . . . Do seriously injured pets always have to be euthanized?

Q *Our cat has gourmet tastes. It likes to nibble on whatever we are eating, even what we snack on with cocktails. Is it okay to indulge our pet?*

A Some cats are more adventurous about food than others. If your cat thinks what you eat is attractive, slip it vegetables (raw or cooked) frequently—vegetables are good for it. Some cats develop passions for really unusual foods—unusual for cats, that is. I've heard of a cat that loves the brine from jars of stuffed olives; his owner gives him a tablespoon of it now and then, and he seems none the worse for it. Another has a decided preference for black raspberry ice cream. I once had a cat that loved bananas.

It might create a problem if your cat got hooked on caviar. But in my experience, it doesn't hurt to let a cat taste almost anything within reason, so long as it doesn't interfere with its regular nutritious meals, or make it overweight.

Q *I have heard a lot about a contagious disease in dogs called parvovirus. What is it, and should I have my dog inoculated against it?*

A Parvovirus is an intestinal disorder that can be mild—or fatal. If your dog should seem lethargic, lose its appetite, vomit, and have diarrhea and an elevated temperature, it should have immediate veterinary treatment.

According to the American Veterinary Medical Association, the danger of your dog's contracting parvo depends mainly on two factors: the incidence of the disease in your community and the amount of contact your dog has with other dogs. There are many small communities in the U.S. where parvovirus is virtually unknown. In most large urban areas, however, there are likely to be infected dogs, so it would be wise to protect your pet.

If it spends most of the time indoors or in your own protected yard, and rarely meets another dog, your pet would probably be safe without the shots. However, if your dog is likely to meet other dogs every time you take it for a walk, its chances of catching the virus may be high. Also, if you show your dog, place it in a kennel where it is among others, or take it to obedience classes, it stands a chance of contracting the disease.

The AVMA offers a brochure on parvovirus for dog owners, free for the asking. Send a self-addressed, stamped envelope to AVMA, 930 North Meacham Road, Schaumburg, Ill. 60196.

Q *We plan to buy a dog as a gift for our son and daughter-in-law. What's most popular breed now?*

A If you feel you want a purebred dog, it's best to choose a breed, such as the poodle, that has been popular for some time, and to buy it from a highly reputable breeder rather than a pet shop. The rapid rise (and fall) in the status of particular breeds of pets attracts opportunistic breeders. In their rush to provide types that are in big demand, they don't bother to screen out physical weaknesses or unstable temperaments. In buying a fashionable dog, you run the risk of getting one with inborn defects or a neurotic disposition.

Besides, the dog should be suitable to your son and daughter-in-law's home and lifestyle, whether it's a trendy breed or not. And it is usually best to let people choose for themselves the animal they are going to live with. You might be enchanted by a fluffy pup, for example, when actually they would prefer a dog that won't shed.

I recommend that you take the young couple to the local pound or shelter and bail out the pet they fall in love with. You can even find purebred dogs there. The fact that an animal is up for adoption doesn't mean anything's wrong with it. And you will be saving its life.

Q *Do you think a disabled pet should always be euthanized to spare it from suffering?*

A Perhaps the best rule of thumb for caring pet owners is: Don't keep an incurably suffering animal alive because of your reluctance to have it "put to sleep." But if it can live a good life and isn't in pain, give it every chance.

Not all disabilities make an animal permanently miserable. Blindness, for example, is not a disaster for a pet that can live in familiar surroundings among people it loves and who love it.

Even loss of a limb is not necessarily the handicap to an animal that we might assume it is. Max, a handsome yellow Labrador retriever belonging to the Guide Dog Foundation in Smithtown, N.Y., for example, was hit by a car last year and suffered an injury that necessitated amputation of his left front leg at the shoulder. Max's three-legged gait is certainly awkward, but does this slow him down or depress him? Not for a minute. Supremely self-confident, Max is no object of pity. What a mistake it would have been to put down this alert, exuberant, tail-wagging, life-loving dog because of his serious injury. Max has just sired his first litter, which will eventually serve the blind and deaf.

It's not uncommon to see a dog, usually a dachshund, trotting down the street with its paralyzed hind quarters held in a little two-wheel frame. Such a dog often seems quite chipper and glad to be alive in spite of its handicap.

Fred, a cat, was a victim of the high-rise syndrome (he fell out of an unscreened window, a common accident among cats). Instead of having him euthanized, his owners put him through three operations to repair his leg. But Fred is alive and well—and happy—today, 12 years later, a masterpiece of modern veterinary orthopedic surgery. ■

By Patricia Curtis

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Mount Patio Guard, in minutes, on a tree, a fence, the side of your house—about 25 feet from where you stay. Fifty feet may be better. Use ordinary house current and an extension cord if necessary.

Often called "black light" because it's invisible to the human eye, the ultraviolet light is produced by a unique, fluorescent-type bulb housed in scintillating reflectors. Why it works, no one knows. It's suspected, however, that the light's effectiveness has to do with the insect's propagation (sex) activities.

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Real-estate questions

continued from page 202

who will find ways to make the regio seem inviting to the prospect by answer ing questions and allaying concerns.

Can this agent deal effectively wit women?

Among most couples, the wives stil manage households and take most of th responsibility for the beauty of th home. If your agent can sell the hous to the wife, she may be the deciding in fluence on her husband.

Does this agent have an impeccable rep utation for honest business practices?

If not, find one who does. Check wit the president of your local Chamber c Commerce or Better Business Bureau.

If you have gotten the right answe to all of these questions, you may fin you will be closing soon. ■

Four legs, will travel

continued from page 20

on board. That exception is the *Quee Elizabeth 2.* According to Cunard spokesman, Alice Marshall, your do can take a Caribbean cruise for $60 (fou days) or $200 (14 days) or take an A lantic crossing for $190. Your cat ca travel for $30, $100, and $85, respectiv ly. Both sail in the special kennels c signal deck, attended by English-traine kennel maids, and served roast beef fro the ship's kitchen along with their re ular cat and dog food. And, on th "Pooch's Promenade," equipped with i genuine Edwardian iron lamppost, the can take walks, play together, and r ceive human callers. Bear in mind, hov ever, that the QE 2's ports of call a in England and France, and after all th on-board luxury, those countries' qua antine regulations still apply.

■ In the Inn

Chances are you won't have much tro ble finding a place for your pet to sle at night while you're traveling. Very e pensive hotels—the Carlyle in Ne York City, for instance—simply ask th you sign a form taking responsibility f any damage the pet does to furnitu "But this rarely has to be invoked," sa a Carlyle spokesman, "because of t caliber of our clients. Pets are likely be extremely well-behaved."

At hotel chains like Hilton Interr tional and Holiday Inns, the story var from hotel to hotel. Best to check at t time you make your reservations. In o state—North Carolina—there's a la against keeping animals in guest roon and to violate it is a misdemeanor. other states, common courtesy dicta that if you are permitted to keep yc pet in your room with you, he be w behaved and not apt to fuss or cause disturbance while you're out. One d

know is quite accustomed to motel ng, and expects only that her own nket be laid out for her on the unused l (or, in a pinch, on the floor), and t any doggie bags brought back to the om contain goodies actually destined doggie. "An animal's requirements e very simple," says Dr. Kedan. lenty of water and enough food, and s of time outside. And, for a cat, a er box." And, time together. The only son your pet is along in the first place that he wants to be with you.

For more ideas on traveling with pets, e Gaines Dog Research Center in hite Plains, N.Y., publishes a booklet lled "Touring with Towzer," an up--date directory of all the U.S. hotels d motels that permit pets in rooms, th sections on foreign travel, tips on mping and other vacations with pets, d other information you may find lpful. The new edition (1981–82), ailable March 1981, can be had by nding $1.25 to: Gaines TWT, P.O. ox 1007, Kankakee, Ill. 60901. ■

ou and your car

ntinued from page 36

l Cars from Kits?

uild your own car! Why not? If you n handle furniture plans or remodel a tchen, you probably have the dexterity assemble a new car from a kit. You n save thousands of dollars, drive a car at's unique and surprisingly economal, and discover a fascinating hobby. kit car can even be a good investment, nce the completed car is usually worth vo or three times the price of the unsembled kit.

Typically, the kit manufacturer ships ou all the parts for the frame, body, d interior. You buy the engine, transission, and suspension locally from a recking yard or car dealer and save the st of shipping these components.

The most common kit is a lightweight berglass body that fits a rear-engined olkswagen Beetle chassis. You remove e old Beetle body and replace it with mething that looks like a classic Bugatti, a dune buggy, a streamlined racing ar, or any number of other unusual odies, including a World War II Jeep.

More sophisticated kits include a mpletely new frame as well. Most of ese kits are designed to use an inexensive Pinto four-cylinder engine or a nall V-8 and have fiberglass bodies that ok like a Model A Ford, a small sports ar, or a modern low-slung racing car. or many builders, these "middle-class" its make the best sense, economically nd practically.

The most impressive kits are made to se components from a full-size American car, usually a Ford or Lincoln. The ody can be a fiberglass replica of a 1935 uburn Speedster, a 1967 Cobra, or a cLaren racing car. Kit cars in this class typically supply British Connolly leather seats instead of vinyl, a walnut dashboard, and other expensive trim.

Just about every do-it-yourself car can be purchased in four different stages. The "basic" kit is usually just an unpainted fiberglass body. Unless you're a professional auto mechanic, this is too hard for you to tackle. The "deluxe" kit should include everything you need to complete the car except the engine, transmission, and rear axle. You'll get the seats already upholstered, the body already painted, the instruments, and all the hardware. The best kit manufacturers include every last nut, bolt, and piece of electrical tape, along with a fat book of instructions.

A "preassembled" kit is just that: The whole car will come to you minus the engine, transmission, and suspension, which you can bolt in easily. Nearly every kit manufacturer also sells a "complete" car, which is the kit assembled with a new or rebuilt engine and transmission, ready to run.

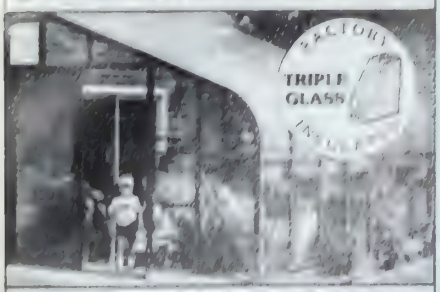
Volkswagen-based kits start under $1,000 for a basic kit for a simple dune buggy. Most deluxe kits cost between $2,000 and $4,000, while preassembled kits range from around $4,000 to $8,000. The really fancy kits to build Auburn and Cobra replicas cost $10,000 to $15,000 just for the kit. These cars sell for up to $50,000 when complete, though, so while not inexpensive, the kits are still something of a bargain if you're in the market for an exotic, limited-production machine that's sure to be the only one in town.

To build most kit cars, you'll need at least a one-car garage where you can work, plus basic automotive hand tools. Most of them require one or two welds or cuts that must be done by a professional, but the parts involved are small enough to bring to a local auto body shop. A simple kit can take as little as 20 hours to assemble; a fancy Auburn replica might consume hundreds of hours, if you really do a top-notch job.

Do-it-yourself cars are surprisingly practical to own. The Volkswagen and Pinto kits return even better gas mileage than the cars from which they were built, because the fiberglass body is so much lighter. Fuel economy of 30–40 mpg is reasonable to expect.

At the same time, a lightweight kit car should also have better handling, braking, and less tire wear. The fiberglass body can never rust, while the chassis components, because they're taken from everyday cars, are familiar to every mechanic. And besides, by the time you finish building your car, you should know enough to fix it yourself. An annual publication, *The Complete Guide to Kit Cars*, lists dozens of kit cars, including some that run on electricity. It's $8 from Auto Logic Publication, Box 2073, Wilmington, Del. 19899. ■

SUNROOM



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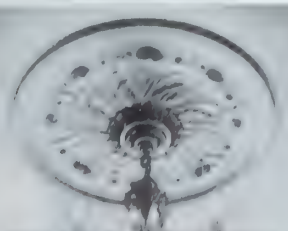

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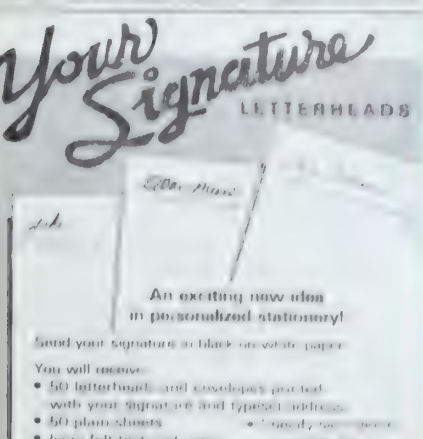

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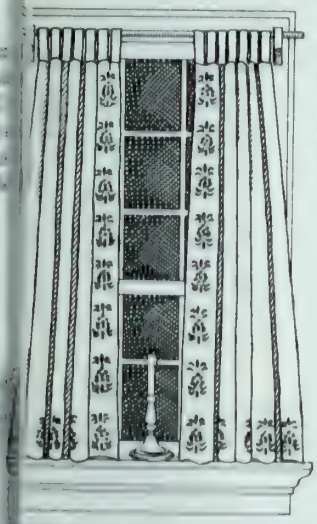

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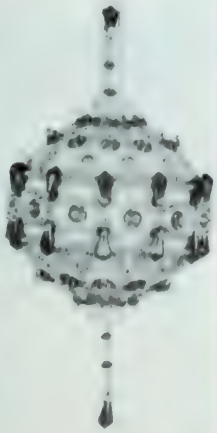

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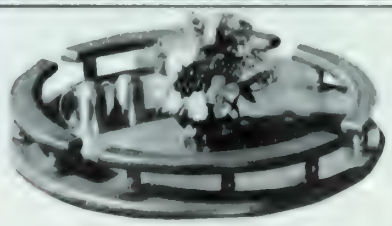

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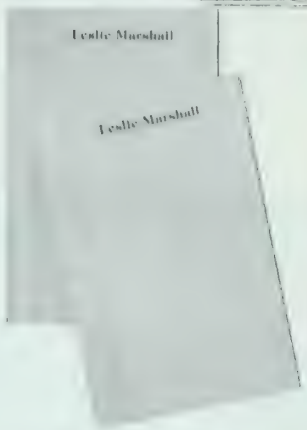

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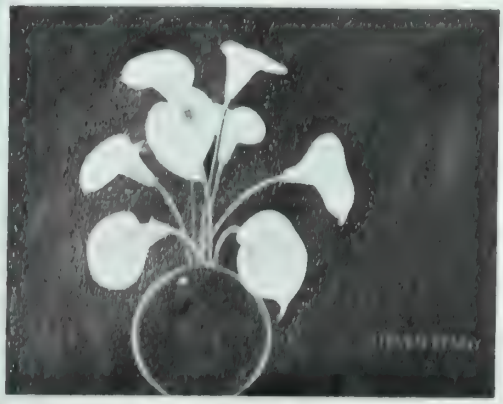

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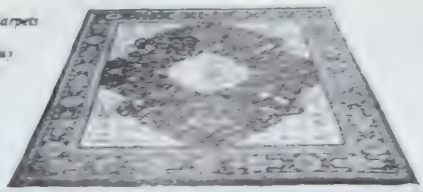

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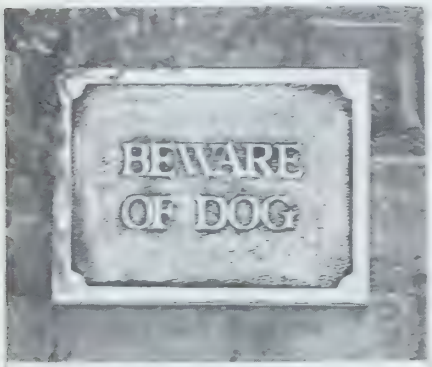

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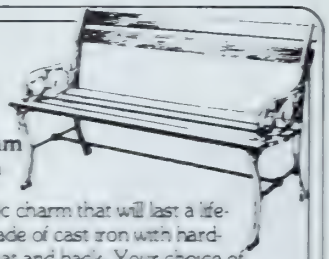

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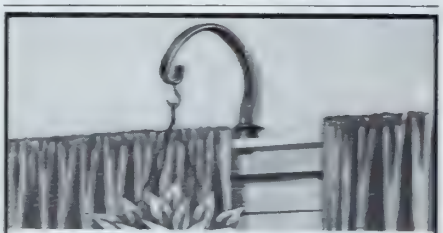

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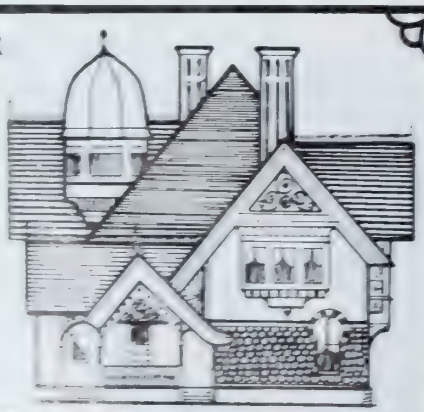

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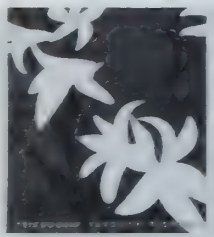

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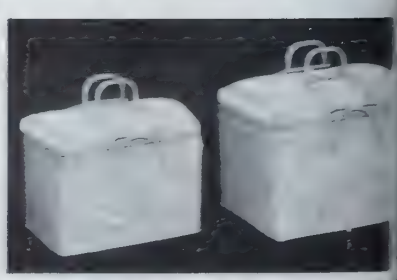

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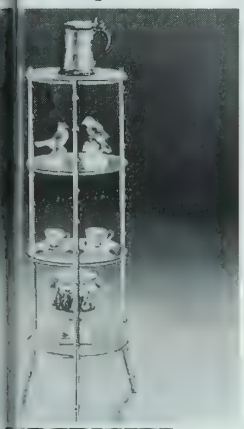

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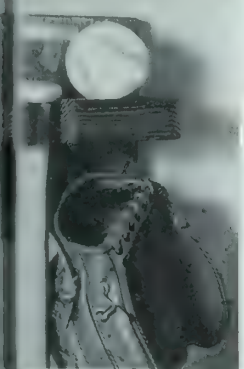

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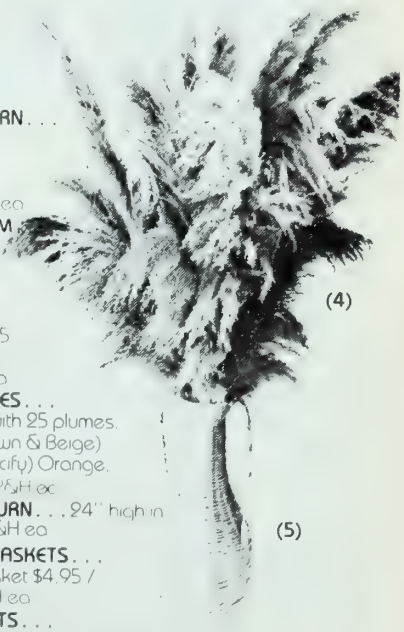

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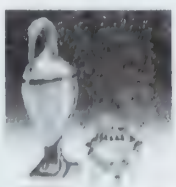

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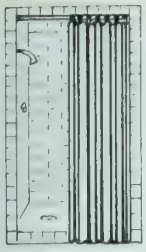

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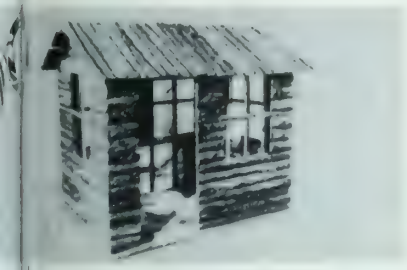

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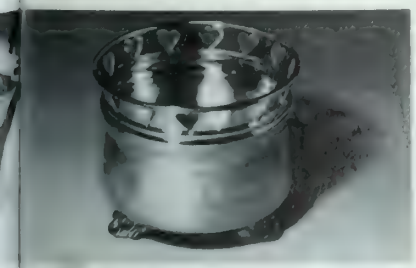

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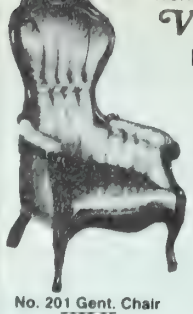

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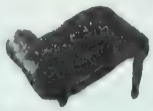

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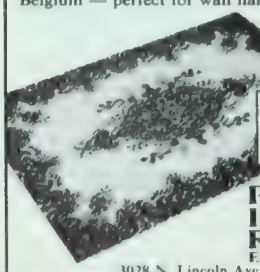

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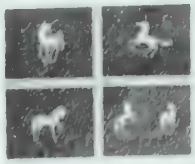

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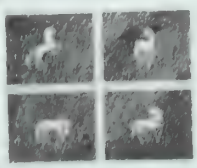

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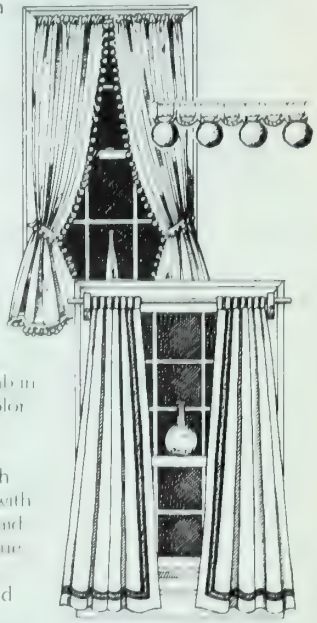

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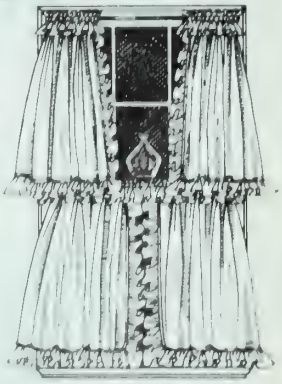

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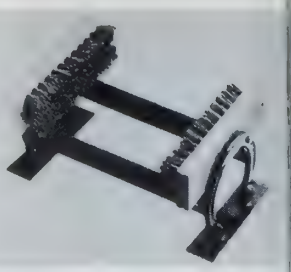

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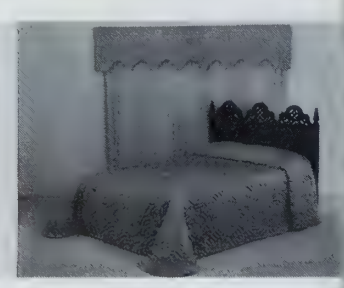

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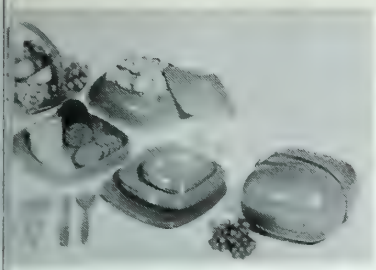

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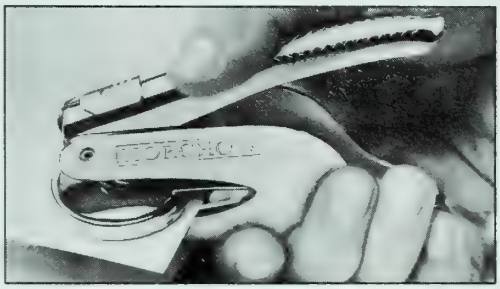

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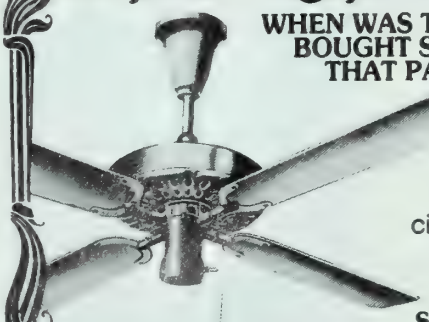

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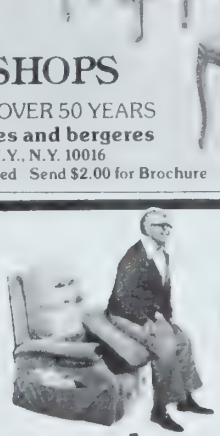

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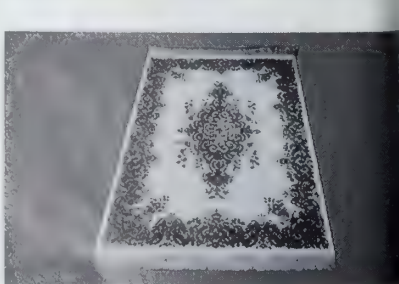

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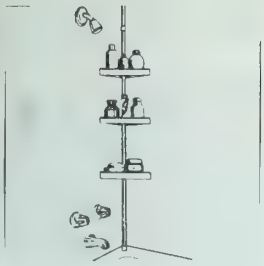

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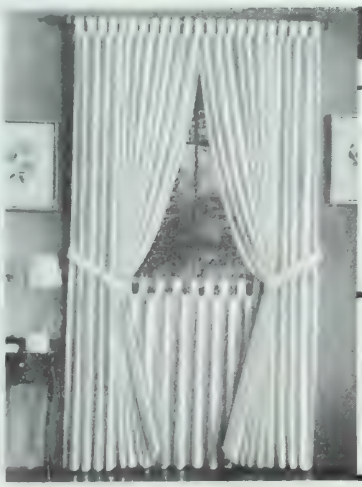

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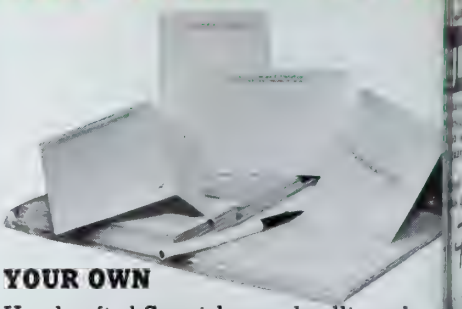

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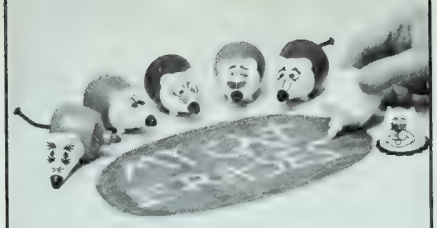

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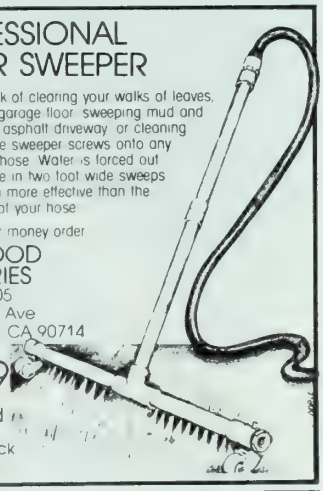

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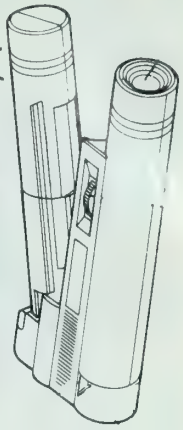

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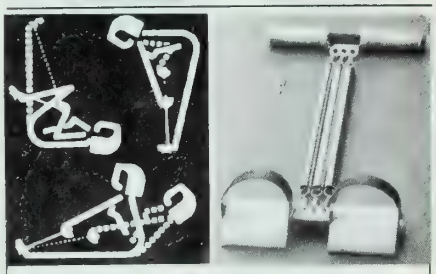

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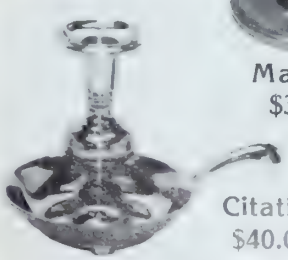

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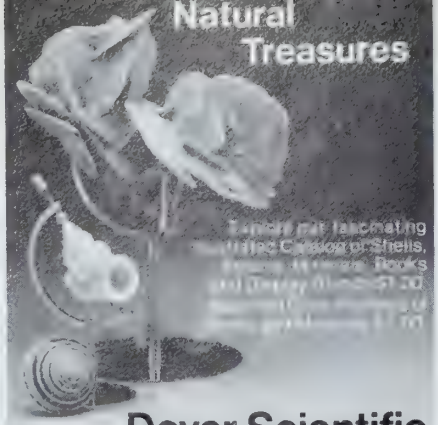

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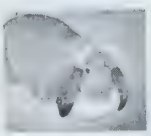

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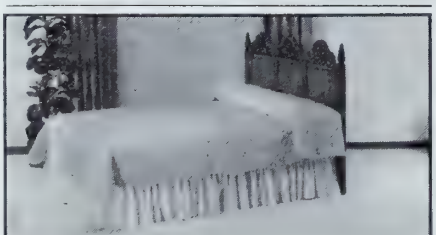

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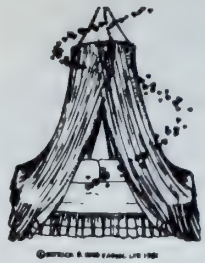

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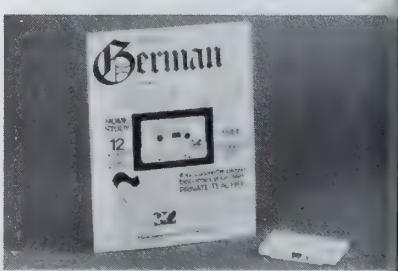

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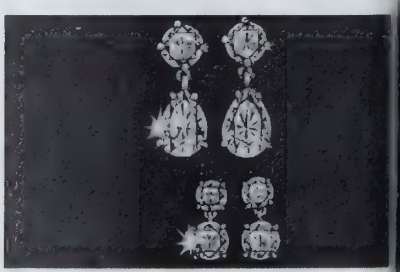

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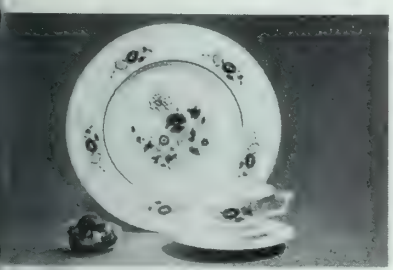

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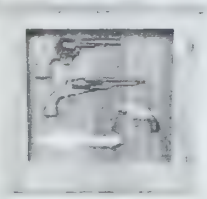

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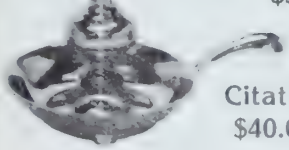

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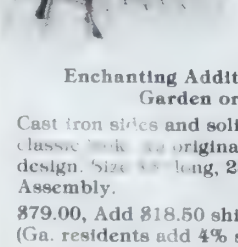

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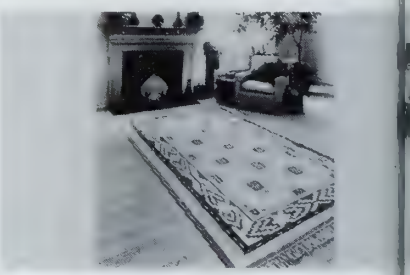

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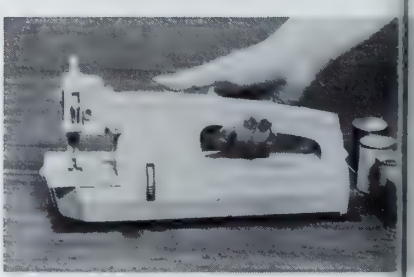

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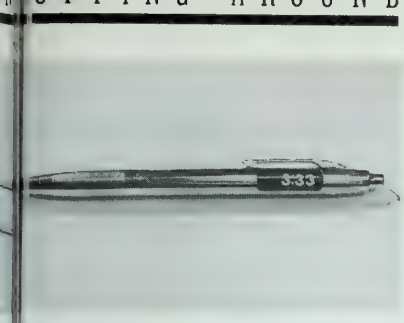

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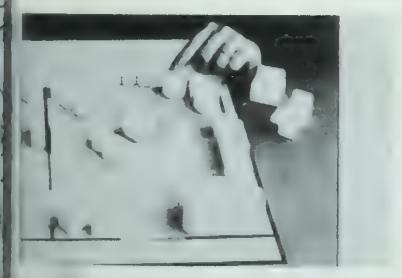

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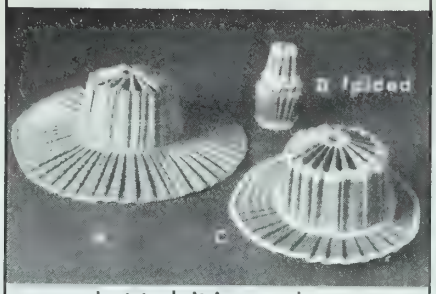

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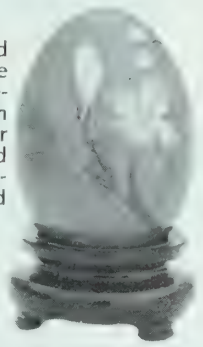

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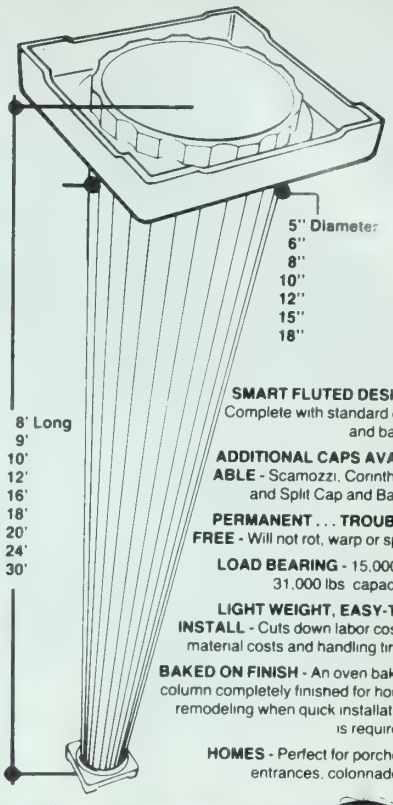

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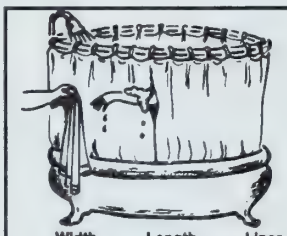

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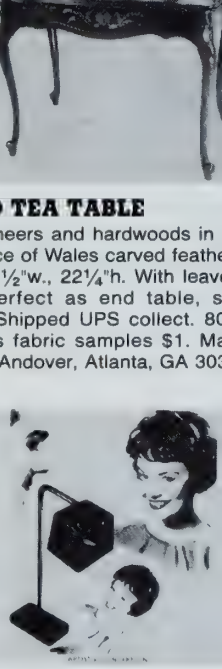

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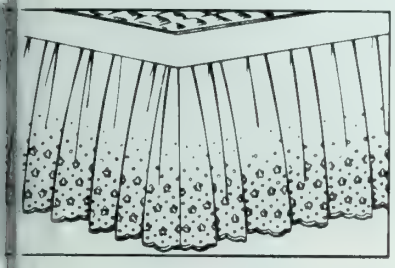

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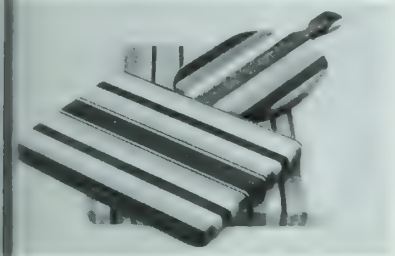

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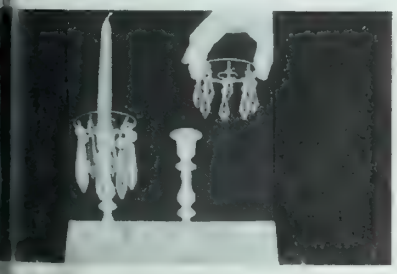

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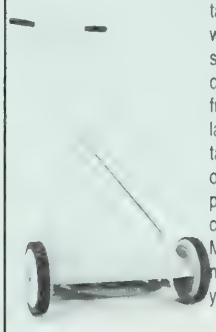

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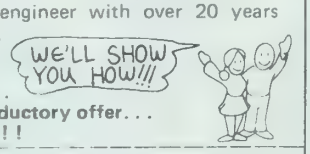

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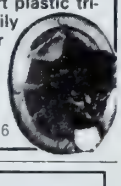

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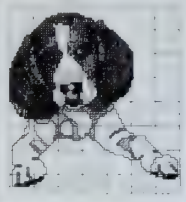

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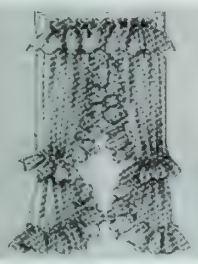

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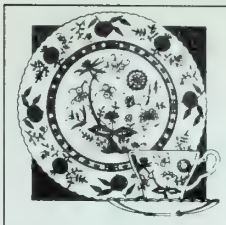

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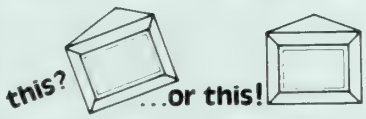

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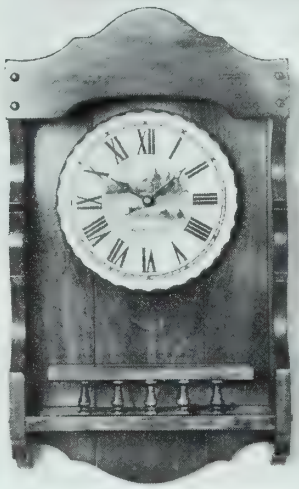

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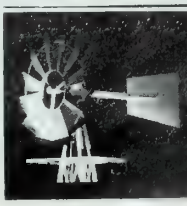

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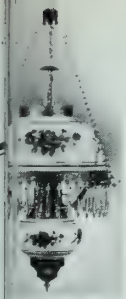

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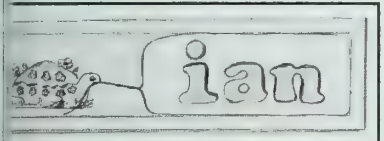

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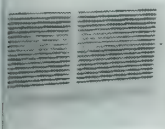

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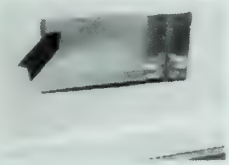

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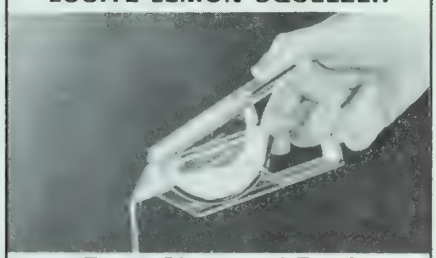

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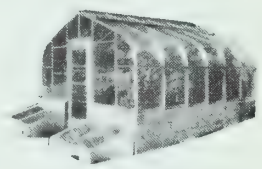

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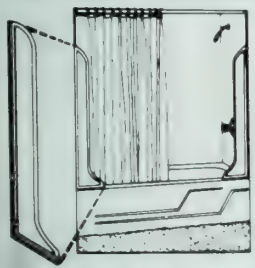

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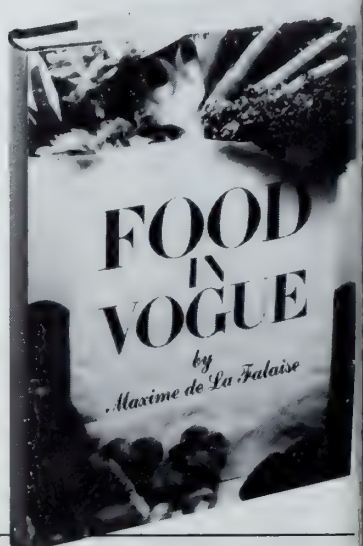

Cradling Berries in Straw

Strawberries for summer desserts

r strawberries, picked at the k of perfection, try growing r own. Gallons of fragrant red ries for eating fresh, for short- es, pies, and homemade jam, ke the work worthwhile.

Choose the sunniest place avail- e, away from trees or buildings t would shade the bed. Since blossoms are sometimes dam- d by late spring frosts, do not nt in a low spot where frost ds to gather. Near the south e of a building is a good loca- n—the building offers protec- n from the cold without shading bed.

Strawberries may be planted m spring to early fall, but usu- y do better if planted in spring. e a Rototiller, or, for a small l, a spade to turn the soil. Work some fertilizer—1 pound of 5-10 fertilizer per 100 square feet bout right for average soil.

t is better to buy your plants m a reputable nursery than to them from your neighbor's ch. In this way you can be sure you getting the varieties you want. Al- ugh only one variety is needed for lination, you may want to plant two more varieties to extend the harvest son. It is best to buy virus-free plants. ese are grown under state supervision, d are registered. No difference can be n by looking at registered and ordi- y plants; only the "registered" tag ll tell you that you are getting the best ck possible. Ask your county agent or reputable nurseryman which varieties e best for your area. If you order your nts by mail and they arrive at an un- itable time for planting, they may be red for a month or more in a refrig- ator. Keep them in a plastic bag. heck them occasionally and do not al- w the roots to dry out. Plant as soon as temperatures in your area allow.

At planting time, trim off one third of the roots and remove all but three leaves from each plant. In the home garden, plants can be spaced 1 foot apart in every direction. Dig a small hole for each plant. Spread the roots out as you fill in with soil. Place the plant so that all roots are covered. Be sure the crown (the point where stem and roots meet) of the plant is at ground level. If covered too deeply the crown can rot; if sitting too high the roots can dry out. Finish planting by tamping the soil, and water each plant well.

Keep the bed cultivated, or cover the rows with straw to help smother weeds and conserve moisture. Water only if the soil is very dry. No additional fertilizer should be necessary. Too much fertilizer encourages leaf growth but retards formation of fruit.

The plants will grow sturdier and next year's crop will be larger if the berries are not allowed to develop the first year. If you can bear to do it the first season, pinch off the flower stalks as they appear. Blossoms of everbearing varieties should not be picked after midsummer.

In early fall, bring some additional straw to the garden. Do not cover the plants until several freezes have occurred. Mulching too soon can cause as much damage as mulching too late. When new growth starts in the spring, remove the mulch from the plants, but leave it between the rows.

Commercial growers of strawberries treat the plants as biennials. Runners formed the first year are allowed to grow freely, then steered toward the parent plant. The next year, after harvesting, the plants are plowed under. For the home gardener, with little space, most of the runners should be cut as soon as they form, leaving enough of them to fill gaps. As the older plants stop bearing they can be removed to keep the younger, stronger plants going.

By Sharon K. Graham

Gardener's Calendar: May

This is the busy time. In the North, early-sprouting weeds should be uprooted, so do it with a cultivator to stir up the soil at the same time. Get ready to set out tomatoes and other tender things, but don't do it until after mid-month—cold nights, even without frost, can give heat-loving plants a severe setback. The soil is warming up, though, so it's time to plant seeds of zinnias and the other hot-weather flowers. It's also a busy time for those springtime pests, tent caterpillars, inchworms, and gypsy moths. The tent caterpillars are relatively easy to deal with—just pull down the webs at dusk, when the larvae have settled down for the night, and bury or burn them. Gypsy moths and inchworms are harder to get rid of—ask your local arborist about sprays, or, if you don't believe in spraying, use some of the traps that are now on the market. Remember, though, that while trapping the mature insects will have no effect this year, it will reduce next year's infestation. If your trees have been defoliated to any extent, apply fertilizer to hasten the development of new leaves and compensate for loss of the first lot. In the South, of course, it's summer and moisture-preserving mulches should be in place, with emergency watering equipment at the ready and flowering annuals going in to fill the gaps left by the dying foliage of spring bulbs.

James Fanning

Starting a Straw-Mulched Garden

in spring works best if you wait until seed rows have germinated in warm soil. Mark rows with a sprinkling of peat moss to prevent washing and so hay can be spread in the right places. Joan Seeler (page 132) adds a side dressing of cottonseed meal and dried blood for extra nutrients. Some mulches merely cover—organic mulches decay and continue to feed the soil.

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GARDENER'S NOTES

By James Fanning

How to water your plants
and still save water . . . Preventing crabgrass . . .
New orders from old catalogues . . .
Safe spray cans . . . Foiling dirt-scratching cats

USE
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Saving Water

This summer's watchword, for a lot of us, must be: Save water! Taking this quite literally, it means saving the water used for washing clothes, dishes, and human bodies and reusing it in the garden. Not hot, though—let it cool to lukewarm before applying it to the soil, and don't use too much in one spot at a time. If a scum appears on the surface of the ground after several applications, wait until there's a rainfall or you can irrigate with plain water before using more of the wash water. For water that's heavily loaded with bleach, grease, or detergents, dig a pit 12 to 18 inches deep several feet away from any choice plants and dump the water into that, so it can percolate safely through the soil. C sprinkle it on the compost heap—som is bound to get into the soil, and the co taminants will be absorbed and mac harmless by the humus.

Another water conservation rule i Limit yourself. Don't plant more tha your water resources can suppo through the dry season. Cut down o plants with high water requirement too—lettuce, for instance. And don't b too concerned about your lawn. A tu with hardy, well-established grass var eties can stand prolonged parching an revive when the rains finally com Meanwhile, take the philosophical a proach and tell yourself that less gro ing means less mowing. Finally, kee mulching! ●

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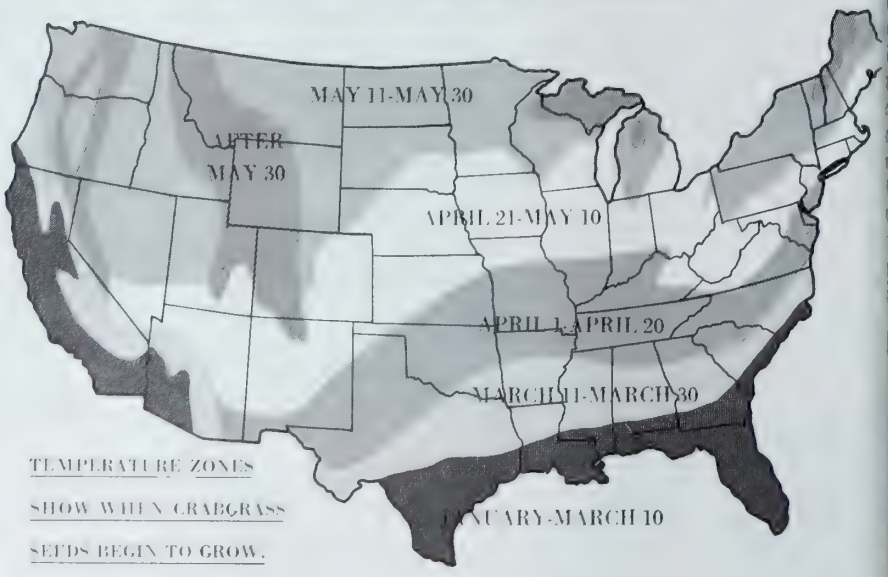
LAST DATES FOR PREVENTING CRABGRASS



TEMPERATURE ZONES SHOW WHEN CRABGRASS SEEDS BEGIN TO GROW.

Crabgrass Conquered

Crabgrass, which begins taking over lawns as hot weather arrives, is an annual sprouting from seeds that have spent the winter in the soil. They don't germinate until the weather warms up, and this gives us the key to crabgrass control. A pre-emergent chemical, applied to the soil in early spring, creates a layer that cannot be penetrated by the grass sprouts, while perennial grass plants remain free to grow as usual. Scott's Crabgrass Preventer has proven its effectiveness for this purpose, but th Scott people insist that it must be use at the right time, which depends on tem perature. The zone map, *above,* show approximate dates when crabgrass seed begin to sprout, so check out your lo cation and be sure to get the prevente on before germination time. Incidenta ly, the preventer stops growth of *a* grass seeds, so Scott's has a preparatio starter fertilizer with crabgrass prevent er, to use on newly seeded lawns. ●

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Praise for Sprays

Aerosol sprays have gotten a bad name in recent years. This is because the fluorocarbons used as propellants were thought to be harmful for the one layer in the upper atmosphere. ientists are still debating the question, t aerosol manufacturers have been aning over backwards to avoid the ubtful material. Now, insecticides and her sprays are propelled by carbon di- ide and nitrous oxide, both biodegrad- le and incapable of causing damage. we may resume using the handy ray cans of favorite pesticides with a ear conscience. The old rules still ap- y, of course: Read the label carefully d follow the instructions. Don't use ore spray than necessary or more often an necessary. Don't hold the nozzle o close to tender leaves—the pressure ay damage them. And never toss an npty can into an incinerator. ●

Foiling Felines

Cats, for their own private reasons, love to dig in the same kind of soil rdeners love to dig in: loose, dry and iable. Here a conflict arises, since the rdener plants seeds or transplants edlings into this soil. The gardener ants to keep his plants and, presumbly, his cat too, so the problem becomes ne of discouraging cat-digging. So, nce cats do not like wet paws, a first ne of plant defense is to keep the soil oist. This could be doubly beneficial, nce the plants would appreciate the ater—as well as not being dug up. Next, a layer of pebbles on the soil will ct as a moisture-conserving mulch, as ell as being an encumbrance to cat laws. The sure and final answer, ough, is wire mesh—chicken wire—egged down on the surface of the round, with plants free to grow through he openings. And give the felines a andbox of their own. ●

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A true solar addition that heats itself and helps heat your home - while providing a year-round sun space for gardening and good living.

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Send for more information

Our Solar Greenhouse will be ready for sale very soon. But right now, we want to send you a special PREVIEW PACKAGE with more information, a photo and specifications. It's an exciting story and we'd like to share it with you.

Designed by Sunplace " 1981, Garden Way Inc

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May 1981

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Vol. 153, No. 6

ON THE COVER

Marina Schinz, who took the cover photograph, comes from a family of botanists, and her approach to flower arrangement reveals both the artist's and the scientist's eye. Her imaginative combinations of varieties—here she mixes lilacs, tulips, iris, gerbera, snapdragons, and peonies—look spontaneous and undesigned, yet she considers each flower carefully to be seen individually and to combine into a pleasing, harmonious whole. For a closer look at the life Marina shares with her husband, art dealer Larry Rubin, turn to page 96.

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Where Children are Concerned

Light it Right

Some tips from Dr. Melvin Schrier, president of the New York Academy of Optometry:

•For reading, light should come from behind—for a right-handed child, from over his or her left shoulder.

•Steer clear of very dark or white desk tops that will throw off too much light or contrast, uncomfortably, with a white sheet of paper. Choose a desk surface with a muted, matte finish—not glare-prone glass or glossy laminate.

•When kids are watching television, keep a lamp on elsewhere in the room—positioned so that TV viewers can't see its reflection on the screen.

Furniture that Grows

Shop for furniture that can grow with your child.

• The Swedish beechwood "Tripp Trapp" chair has notched legs so its seat and footrest can be adjusted from toddler to adult height.

• A crib with removable bars can be converted to a junior bed with storage drawers; available in wood or wicker finish.

• A tubular chrome "Silver Cross" highchair can be easily re-adjusted to a low table with an attached seat for toddler's play.

All from The Children's Design Center, Dept. P1099, R.D. 4, Geyser Road, Saratoga Springs, N.Y. 12866. Catalogue $1.

Travel Log

Post a large map and have children mark with colored pushpins or small flags places the family has visited.

Curl-up Corners

Have a carpenter make a window seat where a child can curl up with dolls or a book. A lift-up seat can conceal a toy chest.

•Angle bookshelves around a corner, set a comfortable seat alongside—under a beach umbrella with a light clipped to one rib, for ambience. From Alexandra Stoddard.

Game Plan

Build a play-and-storage cube. Lay a hollow wooden cube on its side, and outfit the inside with slip-in shelves for storing games and puzzles. Paint the top as a checkerboard or backgammon board. Add a lip around the top edge to keep puzzle pieces from dropping off. From *A Child's Place* by interior designer Alexandra Stoddard (Doubleday).

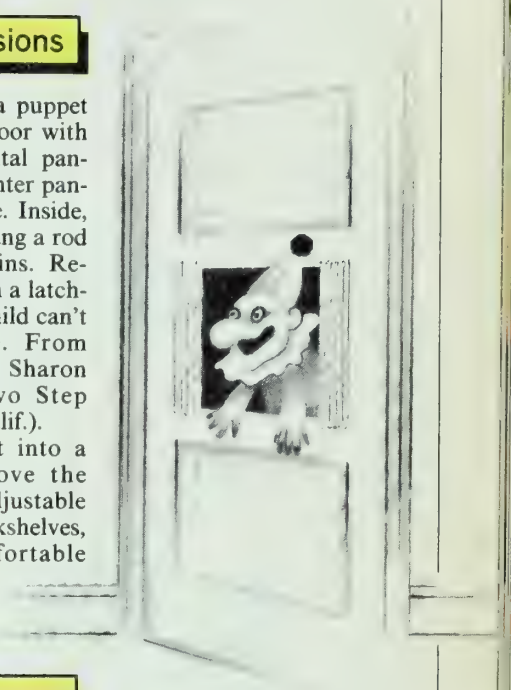
Junior Chefs

Encourage your child's interest in cooking by teaching him one dish that can be his specialty . . . he'll branch out. From Jay Perkins, Director, Le Cordon Rouge, San Rafael, Calif.

Closet Conversions

Turn a closet into a puppet theatre. Choose a door with three large horizontal panels, and have the center panel cut out as a stage. Inside, over the opening, hang a rod with shirred curtains. Replace doorknob with a latchless wire pull so a child can't get locked inside. From *Room to Grow* by Sharon Owen Haven (Two Step Books, Berkeley, Calif.).

•Or make a closet into a book nook. Remove the door, install an adjustable wall lamp and bookshelves, and place a comfortable mini-chair within.



A Personal Place

Look at each child's room as his (or her) own home and get him involved in the decorating decisions:

•Choose some furniture that is light enough for a child to move and rearrange—beanbag chairs, small plastic tables and stools.

•Paint three walls white and let the child pick the paint color or wallpaper pattern for the fourth wall.

•Consider furniture that is practically a room in itself: modular beds with canvas saddlebags or pocketed partitions; a desk that attaches to drawers, shelves. All leave room for choice in how they are set up and are child-involving. By Landes.

On the Safe Side

A good-looking way to give a small child's bedroom doorway a "safety gate"—hang a two-piece Dutch door.

Child's-Eye View

See the room from your child's point of view—get down on your knees and install mirrors, closet hooks and rods so that a child can really use them. From artist Kathleen Fleming, of Creative Rooms, Potomac, Md.

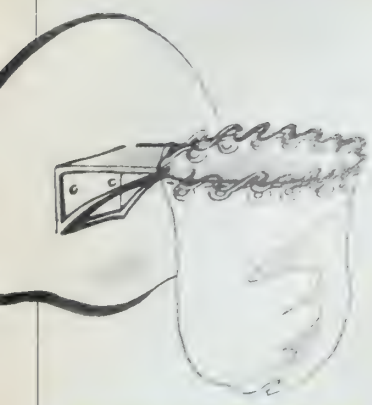
•Double your hanging storage space: Attach one closet clothing rod low, for a young child, and install another rod higher for out-of-season clothes.

•Stack (up to current child height) bright kitchen produce bins for stashing rolled-up socks, gloves, hats, and scarves.

•In the living room make a child feel as though he fits in with his own scaled-down version of an adult's chair. Good-looking director's chairs, wing chairs, rockers, and more are available.

Stephen Kelemen

INGENIOUS WAYS TO MAKE YOUR LIFE EASIER



Climbing the Walls

Commission an artist to do a wall mural or paint part of a room. Some ideas:

- Use a mural to enhance or incorporate real objects. Artist Kathleen Fleming painted a kangaroo with a baby in its pouch aiming a ball at a real basketball hoop, mounted midway down the wall. Instead of a net, she attached a canvas laundry bag, removable for playtime when the hoop is used to dunk sponge balls.
- Take part of a wallpaper pattern used elsewhere in the room and blow it up for a mural.
- In thinking through a composition, remember that fantasy subjects appeal to young children, graphics to older ones.
- Plan a mural so it won't have awkward gaps, if you expect to rearrange furniture. From Karen Greenbaum and Iris VanderPutten of Whimsical Walls Ltd.

Bed and Bath

Children spend lots of time in or on their beds. Create something amusing to look up at—a wallpaper border at the ceiling line or a simple bed canopy.

- Instead of papering a child's bathroom, paint walls with a high-gloss paint and hang his own artwork in easy-to-change acrylic box frames. From interior designers Donna Lang and Lucretia Robertson.

Graffiti-Proof

Pin up a big sheet of flexible, medium-weight transparent plastic, for children to draw or write on with washable pens, then wipe clean: Both in many colors at art-supply shops. From Kathleen Fleming.

Shelf Life

Bookshelves can live part of their life set up as a dollhouse: Arrange miniature furnishings on lowest shelves, painted or covered with mini-print fabric. From Alexandra Stoddard.

Building Small

If you have woodworking experience, find instructions for building sturdy furniture in *Easy To Make Children's Furniture* (Pantheon), *Your Own Built-Ins* (Florence Adams and Co.), and *How To Build Children's Furniture and Play Equipment* by Mario Dal Fabbro (McGraw-Hill).

- Plans for children's furnishings are also available from the American Plywood Association. Send $1 for its "Handy Plans Catalogue-Y630," P.O. Box 11700, Tacoma, Wash. 98411—full of whimsical designs, like a clothes hamper.

Wear- and Tear-able

Try dividing a child's bedroom into two areas—a carpeted area for sleeping and studying, a vinyl-covered area that's easy-to-clean for messy crafts such as papier-mâché. For extra fun, lay solid-color tiles to make a hopscotch board.

- Choose light, blond-finish furniture that doesn't show scratches as readily as dark woods. From interior designer Ann LeConey.

Two's Company

Use open bookshelves to divide space in a shared room. Top shelves keep an older child's belongings out of the younger one's hands.

- Color code—blankets, clothing hooks, laundry hampers, drawers—for each child. Or use large stick-on letters for decorating plastic storage bins. From interior designers Donna Lang and Lucretia Robertson.

Peace, Please

Is there a drummer-in-training or a future opera singer in the house? An easy-to-read diagram of a typical house showing problem noise areas and ways to tone them down is free—from the U.S. E.P.A. Noise Office, HG—ANR—471, Washington, D.C. 20460. Request "Is Quiet Possible" poster. Other noise/health information available upon request.

Little Green Thumbs

- Give a grade-schooler a houseplant to care for in his or her room. Geraniums are cheap and hardy sun-lovers. Raising a plant is a "hands on" biology lesson—watering, rotating for even growth, "feeding" in season, pruning, and eventual transplanting.

Neat Tricks

Make it easy for kids to be neat:

- Build or buy cubbyhole shelves and partitioned toy chests to make it more of a game to put things in the right places, and harder for things to get jumbled. An easy way to partition off a toy chest—sit high-sided, uncovered boxes inside.
- One-step bedmaking for children: Switch to contour sheet plus a duvet (a European-style comforter with changeable, slip-on covers). Sew up a range of no-iron covers with sheets.
- What to do with a collection of stuffed animals and dolls? Nestle them in a string hammock hung in a corner of the room. It's decorative, provides added play space, and keeps the bed trim for tucking-in time.

By Margaret Morse and Gabrielle C. Winkel

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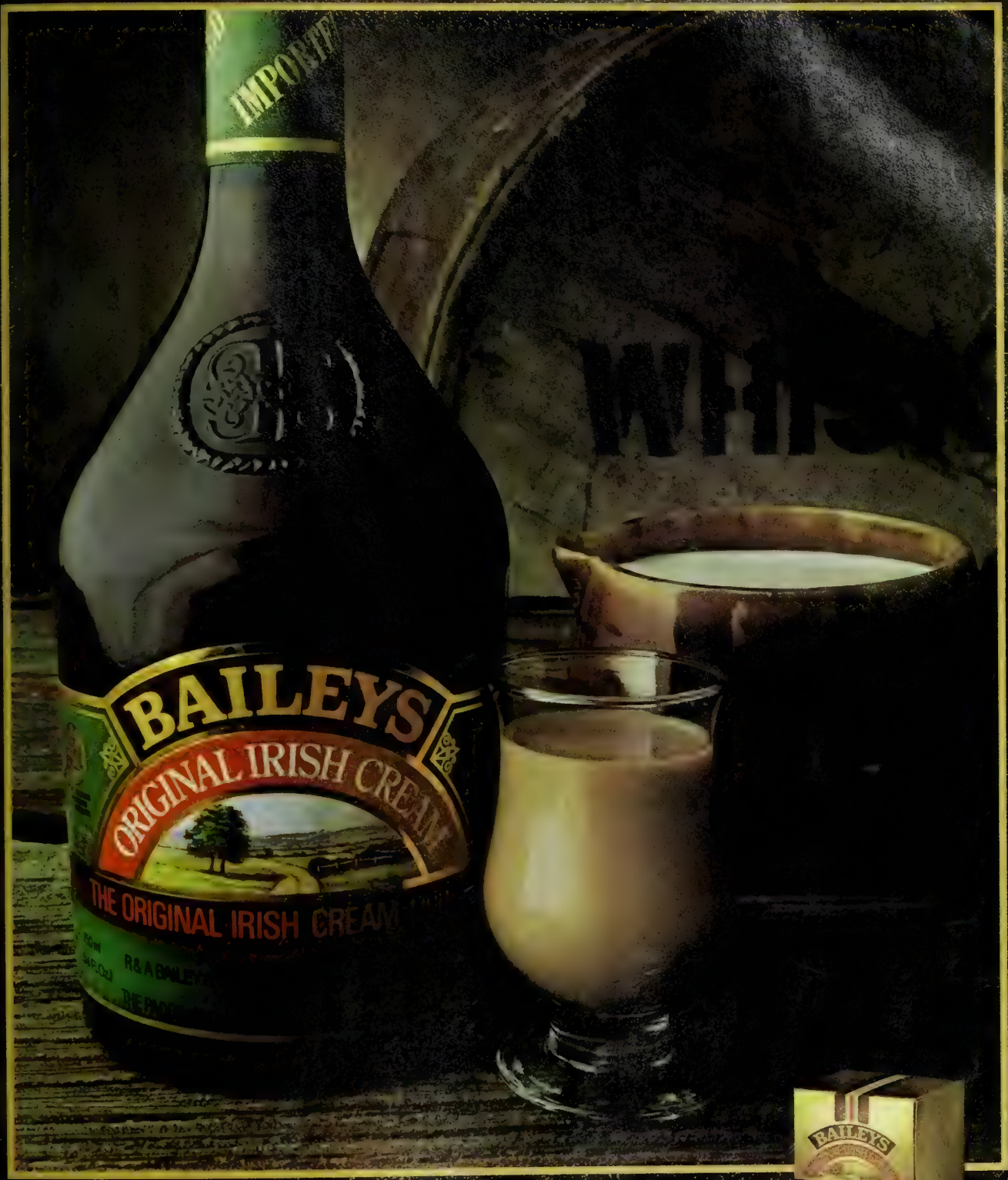

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CHECK IT OUT

By Jay Herbert

Fabric-ating Art

That fabric can be the medium with which to create major artworks may seem a little farfetched. But the more than 75 pieces—by 60 master craftsmen from around the world—included in the exhibition *The Art Fabric: Mainstream* may surprise you. The designs range from a miniature waxed linen basket to an 8-foot-high silk-and-nylon, steel-supported rainbow. Materials include sisal, leather, cordage, wool, rope, plastic, you name it, and the techniques employed run the gamut from knitting, knotting, and crochet to the most complicated manipulations. Among the objects: baskets, body coverings, costumes, environmental constructions, sculptural groupings.

The exhibition will be at the San Francisco Museum of Modern Art through June; Minnesota Museum of Art, St. Paul, August 9–October 4; then to Memphis and Portland, Ore.

If the subject intrigues you and you can't get to see the show (or if you want more details), you may wish to get the book published in connection with the show—*The Art Fabric: Mainstream* (Van Nostrand Reinhold, $39.95). Written by Mildred Constantine and Jack Lenor Larsen (himself a world-renowned fabric designer), who also co-curated the exhibition, the book traces the development of fabric as art through the 1970s and discusses and illustrates the work of the major artists in the field (such as Christo and his notorious *Running Fence*) and many of the newcomers just starting to make their reputation in this medium.

Healthy Reading

A good book on health—not scary, not technical, not, let's face it, boring—is hard to find. But there is a new one, *The Harvard Medical School Health Letter Book* (Harvard University Press, $15.95), that really fills the bill. Edited by Drs. G. Timothy Johnson and Stephen E. Goldfinger of the Harvard Medical School, it is authoritative without being pompous, instructive without being pedantic—in fact, the book's written with such a light touch that it's really [illegible] The doctors cover the latest information and/or conjecture about current theories of nutrition and health care, with answers to provocative questions. Is vitamin E a natural aphrodisiac? Can you stop balding or increase hair growth? Is fiber good or bad for you?

Opening with a section on Staying Healthy (weight control, vitamins, hair and skin care), the doctors next tackle the Hazards of Living (smoking, alcoholism, stress, drugs, backaches). A section on Reproduction and Child Care is followed by Diseases Mainly of Adulthood, Problems of Aging, and finally You and the Doctor. So, if you want to find out how the body works, what can go wrong with it, and what to do if it does—it's here for you.

Museum Garden Show

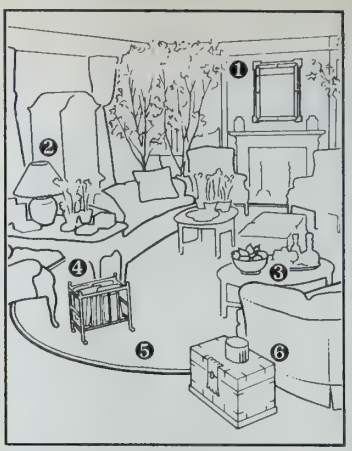
Gardens, real and imaginary, and how flowers and plants have inspired decorative arts in all ages are the subjects of a show at New York City's Cooper-Hewitt Museum. Entitled *Gardens of Delight,* the exhibition will demonstrate how floral motifs appear in furnishings—screens, wallpaper, fabrics, carpets. You can view a variety of live plants in the Conservatory and Garden, where much of the show will be held. Coverage also includes garden design through the ages and garden offshoots such as urns, gazebos, gates, and grottoes. A gallery is devoted to imaginary gardens, starting with the Garden of Eden—where else? A must-see if you're going to be in New York between June 9 and August 23.

Hot Days/Cold Food

In spite of Ira Gershwin's lyrics, the living isn't necessarily easy in summertime. But it can be made easier, and certainly more pleasurable for your guests, when you serve cold, refreshing, imaginative food. Helen Hecht's *Cold Cuisine* (Atheneum, $11.95) offers over 200 recipes from appetizers through desserts that make summer entertaining, if not a breeze, at least a joy. The subtitle "Summer Food to Prepare in Advance and Serve at Leisure" pretty well tells the story. But the book isn't just a rehash of well-known hot-weather standbys—many of the dishes are offbeat and intriguing. Have you ever eaten a Wappingham Pie?

Palladian Plans

The influence of the 16th-century Italian architect Andrea Palladio has stretched across the centuries to modern times. You can see examples of his work in *Drawings of Andrea Palladio,* an exhibition of 130 pen, ink, and pencil renderings ranging from country villa gates to Venetian palaces to reconstructions of antique bath buildings. The show's at Washington's National Gallery through July 5, at the Art Institute of Chicago July 18–August 31; then travels to Chapel Hill, Tulsa, Cambridge, and Memphis. ■



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...tinued from page 16

resembling equitable distribution. Prenuptial agreements are preventive medicine against a disillusioning day in court. For a woman to ask a man to disclose his finances at the onset of a marriage, and vice versa, is a sign of greater, not lesser, communication. It also indicates a smarter woman. Attorney Alter deals with 200 divorces a year. In 1980, she handled 10 to 15 prenuptial agreements. This year, she expects that number to double or triple. "There are still a lot of women who say they don't want to know about money, that they can say to the man, 'I trust you.' But at the time of divorce, for every woman who says that the man wouldn't explain his finances to her, there were an equal number of women who didn't want to hear about it." To not know the spouse's income is to function like the proverbial ostrich. If ignorance is bliss on the wedding day, why not have bliss at the divorce court?

For the young couple, Shays does not recommend writing custodial clauses for children that have not yet been born. "Custody depends on the nurturing quality of the parent, and to advise on cultural stereotypes—of who has traditionally been the stereotypical nurturer—is terribly wrong." She points out the obvious facts that people change in five years and that men can be as good nurturers of children as women. To decide who is the better nurturer for a child who is unborn and who may be born a boy, a girl, handsome or ugly, brilliant or retarded, is to make a premature, ignorant decision based entirely on the unknown.

Romantic motives

Some people think that a prenuptial agreement takes the bloom off a romance. Michael Steinberg, a 34-year-old marketing counselor, believes exactly the opposite. Recently, he married a 36-year-old woman with whom he had lived for five years. He had been divorced years ago. She had never married before. Not exactly naïve, they signed a prenuptial agreement waiving their automatic rights to claim each other's property in the event of divorce. He says, "Getting married was the next step in our personal growth, our emotional relationship and feelings toward each other. We are older than most people first getting married. We had amassed certain properties separately and the agreement allowed us discretionary rights to it, and it also protected us from potential difficulty from any judge, if we were to get divorced. The agreement helps you perceive your motives for marrying. It *frees* you from financial considerations and focuses on the relationship."

Attorney Miriam Robinson cites another case where the impetus to sign the agreement was romantic. "A young man came to me recently and is going into a special field of medicine which will take an extra two or three years to finish. He plans to marry a woman whom he's lived with, and who is graduating from medical school now. She will inherit a lot of money. She lives on her trust now, and in a large measure, they both live on her money. She has been supportive of him. He said, 'If I make it some day it'll be because she helped me. And I want her to know that now. I want to make up to her financially, and additionally, for what she's doing now." The romance of both these stories is that the prenuptial agreements *allay* insecurities and coercion.

The Second Marriages: A Little Less Romance?

Traditionally, the wealthy man who was burned by his wife at the dissolution of his first marriage is the first to ask the second wife to sign a prenuptial agreement. It is assumed that he has been mortally wounded, taken financially to the cleaners, and that he needs the second wife's signature on the contract as proof that she loves him for himself, and not for his money.

One woman married a very wealthy man and signed a fairly demeaning prenuptial agreement. It was the second marriage for both. One clause provided that he would pay her certain amounts of money for every month they were together, in the event they got divorced, but that these payments could extend over 10 years. She had also waived her widow's rights in the event he died before they split up. She read the agreement, signed it, but did not take it to an independent lawyer. It was strongly to her disadvantage, but she didn't care. "It was almost impossible to be absolutely cold about the agreement," she says, "and to refuse to sign it because first, I didn't believe anything was going to happen and that we'd ever split up, and second, I didn't want his money. I thought he was scared, and I did want him to feel comfortable." Within a year of their marriage, he decided he wanted a divorce. He had apparently never entirely trusted her love for him, as his previous wife had treated marriage as a battleground, much like Maggie and Jiggs, where each was always trying to pull the wool over the other's eyes. He was unused to the concept of marriage as friendship. They began separation proceedings. Then he began to waffle. He asked for reconciliation. This time she asked for proof that he trusted her. They went together to a lawyer, rendered the prenuptial agreement void, and wrote a will instead that promises her certain amounts and percentages in the event of his death. Looking back at

Continued on page 20

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China export plate K'ang Hsi period.
Courtesy Ralph M. Chait Galleries, Inc.

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ntinued from page 18

the early days of her marriage, she says "Now you *should* be cold about a prenuptial agreement. I would have my own lawyer and have the two lawyers work it out. Were we to split up in the first year, I would have a cash settlement paid in one year. I would not have given up the widow's rights. If you get rid of the demeaning clauses, you can still sign a prenuptial agreement to make him feel secure."

The problem then is not that these agreements exist, but whether one or the other is humiliated by it, in the event of a divorce. All the lawyers echo the same advice to anyone, man or woman, young or old, who is asked to sign a prenuptial agreement: Find an independent lawyer who will advise you of your rights.

Just because a wealthy person—insecure about whether that person loves him or whether the marriage will endure—has the less monied fiancé sign an agreement does not mean that this agreement has to stay as it is, proof of someone's insecurity. Attorney Belli says, "Sign agreements for three or four years, then get it reviewed. Relationships last such a short time, or they change." People sometimes get more generous with each other, as the marriage goes on. That is the usual hope of the woman whose fiancé says, "Sign this agreement or I won't marry you." He is interpreted to be either extremely insecure, scared, or dominating and controlling. She signs, hoping that he will relax, once married.

While lawyers have seen the most cynical and the most romantic couples sign these agreements, they do not, as a rule, like to negotiate the prenuptial contracts. "I prefer to negotiate separation agreements," says attorney Alter.

Many people are afraid that to disclose expectations and sign a contract will turn a romantic relationship into a business one

"The marriage is already over with. With antenuptials, I can create problems. The woman tells you she is giving up everything. I tell her she's crazy—he has $200,000 and she only has $20,000. Then she tells him I said she's crazy, and he gets mad at me, and she is mad at him. Then she wonders what he's worth, and I won't negotiate unless I have a disclosure from him, but then he says it's none of my business. The lawyer has a terrible problem. For young people, too, it's hard to talk about divorce and maintenance when they haven't even been married."

Rona Shays says, "The psychology of dealing with people going into their first marriage and asking them to talk about business is against the American ideal of marriage, that it's for better or worse. It's tricky emotionally. People are either not trained or don't want to consider their finances in event of a divorce."

Women as instigators of agreements

Traditionally, more men than women have asked the future spouse to sign the agreements. This is because men had the larger fortunes. There are widows with inheritances from their own families or a previous spouse who sometimes ask new husbands to sign prenuptial agreements. "But you don't find too many women saying to the man, 'If you don't sign this, I won't marry you,'" says Shays. "Women still feel dependent. You don't cure this emotional dependency with sex-neutral statutes."

Parents and children as instigators

Lawyers report that wealthy parents often insist that their children sign prenuptial agreements that may prohibit the new spouse from inheriting the family wealth. The threat goes like this: "Make him (or her) sign the agreement or the money goes into trust." Grown up children of wealthy parents seek out lawyers, hoping that their widowed or divorced parents won't squander their fortunes on what the children consider an inappropriate new spouse. Lawyers see very old people who are afraid of nursing homes remarrying. Eleanor Alter says, "A lot of kids think their parents are easily influenced because they are old, scared, and sick. It's a little bit true that they may be grasping for something at the end of a life."

Do these agreements hold up?

Prenuptial agreements can be rendered null and void during an ongoing marriage. They can also be held up in a divorce court as a legal document. Still judges who preside over divorces have their own biases, and some prenuptial agreements can be contested. Courts do not like to rewrite contracts, but if one party says the prenuptial agreement is now unconscionable, the judge will look carefully at the contract. Attorney Alter says, "Professional women are signing prenuptial agreements, and as a matter of principle they say that they don't want alimony. They don't know that the principle may fall by the wayside." A woman might get sick. Her job may disappear. Nothing, not even legal contracts, are certain. But a prenuptial agreement can be a bulwark of open-minded fairness against an eventual, bitter day in divorce court. It can be a covenant of romance and commitment. It can be a weapon of dominance. It is whatever you make it to be. ■

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ANTIQUES

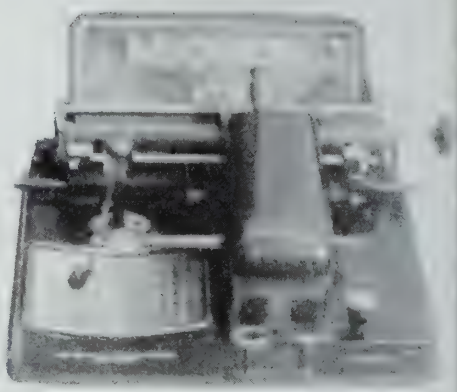
Questions & Answers. By Louise Ade Boger

Rogers Sculpture

"John Rogers, New York" is inscribed on the top front of the base of my statue. What can you tell me about the sculptor's work? —*J.R., Lexington, Tenn.*

The American sculptor John Rogers (1829–1904) owes his fame to his homespun plaster groups. His art was a narrative art, an art for the populace, all of whom could understand it. In your statue "Coming to the Parson," his delight in humorous touches is represented in the cat and dog about to have a spat and the parson's newspaper, named The Union. In about two decades, 8,000 copies of "Coming to the Parson" were sold.

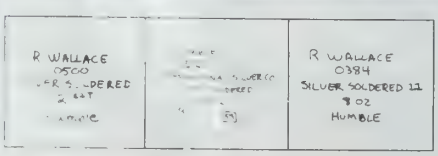
Early German Typewriter



Have you any information about my unusual typewriter? On the back is "AEG-DEUTSCHE-WERKE-AG-BERLIN."
—*L.L., Mountain Lakes, N.J.*

The German-made Mignon typewriter was invented in 1903 by Dr. Friedrich von Hefner-Alteneck, and probably introduced to the market in 1904. It was continued under a variety of names through the 1940s. It is uncertain which features of the typewriter were invented by Dr. von Hefner-Alteneck. The type-sleeve arrangement had already been used, so presumably the invention covers the use of the indicator plate and the pointer and the mechanism connecting the pointer and type-sleeve. To be certain, you will have to do a little patent researching. A Mignon typewriter is in the well-known Carl P. Dietz Collection of Typewriters in the Milwaukee Public Museum.

Connecticut Silver



From the three marks and photograph, can you tell me anything about the origin of my teapot? —*C.B., Conroe, Tex.*

The International Silver Co. of Meriden, Conn., and the R. Wallace & Sons Mfg. Co. of Wallingford, Conn., used these marks on extra-heavyweight plated silver designed for hard usage in hotels, ships, restaurants, etc. The base metal on which the silverplating is done is a hard alloy called nickel silver, composed of copper, zinc, and nickel. Cast handles, spouts, borders are of the same metal and joined with a solder containing a small percentage of silver. We cannot trace the name "Humble," which may be a hotel or dining room perhaps associated with the Humble Oil Co. The "59" enclosed in a square is the year the International Silver Company supplied the article to the customer.

Continued on page 24

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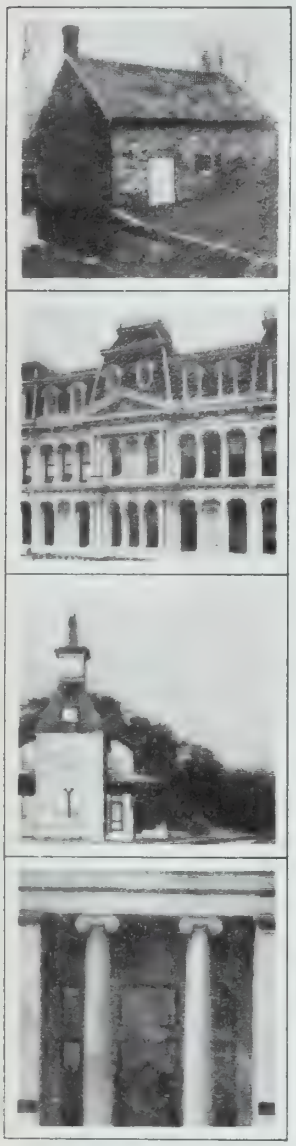


Endangered Species

Since 1930, more than 4,000 important American landmarks have been needlessly destroyed . . . to say nothing of individual homes, entire sections of our cities. And, more are disappearing every year. The only way to stop this destruction is to get involved. Personally. For more information, write:

National Trust for Historic Preservation, Department 0605, 740 Jackson Place, NW, Washington, DC 20006.

continued from page 22

Staffordshire Platter

Can you explain the meaning of the word "Khedive" on my platter and tell me where it was made?
—W.R., Clarksville, Tenn.

The Staffordshire potters, Edge, Malkin & Company, registered your printed trademark in 1873. "Khedive," the name of your pattern, is a Persian word or title meaning sovereign or prince. In 1867, the Sultan of Turkey granted this title, Khedive, to his viceroy in Egypt, Ismail, in place of that of "vali," the governor or head of a vilayet (province) in Turkey appointed by the Sultan. So your mark has an interesting historical connotation.

American Secretary Bookcase

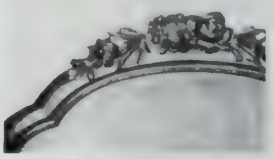
Can you tell me what country my unusual desk comes from and whether it is in any particular style or period?
—C.Q., St. Joseph, Mich.

Your combination slant-front secretary bookcase was made in America, probably about 1910. It is interesting as it is a transitional piece. A trace of late Victorian is visible in the central portion, while the streamlined bookcases flanking each side of it forecast the 20th-century Modern Movement.

Armchair

I bought this old chair at an auction sale and would appreciate knowing something about its style.
—P.G., Nashville, Tenn.

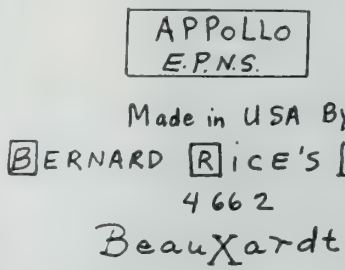
Your American Victorian-Rococo style armchair—as its 18th-century Louis XV style prototype—does not possess a single straight line. This variety of Victorian chair with a so-called balloon back and cabriole legs—



portable, comfortable, and remarkable for the continuity of its flowing form—was the typical dining and living-room chair in England and America from about 1850 to 1870. It was made with or without arms, and the curving wood frame often had upright flowers and foliage at the top of the back and on the front of the seat.

New York Tea Service

I have copied the words engraved on the bottom of my tea service and would like to know something about the company which made it. —E.L.F., Columbus, Ga.



Your plated silver tea service was made by Bernard Rice's Sons, who were active in New York City from 1872 to before 1959. The Apollo Silver Co. of New York City was one of the original companies to form Bernard Rice's Sons. ■

Of all the ways to save energy, there's none as beautiful as a wall of glass.

You don't need elaborate equipment to use free solar energy to reduce your home's heating, cooling and lighting costs.

What you need is glass and windows, properly placed and designed.

For instance, a south-facing wall of PPG glass can collect the winter sun's heat and supplement a heating system.

And in the summer, when the sun is high in the sky, a roof overhang can shade south-facing glass and block out unwanted heat.

Of course, glass also provides a year-round source of free natural light, which not only brightens a room but saves on electric lighting, too.

You can benefit even further by matching the right PPG glass to your climate.

If yours is a new home in a cold area, PPG *Twindow*® *Xi*® or other insulating glass can help control heating costs very effectively. In fact, heat loss through the glass is cut almost in half compared to single-pane glass. And storm windows can get similar results in existing homes.

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To learn more about using glass to save energy, talk to your architect or builder. And write for our free idea book, "Home Styles for the Eighties."

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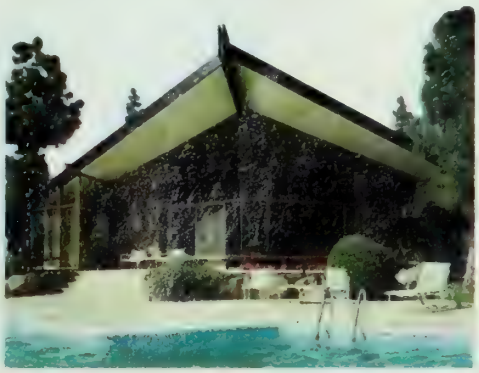
In the summer, extended roof eaves shade the windows and block out much of the sun's heat



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For more information about KitchenAid Dehumidifiers, see your KitchenAid Dealer or write us for a free product folder.

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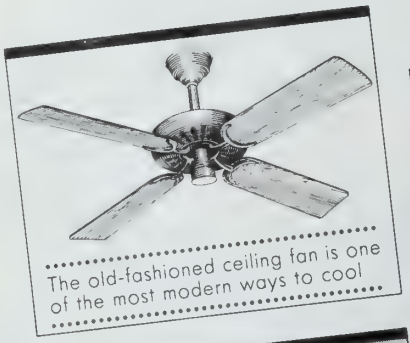
HOUSE SENSE

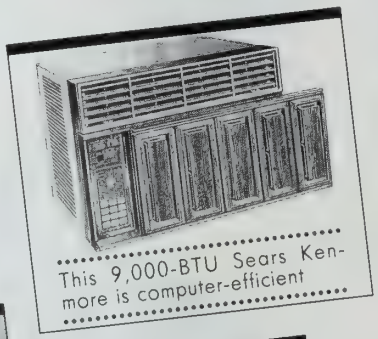
By Duncan H. Maginnis

How to Keep Cool—and Cut Utility Bills at the Same Time

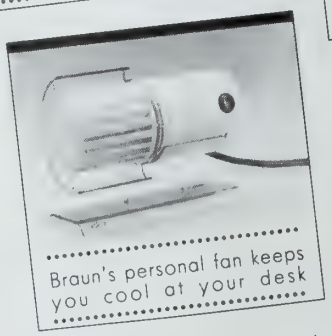
Consider supplementing or supplanting high-cost air conditioning with new energy-efficient units and with fans, which come in many sizes



The old-fashioned ceiling fan is one of the most modern ways to cool



This 9,000-BTU Sears Kenmore is computer-efficient



Braun's personal fan keeps you cool at your desk

Mistral's Gyroaire—sleek full-room fan

Keeping yourself cool, calm, and functional in wilting heat becomes more of a cost and energy challenge about this time every year, but summer comfort nowadays is just a matter of knowing your cooling options—of which there are many.

With the price of electric power climbing, air conditioning seems to be reverting slowly back to luxury from necessity. Especially where air conditioning has transformed lifestyles, such as in the once-dormant-in-summer South, refrigerant cooling will remain a modern essential. It's more the *use* of comfort systems that will evolve. Both the individual room air conditioner and the central installation will be employed more efficiently, coupled with fans of varying types, and the units themselves are now being made with computer controls for the same energy efficiency as other major appliances on the market.

Breezes Overhead

Good old-fashioned electric paddle-blade ceiling fans were nearly standard and very effective fixtures in the high-ceilinged houses of the late 19th and early 20th century. They moved faster than the ones you see in the movies—and worked well to circulate relatively cool air drawn in a raised lower sash, helping push warmer air collected near the ceiling out of a lowered top sash. Houses were designed for natural comfort. The considerably smaller rooms of today, with in some cases 8-foot ceilings and smaller, often fixed windows, present special cooling problems. But any room, old or new, high-ceilinged or low, is adaptable to the ceiling fan. A number of manufacturers have jumped on the bandwagon, and because of their mechanical simplicity, quality and long life are universal. And fans cost next to nothing to run continuously.

Hunter has been making the same basic ceiling fan for nearly 100 years. Motors are designed specifically for fans, and all models feature wooden blades as standard. The optional Adaptaire feature allows you to easily change the pitch of the blades—use it in winter to blow upward, driving down for re-use warm air risen to the ceiling. Write Hunter's Comfort Conditioning Division, Robbins & Myers, Inc., P.O. Box 14775, Memphis, Tenn. 38114 (901-743-1360); catalogue, $1.

Emerson Electric has been making fans almost as long as Hunter—three series are offered, the Casablanca Classic, Designer, and Universal, plus a smaller, economical European design called Le

Continued on page 30

New Maxwell House® Master Blend®. Delicious ground coffee that can save you money!

With new Maxwell House® Master Blend® Coffee you enjoy delicious ground coffee. And you can save money, too.

New Maxwell House Master Blend tastes delicious.

Master Blend is 100% pure ground coffee that's specially roasted and ground, not concentrated or flaked.

You can save money, too.

Because we make it a special way, 13 ounces of Master Blend goes as far as 16 ounces of ordinary coffee. And you make it the same way you usually do.

Use the same number of scoops. That's how Master Blend can save you money.

New Maxwell House Master Blend Coffee comes in three grinds: *Regular, Electra-Perk,®* and *Automatic Drip Blend.* It's the delicious ground coffee that's always..."Good to the Last Drop,®" and it can save you money, too.

Mmm... smell that rich aroma! It's 100% ground coffee.

Use the same number of scoops you use with ordinary coffee.

The flavor is always ..."Good to the Last Drop."

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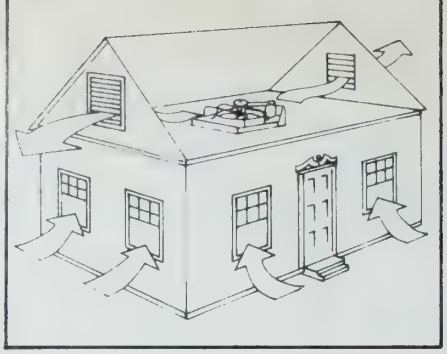
GF GENERAL FOODS

ntinued from page 28

Fan (Emerson Electric, 8400 Pershall Road, Hazelwood, Mo. 63042). Also contemporary in design are fans from Mistralaire—16 models are offered, and they are low enough in profile to be installed in rooms with ceilings as low as 7½ feet (Mistral, 1311 North Blue Gum St., Anaheim, Calif. 92806). Sanyo of Japan offers a straightforward 48-inch unit with three speeds (Sanyo Electric, 200 Riser Road, Little Ferry, N.J. 07643). And NuTone offers three lines—the De-Luxe Verandah, the Sea Island, and the Slimline. There's a choice of wood or styrene blades, and all can accept light kits (NuTone Division of Scovill, Public Relations, Madison and Red Bank roads, Cincinnati, Ohio 45227; catalogue, $1).

■ Breezes All Through the House

The transition from early electric fans to air conditioning included the high-volume attic-floor or gable-mounted whole-house ventilator. An attic exhaust fan simply flushes accumulated hot air out of the attic—which is very important in keeping the rest of the house cool—but a whole-house ventilator removes hot interior air from every room in the house and replaces it with relatively cooler air from outside, bringing indoor temperatures to comfortable levels on all but the hottest and most humid days, and without the use of air conditioning. A properly located ventilator also provides the breezy effects of moving air.



Whole-house fan moves air up and out

Researchers of the American Ventilating Association and the Home Ventilating Institute have conducted tests with whole-house ventilators in air-conditioned houses, alternating the use of the systems to cut the time the more expensive cooling mode is in operation. It was determined that the fan will maintain comfort when prevailing outdoor temperatures fall below 82°F, allowing air conditioning to be turned off. This means that the fan can be turned on early in the evening and run all night without air conditioning—since the cooling effect lasts into the morning, turning the air conditioning back on is delayed for big energy savings. Researchers have found, however, that the benefits of whole-house ventilators are lost quickly if the fan is allowed to run after the temperature rises later in the morning. Whole-house fans are generally available in diameters of 24, 30, and 36 inches. They range in price from $125 to $350 depending on controls and construction.

Hunter makes two series of high-volume attic-floor-mounted ventilators, one belt-driven, the other direct-drive. NuTone, Emerson, Kool-o-matic (Niles, Mich. 49120), and Triangle Engineering (Houston, Tex. 77088), also manufacture whole-house ventilators. Triangle offers consumers advice on the most efficient locations. For a complete guide to the evaluation, selection, and installation of home ventilating systems, send for publication 12 of the Home Ventilating Institute, 4300-L Lincoln Ave., Rolling Meadows, Ill. 60008.

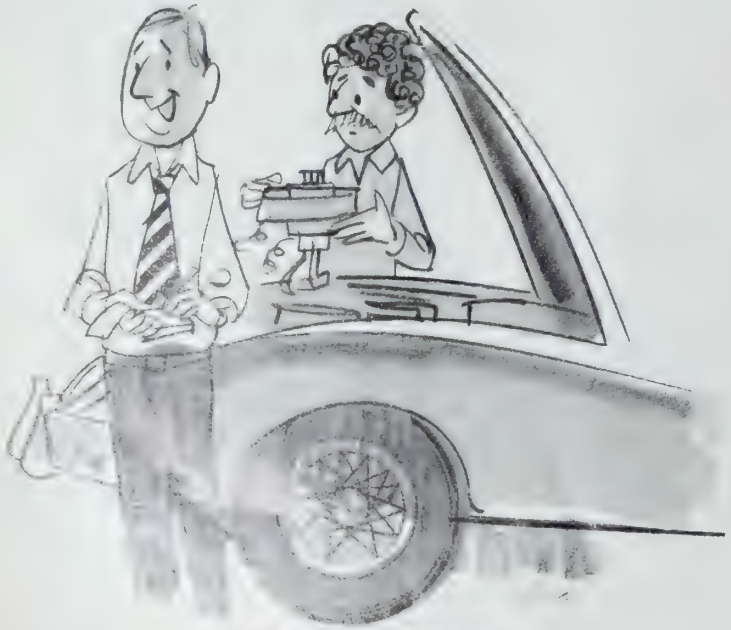
■ Air Conditioning News

August in the Deep South is in one respect like February in the far north—strictly indoor weather prevails. In such a climate, with the temperature and humidity often hovering well above 82 at night and higher during the day, paddle-blade ceiling fans or whole-house ventilators won't do too much by themselves. They *can* be used when air conditioning is on, the flow of air making you feel cooler for a given thermostat setting. Good news if you can't live without air conditioning is that room units are more efficient than ever—one of the latest, from Sears, is computerized. It is programable, and has an LED digital clock with a built-in timer. Available as a 9,000-BTU model, the Sears Kenmore requires a modest 7.5 amps for operation, and has a high Energy Efficiency Rating of 9.6 (calculated by dividing BTUs by watts of electricity used per hour). Carrier's 1981 line of room air conditioners includes a 9,000-BTU unit with the very high EER of 11. And Frigidaire has introduced 10 new models with EERs of 7.5 or higher, in BTU ratings of up to 24,000.

■ On a Smaller Scale . . .

Portable fans are the most basic type—they've changed little in the last century—but there are new "personal" fans appearing on the market all the time, and the larger units are at least getting better-looking. One for the floor, of contemporary design, is the Gyroaire by Mistral. It has an infinite-setting speed control, and even at peak velocity, no more energy is used than the amount consumed by a 120-watt lightbulb. For the top of a desk, Sanyo, Electrix, and Braun include in their small-appliance lines quiet, unobtrusive units which can be used in the home or at the office. They also allow you to raise the air-conditioning thermostat yet remain cool—and desk papers remain undisturbed. ■

"In the past 15 years, I've had 7 sports cars, 14 sports car mechanics and one refrigerator. A Frigidaire."



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DEAR H&G

By Margaret Mo

■ Grand Illusion

Q *Thank you for giving so much c erage to art and to crafts over years. I was particularly inspired by yo December 1978 story on a house fil with fanciful "fool-the-eye" paintings artists in collaboration with designer D vid Barrett. Can you refer me to oth information on* trompe l'oeil? *—N.* *Mount Airy, M*

A Our August 1979 issue show three pages of *trompe l'oeil* pain ings that designer Richard Neas did f the New York Winter Antiques Sho A limited number of back copies of t August 1979 issue are available for ppd. each. To order, send a check money order payable to *House & Ga den* to: *House & Garden* Back Issue 304 East 45th St., New York, N. 10017.

Three scholarly books on *trompe l'oe* through the ages are: *Illusion in Art: History of Pictorial Illustration* by M. D'Orange Mastai (Abaris Books, 2 West 40th St., New York, N.Y. 10018 *Trompe L'Oeil: The Eye Deceived* Martin Battersby. And *Images of Decep tion: The Art of Trompe L'Oeil* by C lestine Dars. Unfortunately the last tw books and the December 1978 issue *House & Garden* are out of print: You public library may have reference copie or be able to obtain them through inter library loan.

■ Creeping Carpet

Q *I have broadloom carpet on my liv ing-room floor and, on this, an Or ental rug. A cocktail table is on top the area rug, and the area rug will no stay smooth. Can you suggest anything t keep it from wrinkling?*

—W.L., Chattanooga, Tenn

A There's no surefire solution to thi problem, and the higher the pil of the wall-to-wall carpeting and th lighter the weight of the area rug, th more pronounced it will be. Even with out the weight of a cocktail table on top an area rug is apt to wrinkle. For start ers, put rimmed disks of clear plastic (available at some hardware stores as "floor protectors") under the table legs to help distribute the table weight over a larger area.

Secondly, consider padding that's designed to help reduce area rug wrinkling and "walking." A dealer in old and antique Oriental rugs, the Doris Leslie Blau Gallery (15 East 57th St., New York, N.Y. 10022), carries such an under-rug padding. It's English, 51 inches wide, and about $1 a square foot plus shipping. Mrs. Blau sells to individuals as well as to dealers, and she adds: "Re-

Continued on page 44

A title on the door...rates a **Bigelow** on the floor.

Whether it's a title on the door, or taking title on a house, be sure it's a Bigelow Carpet on your floor. For Residential Carpet information: send for our "Great Beginnings" Booklet. For Contract Carpet information: send for our "First in Contract" Booklet. Bigelow-Sanford, Inc., Dept. HG61, P.O. Box 3089, Greenville, SC 29602.

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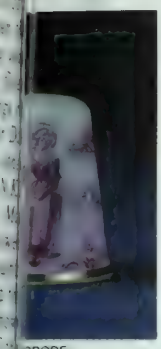
THIMBLES OF THE WORLD'S GREATEST PORCELAIN HOUSES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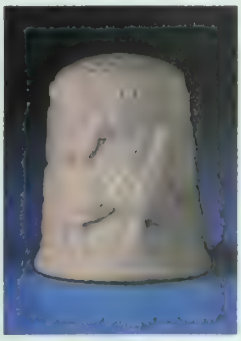
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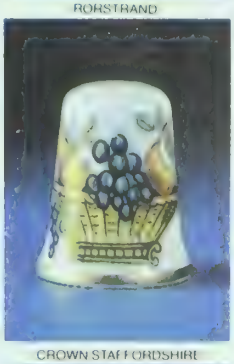
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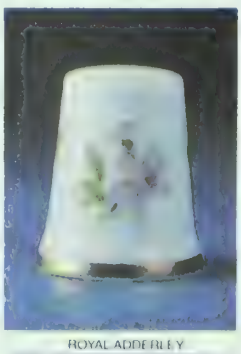
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COALPORT

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ROYAL DOULTON

HAVILAND

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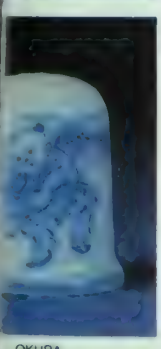
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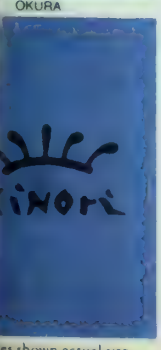

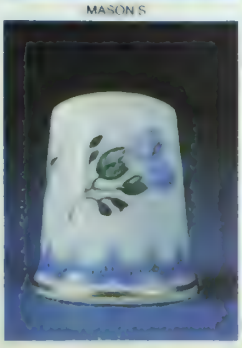
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The most renowned porcelain makers in every part of the world are represented in this collection. And assembling it has been a formidable challenge, requiring three years of planning by The Franklin Mint. During that time, representatives of the mint have traveled all over the world, contacting the leading porcelain houses and persuading each of them to be a part of this historic international issue.

ADAMS

An original thimble from each porcelain maker

Each of the participating porcelain houses has created a special thimble exclusively for this collection. A thimble of original design, by its master artists, portraying in an imaginative way the theme or style of that house. In addition to the intriguing design, each thimble will bear the name and identifying mark of the house that created it.

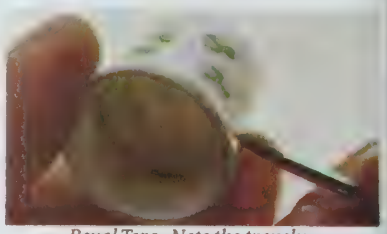
Individually the thimbles will be fascinating. For each one is entirely different and many vary in size and shape as well.

ROYAL COPENHAGEN

Each is a miniature work of art. The Royal Copenhagen thimble, for example, depicts the regal crown of Denmark in 22kt gold. The Lladró of Spain thimble has a charming sculpted design of three young girls in floral settings. The Adams thimble paints an English country scene. Indeed, they have such variety that, when you show them to friends, they may think you acquired them on a trip around the world. Yet all 25 together form a handsome collection.

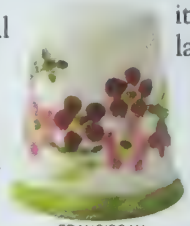
Found in most cultures and countries since ancient times the humble thimble gradually became a coveted art form, prized by nobility. And a romantic gift. The most remarkable thimbles were created in delicate, translucent porcelain. Artists painted them in unbelievably fine detail.
The early 18th century Meissen thimble shown here (Rare Art) depicts a harbor scene in miniature chinoiserie. This one-of-a-kind thimble sold in auction at Christies in 1969; a collector's triumph.

Each thimble is only $14.50; a advantageous price for thimbles


Royal Tara. Note the translucency. The hand-painted rim is 22kt gold. Inside the thimble is Royal Tara's name and mark.

this quality. And the price is guaran teed, despite inflation.

You will also receive a special folder with each thimble, describin its design and the porcelain house that created i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These unique collector's thimbles are avail able only for a limited period of time and only from The Franklin Mint. They will not be sol in any retail stores. June 30, 1981 is the absolute deadline for entering a subscription. After that date, this collection will *never* be offered again.

To acquire the collection, mail your application to The Franklin Mint, Franklin Center, Pa. by June 30, 1981.

This handsome, hardwood display shelf will be provided for display of all 25 distinctive thimbles.

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Please enter my subscription for the *Thimbles of the World's Greatest Porcelain Houses* consisting of 25 finely crafted thimbles, to be sent to me at the rate of one per month. A hardwood display shelf will be provided as part of my collection.

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Mattel introduces the Littles.

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Welcome to the wonderful world of the Littles! It's a world where dresser drawers really open and close. Tiny fireplace lamps and logs light up with a friendly glow.* Real metal beds gleam like polished brass. And the metal stove feels heavy, like cast-iron.

Here, in the big Littles Family Home, Mr. & Mrs. Littles are bringing up Baby. And trying to keep up with their four beautiful daughters. Flossie just loves her brass bed. Belinda can't wait to serve lunch. And Daphne takes *forever* in the bath. Oh, those Littles!

Your little girl can collect all these things piece by piece and create her own wonderful Littles world. And the fun will grow as she grows.

*Battery not included.

MATTEL

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An affordable summer luxury in Florida

Room rates at The Breakers, Palm Beach's famous seaside resort hotel, take a summer vacation. From June 1 to October 1, you can stay there for about one-third what it would cost in winter (as low as $35 a day—breakfast and dinner for $25 extra). At The Breakers: golf, tennis, swimming (two pools, beach), bicycling, croquet, children's playground. Reservations: (305) 655-6611. More on The Breakers and Palm Beach, page 38.

Frescoed ceiling, fresh flowers in Italian-style lobby of The Breakers. Left: *Poolside restaurant.*

COAST TO COAST

By Diane Welebit

Below, five cost-smart ways to travel from East to West coasts. Prices are approximate and may change.

By Train

Amtrak has all-new equipment on its long-distance routes, which means more comfort—both better heat or better air conditioning. It also means the trains are usually on time—3½ days to go from New York to Los Angeles. (Amtrak also connects Boston, Philadelphia, Washington, and Baltimore with Seattle, Portland, and San Francisco.) Round-trip excursion fare: $362—plus an extra $157 for a private "roomette," $519 round trip per person ($674 with more luxurious "slumbercoach" accommodations). For couples: less per person for a double. For families: a special family fare ("head of household" pays full-fare, spouse and children ages 12–21 pay half-fare, children 2–11—25 percent). Reserve and buy your ticket well in advance for the excursion fare. Also, Amtrak will honor your ticket at the price you paid for it for up to six months—even if fares go up.

By Bus

Sixty-eight hours from New York to Los Angeles. Price: about $117.50 ($235 round trip). Practically a nonstop trip. Stopovers: at [illegible] en route *(Continued on page 43)*

Cool tips for hotel fires

Know what to do before getting caught in the situation. Tips from the National Fire Protection Association: *never use elevators* during a fire—heat affects their controls, making them unpredictable. *Use stairway exits* instead—as soon as you arrive in any hotel, note the location of the two nearest to your room (they'll be easier to find in an emergency). *Smoke* is usually more of an immediate danger than the actual fire. If you're caught in smoke, crawl (don't walk) to safety—smoke rises and the clearest air will be near the floor. *For all about it:* send 25¢ to The National Fire Protection Association, Public Affairs Division, "High Rise Packet," Batterymarch Park, Quincy, Mass. 02269.

The best of Ireland—in New York

A 3-day seminar on "Irish Art and Architecture" will be held in Christie's New York auction rooms, October 30, 31, and November 1. Organized by the Irish Georgian Society, the lecture program includes: "Irish Houses and Castles" by the Hon. Desmond Guinness (President of the Irish Georgian Society), "Irish Masterpieces in the National Gallery" by Homan Potterton (Director of Ireland's National Gallery), "The Book of Kells" by Archbishop Simms (former Primate of All Ireland), and "Irish Furniture and Interiors" by the Knight of Glin (the Castletown Foundation). More lectures by experts on Irish glass, silver, pottery, and crafts. Price: $150, which includes all lectures, three end-of-day receptions, plus special visits to museums and the American Irish Historical Foundation in New York. Space is limited—reserve well in advance. Information: Miss Mary McDougall, 1235 Park Ave., New York, N.Y. 10028.

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...ued from page 36

Palm Beach Pleasures

By Caroline Seebohm

Palm Beach is proof that Man can improve upon Nature. Not that Nature stinted in creating this island paradise on the southeastern tip of Florida—palm trees, white sand, tropical flowers, bright blue skies, and yellow-beaked egrets vividly greet the visitor. And that's only the background. The display of mansions and cottages decorated in pastel-painted stucco, terra-cotta, and ceramic tile, with multilevel roofs and lushly-planted gardens, the shady courtyards, and palm-lined avenues, take what's man-made from the routine to the miraculous.

My husband and I went, like many northerners, to escape winter, traveling overnight by train, an instant lesson in America's changing landscape. We knew we were in Florida when we began to speed by rows and rows of citrus trees, each one so perfectly laden that it looked as though the oranges and lemons had to please the tourists. A more nostalgic sight, when we finally reached Palm Beach and sat down to enjoy our first ...h out of doors, was the pots and pots of poinsettias, abundantly growing in their natural habitat.

In the early part of the century, the season was over in February, by which time it was considered too hot by the corseted ladies who vacationed there. Today, with air conditioning indoors and a fashion for enduring greater heat

For guests of The Breakers: Tea, sandwiches afternoons in South Loggia

year-round resort—the dazzling buildings, spanking cleanness, and elements of mad extravagance remain unaffected by the seasons. For us, the Mediterranean feeling created by the Moorish-style houses and little patios, with fountains, statues, and bougainvillea bushes everywhere, summoned up happy times in Florence and Rome. The architects of Palm Beach, it turns out, had precisely that in mind.

Is is not unfitting that today's Palm Beach, with its unabashed devotion to Names (the town boasts not one, but two oversized weekly gossip sheets that chronicle the comings and goings of Palm Beach society), should be dominated architecturally by two exceptional names—Henry Morrison Flagler, at the turn of the century, and Addison Mizner, in the late 1920s and '30s.

Henry Flagler was not in fact an architect. He was co-founder of the Standard Oil Company with John D. Rockefeller. His contribution to Palm Beach (rather like Harriman's to Sun Valley much later) was to bring the railroad. With the building of his Florida East Coast Railway, people from all over the country gained access to some of the best winter climate in America. But whereas some industrial millionaires created art collections with their profits, Flagler created buildings—vast monuments to wealth and leisure—and Palm Beach was the recipient of some of his mightiest conceits.

His first foray was in 1894, when he built the Royal Poinciana Hotel, one of the largest wooden structures in the world. (This hotel was demolished in 1935, leaving only the Old Slat House,

> Today Palm Beach is a year-round resort, where nature has been transformed from the routine to the miraculous

a wooden rotunda now being restored.) A few years later he built the Palm Beach Inn, a little farther along the beach. In 1903, the Inn burned down and in its place he built an even more enormous wooden structure, retitled The Breakers. People flocked to Flagler's winter paradise every year, and partied the nights away until February 22, Washington's Birthday, at which point the season promptly ended and they all packed their bags and returned on Flagler's train to destinations north. With no air conditioning, no one wished to linger.

On marrying his third wife, a respectable North Carolinian named Mary Lily Kenan, Flagler built Whitehall, a $4 million wedding present furnished with an

Continued on page 40

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Continued from page 38

opulence loved by that generation of millionaires. The architects were Carrère and Hastings, who later built the U.S. Senate and Office Buildings, the Frick mansion, and the New York Public Library. "Build me the finest home you can think of," Flagler instructed them. They did. Whitehall is now a museum, containing many of the original furnishings and other Flagler collections.

In 1925, 12 years after Flagler's death, The Breakers, like the first Inn, was destroyed by fire. (Great hotels, like great ocean liners, seem fated to burn down.) Mary Lily Kenan Flagler's heirs decided to rebuild the hotel on a scale that Flagler would have approved. Less than a year after its destruction, The Breakers rose again, in its new guise as an Italian palazzo. The architect, Leonard Schultze, derived his inspiration from the Villa Medici in Rome. It stands in 140 acres of gardens, with two 18-hole golf courses, tennis courts, pool, beach, and a grand palm-lined driveway. Flagler would have loved it.

He would probably also have loved Addison Mizner. Mizner was an eccentric architect without portfolio who developed, on his travels through Spain and Italy, a passion for things Mediterranean. This passion was converted in bear the unique stamp of Palm Beach. He designed the Everglades Club at the end of Worth Avenue, a folly of jungles, patios, arcades, and removable roofs; the Villa Mizner, a building that comes straight out of a Sienese painting; and private houses where we expected to see Romeo and Juliet plotting their elopement.

Walter Lippincott

Handsome hotels line Florida's Atlantic coast at Palm Beach.

We spent one day bicycling round the island, passing by the wooden church of Bethesda-by-the-Sea (Palm Beach's original name), built in 1894, and the oldest house on the island, dating from 1891. The house, also built of wood, was partly assembled in New York and brought to Florida by barge—at that

We paused for a moment in homage to Flagler, for improving the travel arrangements, and to Mizner, for bringing Mediterranean-style houses to America.

Here is a list of sights and activities we particularly enjoyed:

The Breakers: Enormous redesigned lobbies, now done in light peach and sea-green colors, with white wicker, like an ocean liner. Don't miss: two small showcases of Flagler memorabilia with an 1888 dinner menu (Blue Points, broiled shad, plover on toast, coconut pie), and samples of china and glass. Choose from a list of excellent American wines in the dining room, which my husband said, as he eyed the two vast Renaissance tapestries that adorned the walls, reminded him of a set for *Rigoletto.*

The Henry Morrison Flagler Museum (formerly Whitehall): Ravishing period rooms; Flagler's private railroad car in the garden; the extraordinary typed inventory of Flagler's estate, drawn up in 1917, an eye-popping list of chinaware, silver, and glass, including a 6-piece solid-gold tea set valued at $2,500 (*sic*).

Norton Gallery of Art: Impressionist and post-Impressionist pictures and a collection of Chinese bronzes and porcelain. Watch out for its special seasonal exhibits, the most recent one being the Armand Hammer Collection, a major coup for the gallery.

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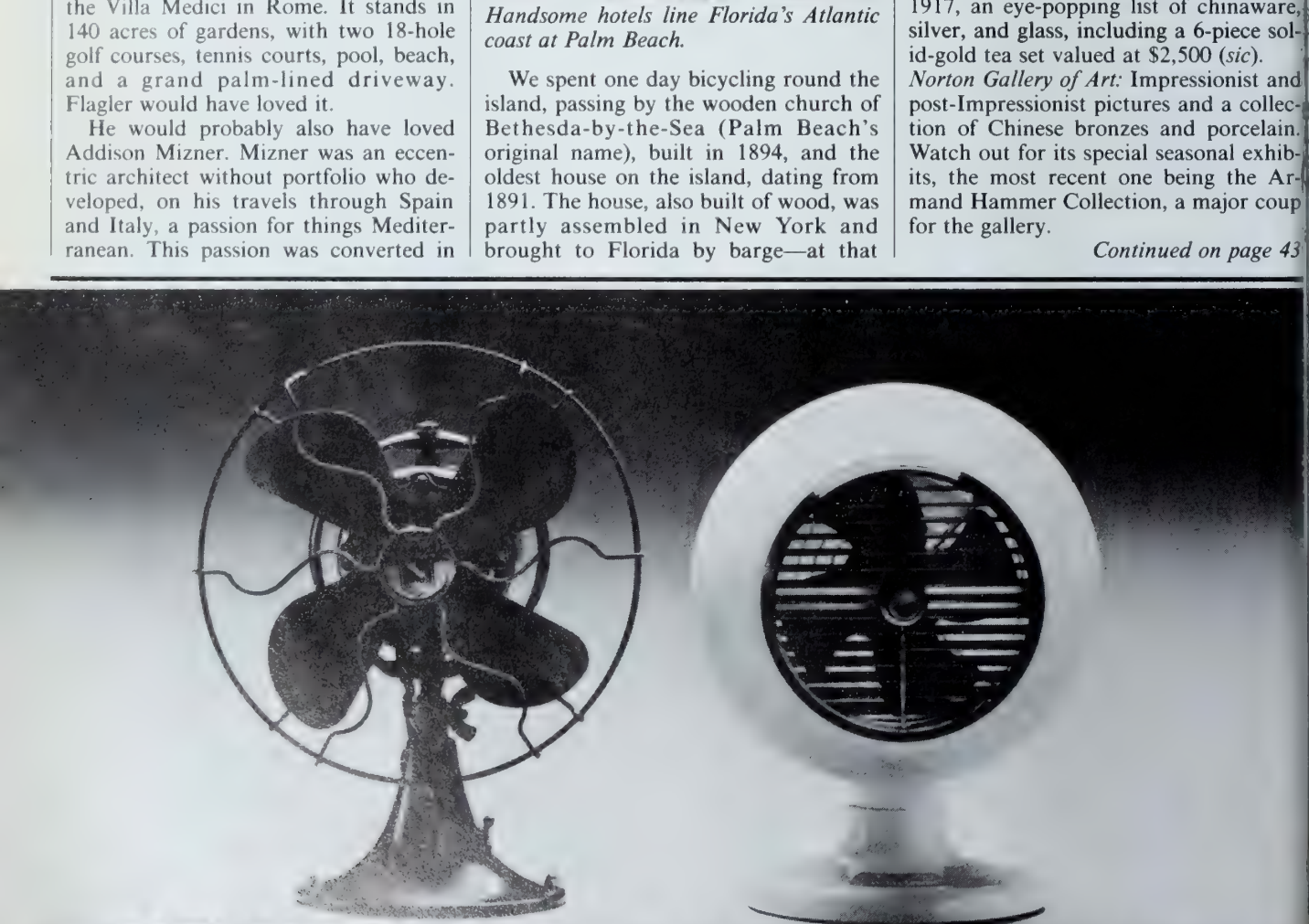

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As a result it's efficient, quiet, won't disturb the papers on your desk, yet keeps you wonderfully comfortable.

So stop by your West Bend dealer and look at the new, lightweight Windsprint Personal Fan.

We think you'll find it's very attractive, even with your eyes closed.

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It works on the principle that if you constantly circulate ɔt air around the food, food will constantly come out better. ıat's the same concept cooks have used in professional vens for years.

You can roast, bake and broil. In fact, you can roast up to ı 18 lb. turkey in one-third less time. And because the food surrounded by even heat, you never have to turn any- ıing over. It also cooks frozen meat in the time it would nor- ıally take to cook thawed meat.

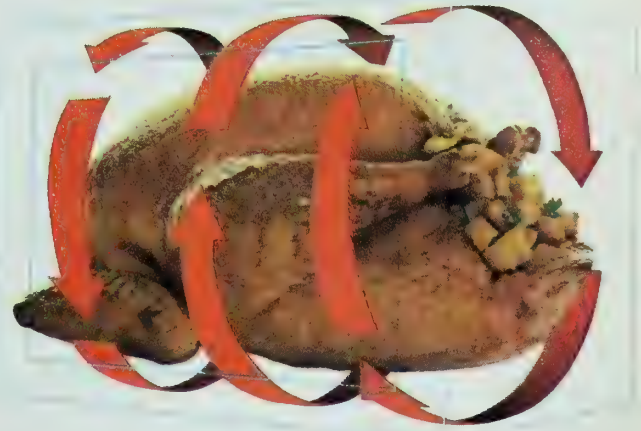
Foods look and taste better than ever before. Poultry gets one to a golden brown, tender and moist throughout. leats come out pink and juicy inside, brown and sizzling utside. And cakes, pies and breads are so light and moist ıey'd make a baker envious.

Plus, there's room enough for two cooking racks. So you an cook several different things at the same time.

Exclusive "Probe-A-Matic Control"

Here's a way, other than guessing, to know when a rib oast or London broil is cooked precisely to your liking.

Our Precision Probe-A-Matic™ Control enables you to chieve the highest degree of accuracy in cooking. All you ave to do is set the control to the correct internal meat emperature for rare, medium-rare, etc. Once you insert ıe meat probe, the oven is on "automatic pilot." It shuts self off when the meat is done.



Save Time, Work and Money

In addition to saving you time, a Farberware Convection Oven saves you money and work.

It cooks so fast and efficiently, it requires less electricity than an ordinary oven. It works on ordinary household current, without needing any special wiring. And, because the air is constantly travelling in circles, it can't escape to heat up your kitchen. You can tell that's true; the oven's top and sides stay cool enough to touch.

It even cleans up after itself. The inside walls of our oven are treated to vaporize food splatters while the oven is on.

The Choicest Choices

Farberware wasn't content to make only one portable electric counter-top oven that would be vastly superior to any conventional oven made. So, we made three.

There's the Farberware Convection Oven with Precision Probe-A-Matic Control and brushed chrome look (shown below). Or, you can choose a Farberware Convection Oven without the meat probe, in either a brushed chrome or rosewood look.

All three give you great results and take less time, effort and work. And, all three sell for a lot less than other ovens that don't do nearly as much, nearly as well.

The Farberware Convection Ovens. They cook circles around all other ovens.

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KIDDE If it's worth doing, it's worth doing right.

Kelvinator thinks the most beautiful appliances are the ones you never notice.

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Our energy-saving washers and dryers can handle your toughest assignments with the same ease they handle your delicate ones. And they're made to keep on pulling their load long after the newness has worn off. So you can put them to work and go do something more important.

Kelvinator. A complete line of washers and dryers of the highest quality and dependability for your home. You can take them for granted, and that's beautiful.

Kelvinator

The family of app

Palm Beach

continued from page 40

Worth Avenue: Beyond the main street, (just like any other exceptionally well-bred resort street in America, with palm trees, awnings, stucco, and Gucci) charming little allées and cul-de-sacs which lead off the avenue in Mizner's Mediterranean style.
The Esplanade: The newest addition to Worth Avenue, a two-level courtyard decorated with mini-piazzas and fountains, and—facing in on it—all the more elegant store names in the world.

Just off Palm Beach's famous Worth Avenue lurks a host of charming Mediterranean-style allées and cul-de-sacs

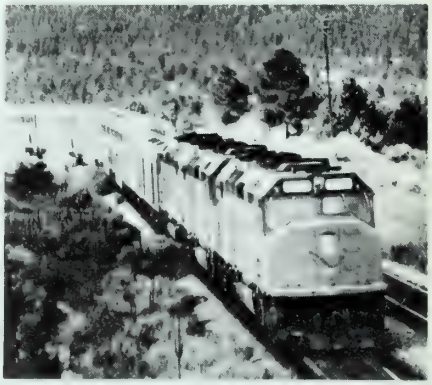
Bethesda Church and Cluett Memorial Gardens: Cloisters and a peaceful garden, with lily pond, shrubbery, begonias, and geraniums.
Society of the Four Arts (the four arts being art, music, literature, and science): Check a schedule for art exhibits and concerts. A steel and water construction by Noguchi marks the entrance. The library next to the main building houses Mizner's library, and an unexpected miniature Chinese garden behind the library contains a small formal garden, lily ponds, and a mini-maze of paths.
Rent a bicycle: Along the South Lake Trail, a wonderful path along the Lake that's banned to automobiles, where you pass all the immense mansions built along the shore—a voyeur's dream. Watch *polo* and *jai alai* for a change from tennis, golf, and scuba diving.

Restaurants (for all these, it is wise to book ahead):
Café L'Europe: The newest place in the new Esplanade, nouvelle cuisine in peach-colored surroundings.
Capriccio: Fresh pasta and fine French cuisine.
Charley's Crab: The best fresh fish in Palm Beach.
Where to stay
The Breakers: The most famous hotel in Palm Beach.
The Brazilian Court: Small, cozy, with a patio for open-air lunches and dinners, a small heated pool, and an unpretentious atmosphere.
How to get there
As Flagler did, by train.
Or fly—Eastern Airlines has nonstop flights to West Palm Beach from New York, Boston, Washington, Baltimore, ing flights through Atlanta from most major American cities. Ask about Super Saver and bargain summer fares.

Coast to coast

continued from page 36

for no extra charge if you complete your coast-to-coast journey within 15 days.
By Plane
Shop around for special fares—in daily newspaper ads and ticket office windows and by calling the various airlines. Fares are especially competitive on the coast-to-coast route. Keep an eye on both Capitol and World Airways for low fares without restrictions. Also, look for special fares and deals among the major airlines: "nightcoach," "Super Saver," "APEX," and "standby" fares, plus coupon deals, "limited time only" offers, and other bonanza fares. The "Nightcoach Super Saver" fare on TWA from New York to Los Angeles is $358—less



An Amtrak coast-to-coast train rolls past Arizona's scenic hills.

than one-half the cost of their regular "day coach" fare. On many airlines, children fly for ½ to ⅔ off the fare their parents pay.
By Car
The American Automobile Association estimates that two people driving together one-way between New York and Los Angeles, on the most direct route, will spend on *fuel:* $213.75 (20 miles per gallon), *hotels:* $220 ($44 a night, double room), *meals:* $220 ($22 per person each day). *Total:* $653.75, or $1307.50 round trip. Compared to going by plane and renting a car once you're there (about $200 a week), this is not the inexpensive way of going cross-country that it used to be. It makes economic sense if you're a family of at least four and if the object of your vacation is to see what's *between* the East and West coasts rather than what's at either end.
On Foot
The fastest walk between Los Angeles and New York: 53 days, 12 hours, and 15 minutes, according to the *Guinness Book of World Records*—John Lees of Brighton, England, set the record in 1972. ■

continued from page 32

sist the temptation to attach anything to the back of the rug itself, as it would significantly reduce its resale value and might damage the broadloom beneath. Never, for example, use double-faced tape or have the underside of a good area rug rubberized."

A double-layered padding, called "Rug Hold" padding, is available through interior designers, architects, and department-store decorating services from New York City corporations such as Patterson, Flynn & Martin; Rosecore Carpet Co.; Saxony-Soskin Carpet Co.; and Stark Carpet Corp. The bottom layer resembles a fuzzy synthetic sponge, the top layer is a polyester netting impregnated with a rubberlike polyvinyl compound. It's 6 feet wide and about $10–$14 a square yard.

Two types of rug-smoothing padding are available from Harmony Carpet Co. of New York City. A netting covered with tiny bristles, for use between an area rug and carpeting, is about $10.80 a square yard. A netting saturated with a rubber-like polyvinyl compound, for use between an area rug and bare wood floor, is about $5.40 a square yard. Either is about 48 inches wide. Like the four firms mentioned above, Harmony sells only to designers.

Q *Where can I find out how to build a floor-to-ceiling cabinet that can incorporate a fish aquarium?*
—G.D., New York, N.Y.

A It's one of the projects discussed in detail in *Special Purpose Rooms* ($10.95, Time-Life Home Repair and Improvement Series/ Little, Brown & Co.). The book covers 14 projects in all—from a built-in aviary to various photo darkrooms to a root cellar for garden produce.

■ House in Stitches

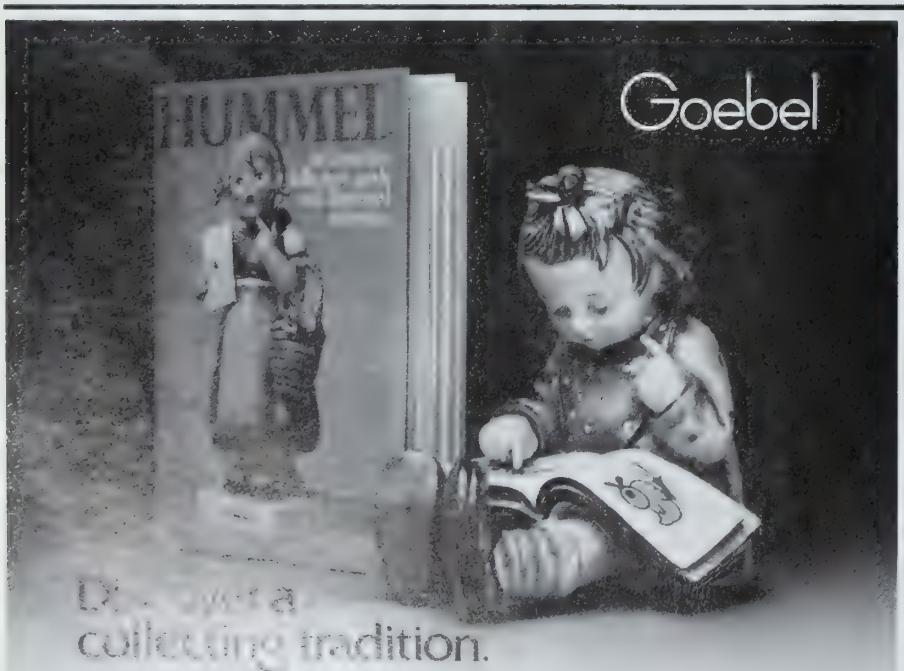
Q *I'd like to do a needlepoint of one of our family's houses. Do you know where I would send snapshots of the house to have a ready-to-needlepoint canvas made?* *—E.B., Chicago, Ill.*

A An artist at the Maud Hundley Studio will hand-paint your scene onto 14-stitches-to-the-inch mono-canvas using waterproof acrylic paints. Two popular sizes for canvases are 15 by 20 and 20 by 25 inches, horizontal or vertical. For an estimate, send the Maud Hundley Studio (P. O. Box 23264, Anchorage, Ky. 40223; catalogue, $2) a self-addressed, stamped business envelope plus several clear color photographs—a frontal view of the house and landscaping (as you want the canvas), a ¾ profile to give an idea of perspective, and close-ups of any architectural details like leaded windows, dentiling, or trellage. The more accurately the colors and detail are shown, the better. Send a paint swatch or note, such as "omit car in driveway," if you like. Indicate whether or not you want the studio to supply the Persian wool. Orders must be prepaid. At extra cost you can return the finished canvas for hand-blocking and, if you wish, framing or mounting.

■ Stair Stars

Q *Where can I buy brass rods and brackets to hold an Oriental stair runner?* *—O.E., Medford, Ore.*

A A specialist in solid-brass hardware, P.E. Guerin, makes carpet rods to order in over a dozen finishes. You can choose smooth or reeded rods and finials—at the rod ends—in any number of designs (the most common choices being ball, steeple, plain acorn, carved acorn, urn, or flame). If you tell P.E. Guerin the style of the house and carpet, it will tell you which finial styles are generally preferred. Also specify the depth of the carpet so Guerin can tell what size brackets you'd need. Prices start at about $50 per riser (plus shipping and sales tax if applicable), depending on the design detail, size, and finish. A catalogue showing two examples of its carpet rods—and an array of other decorative hardware—is available for $5 a copy by first-class mail (or $4 by third-class) from P.E. Guerin, 23 Jane St., New York, N.Y. 10014. ■



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1881

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For those relaxed and comfortable moments at home, nothing looks or feels quite as beautiful and luxurious as a Cabin Crafts carpet. And there's the satisfaction, too, of knowing you own the finest. For only the world's leading carpet maker could combine the styling and design you want with the value and durability you expect. When it comes to carpeting, what could be nicer.

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Bring this ad into your nearest Flooring retailer. Buy any Biscayne VI Diamond Glow floor and get $4.00 per yard off the regular price.*

We think the obvious beauty of a Diamond Glow floor is reason enough to own one.

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COFFEE LIQUEUR
PRODUCT OF MEXICO

KAHLÚA® & Company

(variations on a most versatile liqueur)

In the Spring, a food lover's fancy turns to thoughts of garden parties, barbeques and balmy night entertaining. It is a perfect time to try some refreshing Kahlúa serving ideas. Experiment for yourself. You'll find Kahlúa a most welcome ingredient, invariably distinguishing otherwise-ordinary tastes with its own unique spirit and flair.

Kahlúa Stir-Fry Chicken

2 tbsp. beaten egg
1/4 cup plus 2 tbsp. oil
2 tbsp. cornstarch
1-1/2 lbs. chicken, boned, skinned, cut into 1/2" pieces
1/2 cup water chestnuts
6 asparagus tips, fresh or frozen
1 green pepper, in 1/2" strips
4 oz. sliced mushrooms
4 oz. snow peas
3 tbsp. Kahlúa mixed with
1 tsp. cornstarch
1 cup cashews
3 green onions, chopped fine

A dish to serve triumphantly: coat chicken in a mixture of egg, 2 tbsp. oil and cornstarch. Heat remaining oil in wok. Add chicken, stir well. Cook until golden. Drain well. Leaving very little oil in wok, add all vegetables except green onions. Stir-fry 3-5 mins. Add Kahlúa-cornstarch mixture. Stir well. Simmer. Add chicken and cashews. Stir well. Transfer to heated platter. Garnish with green onions. Serves 4-6.

Kahlúa Fruited Rice

3 cups fresh fruits in season
1 cup uncooked (not instant) rice
1 cup Kahlúa

An elegant accompaniment: marinate fruits in Kahlúa one to two hours. Cook rice, pack into a mold, turn onto a platter. Arrange the Kahlúa-soaked fruits around the rice and serve. Spoon extra Kahlúa over rice. Equally delicious hot or cold. Serves 4-6.

Kahlúa Kabobs

3 lbs. lean beef or lamb cut into 1" strips or cubes
3/4 cup chunky peanut butter
1 oz. Kahlúa
1 clove garlic
3/4 cup chicken stock or broth
1/4 tsp. horseradish
1 whole dried red chile pepper

Simply skewer the meat. The magic is in the sauce: mix all ingredients in blender until smooth. Baste kabobs well and cook over charcoal or under broiler. Turn and baste 'til fork-tender. Cubes: 10-15 min.; strips: 5-10 min. Serve extra sauce hot or cold for dipping. Serves 4-6.

Kahlúa Hummer

It's a drink that's a dessert. In blender, mix 1 oz. Kahlúa, 1 oz. rum, scoop of ice cream. Serve by the pitcher or individual snifter or glass. Yum's the word.

Kahlúa Parfait

Finish your party with a flourish: layer Kahlúa and coffee ice cream (or another favorite flavor) in a parfait glass, starting and finishing with Kahlúa. You may do it days ahead and keep in the freezer until the big moment.

Kahlúa Ice Coffee

Cool it! Splash a dash of Kahlúa in ice coffee. Serve it by the pitcher or glass. If you like, add a twist of lemon or lime.

Kahlúa & Soda

A sparkling refresher that's a personal favorite of ours. 1 oz. of Kahlúa, a fill-up of soda, a squeeze of lime, on the rocks.

There's more...

The Kahlúa Recipe book is filled with fine food and drink ideas. Do send for it. Our treat, of course. Maidstone Wine & Spirits Inc. 116 No. Robertson Blvd., Los Angeles, CA 90048.

© 1981 Kahlúa Coffee Liqueur from Sunny Mexico. 53 Proof.

Biking for the Health of It

By Ellen Bilgore

During the spring 1980 New York City transit strike, a quarter of a million people begged, borrowed, or bought bicycles so they could get to and from work. For a brief time at least, New York City looked like the bicycle capital of the world.

"Actually, it was fun," said one veteran subway commuter. "The first day I rode a bike to work I thought I was going to die. The second day was a bit easier. By the end of the strike my run, which was two miles each way, was no effort at all. I've ridden to and fro ever since and I've found that after a few months my muscles have firmed up. I'm in much better shape and I'm feeling great!"

Ted Forbes of the President's Council on Physical Fitness says that steady bike-riding is one of the most efficient forms of aerobic exercise, ranking just after cross-country skiing, running, jogging, and swimming.

"You can burn 8.2 calories a minute by riding a bike," says Phillip Burk, Deputy Executive Director of the Bicycle Manufacturers of America. "Over a 2-month period and on a normal diet, I lost 25 pounds just by biking about 15 minutes a day!"

What happens to your body when you ride a bike? You exercise in an efficient, trouble-free way that conditions the muscle of your heart and develops the capacity of your lungs. And you can actually reduce the diameter of the thigh as well as the total fat content of your body. "The pedaling motion is the result of extending the knee," states Dr. Willibald Nagler, physiatrist-in-chief at the New York Hospital–Cornell Medical Center. His practice is the study of muscles in motion. "Most of the blood rushes [illegible] of the thigh . . . not so much to the one in the calf. Whenever you [illegible] against resistance (such as [illegible] you increase the speed of the [illegible] about 10 to 12 times the normal [illegible] Since the thigh muscles are large muscles, they need a lot of oxygen to operate efficiently. So you have to increase your breathing to get more oxygen to them. That's what aerobic exercise is. More oxygen keeps you performing the exercise.

"The faster your heart rate goes up with an activity like biking, and the faster it comes back to normal when the activity is completed, the better shape you're in," says Michael O'Shea, director of The Sports Training Institute in Manhattan. "If you're following a proper training program, your body acclimates a bit more each time to the work load you're giving it. Therefore each day your conditioning improves."

Steve Kelley, manager of The Sports Training Institute, coordinates the training program of some of the top-ranking athletes in the world—including Billie Jean King and Virginia Wade, both of whom rely on aerobic conditioning for speed and endurance on the tennis court. The experts at The Sports Training Institute extol the virtues of the stationary bicycle as well as that of the 10-speed, especially for women. "If you work from 9 to 5," Mr. Kelley says, "you don't have to jog at night or when it's cold or wet. Stationary cycles with their built-in work-load monitors are ready and waiting whatever the weather."

He also pointed out that you can easily measure your pulse rate without losing your balance when you take your hands off the handlebars. Billie Jean King substitutes cycling for tennis occasionally, so that she can "lay off" for awhile and then return to her game fresh without letting her conditioning slip.

"The major muscle in a bike-training program is the heart," said trainer Kelley. There is a formula for measuring your heart rate so that maximum benefits can be derived from a biking/aerobic program. "Most exercise physiologists agree that the biochemical changes associated with training occur at about a level of 70 percent of the individual's maximum aerobic capacity. Intensities of less than 60 percent aren't nearly as effective," says A. Garth Fisher, Ph.D., Certified Exercise Program Director of the American College of Sports Medicine. In other words, you really do have to do the work in order to reach aerobic rewards.

The warm-up and warm-down periods are critical factors in your training, experts say. They emphasize that people

Continued on page 52

Biking for the Sheer Joy of It

By Mary Elizabeth Nevers

Whoever made up the advertising slogan, "Getting there is half the fun," wasn't describing a bicycle trip. On a bike trip, *getting there is all of it!*

On a foggy morning in San Francisco [illegible] last summer, my friend David and I were about to turn one of our favorite [illegible] and hobbies into a two-week physical and mental challenge. We decided [illegible] our vacation touring northern [illegible] bikes.

We planned our own tour-for-two after contacting the California Department of Transportation for maps. Our plan was [illegible] out of San Francisco and into the [illegible] Valley. Then on to Mendocino and Fort Bragg and back to San Francisco on the Bicentennial Bike Route, Pacific Coast Highway #1. Total: 400 miles.

The heavenly feeling of getting off a bike after a day's ride is matched only by the thrill of getting on in the morning to start the day. Our destination when we left San Francisco was Yountville, some 70 miles away. Our first day we managed 35. Just half. A proud half, to be sure. With dusk upon us we had to admit that we'd have to stop short of our planned destination. But since my country childhood had left me with a familiarity and friendliness toward the outdoors, I wasn't worried. David found us wonderful accommodations at the Sonoma Hotel. That night I realized that my 40-year-old body was doing what my 10-year-old body had done and that my

Continued on page 54

Do you sometimes envy your younger-looking friend?

She may be one of the millions of younger-looking women around the world who have discovered the secret of a mysterious beauty fluid. The beauty fluid, which can help you look younger too, is known in the United States as Oil of Olay.®

This incredibly silky blend of tropical oil and precious emollients is similar to the natural fluids found abundantly in younger skin, fluids that should be in proper balance for you to look as young as possible. Oil of Olay quickly penetrates deep into your skin to help replenish those vital fluids. Watch your skin drink in the cherishing fluid. You'll see a fresh glow in moments, as Oil of Olay starts to work instantly with nature, softening and smoothing as it eases dryness. Almost as you watch, those tiny lines that make you look older than necessary begin to fade from sight.

You won't be the only one aware of the difference. Will anyone comment? Perhaps your younger-looking friend will be the first to compliment you. Maybe your husband will bring an unexpected bunch of flowers or suggest you meet him for lunch.

Join the younger-looking women of all ages around the world who wouldn't let a single day go by without Oil of Olay as an essential part of their beauty ritual. First thing in the morning, to soften, smooth and help replenish your skin's natural fluids. You'll find Oil of Olay superb under makeup. Since it penetrates so quickly, without looking or feeling greasy, cosmetics glide on evenly and easily over your newly smoothed skin, and remain fresher-looking longer. Like to leave your face feeling free and easy? Oil of Olay, all by itself, gives you a dewy radiance, without any makeup at all.

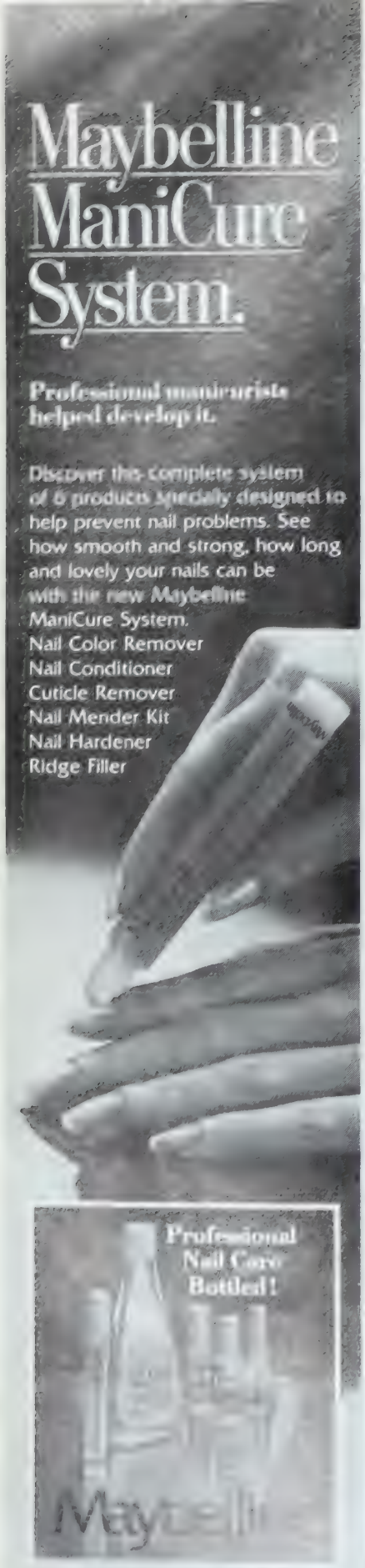
In every group of friends, there always seems to be one woman who manages to do everything a little better than everyone else, even though she's no older or more experienced than the rest of you. Her home is always neat whenever you drop in, although she goes off swimming three mornings a week. Her children are bright and attractive and well-mannered ...and good athletes too. Her husband brings flowers for no reason at all and takes out the trash without being asked. If you didn't like her so much, you'd almost hate her for being so perfect. Naturally, she even looks younger than anyone else in the group. What's her secret?

When you've experienced the unique beauty fluid, you'll want to smooth it on whenever your face feels dry or tight during the day...to help maintain your skin's rich reservoir of fluids. Many women sleek on Oil of Olay at bedtime, for a freshly appealing glow and to let skin sleep for hours in its own comfortable, moist climate.

Discover the secret of Oil of Olay. It's time you became the younger-looking friend other women envy.

Beauty Secrets

- After you've smoothed Oil of Olay® Beauty Fluid onto your face and throat, massage the drops remaining on your fingertips into your elbows. You may not notice that particular dry area, but other people certainly do.
- Like to feel soap-and-water clean? Then you've noticed that your face can feel dry and tight afterward. Smooth on Oil of Olay to let your skin thrive in a comfortably moist climate. The beauty fluid is so non-greasy and fast-penetrating it won't interfere with the fresh feeling you like. ■



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Beauty and Health Products New This Month in the Stores

Softly scented sachet papers, fragrant candles, a potpourri, and a slightly piquant-smelling cold-water lingerie wash are Estée Lauder's new additions to her perfume products. They are based on four fragrances—Youth Dew, Aliage, White Linen, and Cinnabar. The sachet papers are the most delicately scented, and there are six sheets and six cards in each set. The sheets fit nicely into a drawer: the cards into a suitcase. Cinnabar's are printed with an Oriental-style antique flower pattern, White Linen with pale blue pansies, Aliage with an American folk-art stencil, and Youth Dew with Victorian fashions. There's nothing overpowering or heavy about the fragrance. It imparts just a hint of scent to your clothes or lingerie. Look for **Fragrance for the Home** by *Estée Lauder* at selected department stores.

For the first time, Americans will be able to try a small group of shampoos and conditioners that enhance the natural color of hair by the use of extracts from herbs and plants. *Klorane* is a French company whose products are based on botanicals—fresh extracts from plants, flowers, seeds, and herbs. If you're blonde, try **Camomile Shampoo** for subtle golden highlights. Brunettes will choose **Walnut Leaves** for added depth. Its active ingredient is Juglone, found in the leaf of the walnut tree, which has been used for centuries to color natural fibers. For auburn hair, there's a natural **Henna,** which has been refined to reduce the build-up that often occurs with henna preparations. Ash blond or graying hair requires **Centaurea,** the family name of the cornflower. The blue extract works against the yellowing that sometimes dulls deep blond or newly gray hair. Klorane will also have a complete group of conditioners that meet the needs of each shampoo. Shampoos, $5; conditioners, $4. At Bloomingdale's, all stores.

PAULA RICE JACKSON

Your Fragrance Horoscope
The sign: Gemini
Circa: May 21–June 21

In Greek mythology, Castor and Pollux were the twin sons of Leda, a mortal, and Zeus, king of the gods. After living on earth as humans, they were placed by their father in the heavens where they became the constellation Gemini. The celestial twins are said to symbolize the dual nature of those born in the astrological sign named for them.

Brimming over with nervous energy and enough contradictory opinions for two lifetimes, Geminis often pursue many lines of interest. They greatly enjoy juggling multiple projects in work and recreation, frequently earning money from more than one source. Outstanding characteristics of the sign are self-expression and mobility—in a word, communication. Words, verbal or written, form the natural domain of the Gemini. Because variety and change stimulate them, many Geminis are also to be found in careers involving the sciences or all areas of transportation and travel. These rapid learners with so many interests are adept at facts and figures as well. But mental exercises for fun and profit are not the only things to occupy their attention. Most Geminis are endowed with a high degree of manual dexterity and take pleasure in working creatively with their hands or participating in competitive sports. Socially, they are genial, obliging, and witty, and except for an occasional worrier, they have an engaging, carefree attitude toward life. For lovers and companions, Geminis need good listeners—Libras probably best fill the requirement. Natives of the three fire signs—Aries, Leo, and Sagittarius—should be able to keep any Gemini from boredom and even add to their game plan of romance.

Fragrance for Gemini should have a cerebral appeal beyond the pleasure of the senses. One such fragrance is **Diamond in the Snow,** named for the Sibelius symphony, and imported from Finland by the mail-order firm Norm Thompson. To get its interesting catalogue, write to Dept. WS81, P.O. Box 3999, Portland, Ore. 97208.

MARIA REACHI

Biking for health

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who ignore that part of an aerobic workout tend toward injuries. There is also some evidence strongly suggesting that aerobic conditioning is therapeutic to depression, the moderate kind experienced by three out of four patients. Dr. John H. Greist found in a study he conducted in 1978 that an aerobic activity (in this case it was jogging) seemed to relieve states of depression, however temporarily, as well as or better than traditional psychotherapy. Since bicycling qualifies as an aerobic activity it stands to reason that regular bike riding can cheer you up.

There is also another body of evidence to indicate that regular bike riding can lower your blood cholesterol levels. Recent research by the Framingham Heart Study Group, according to an article by Dr. Eugene Gaston, tested cholesterol levels in local cyclists. Riders who averaged as few as 25 miles a week had more healthful levels than those of people who took no exercise. According to Dr. Gaston, it isn't the total amount of

Continued on page 54

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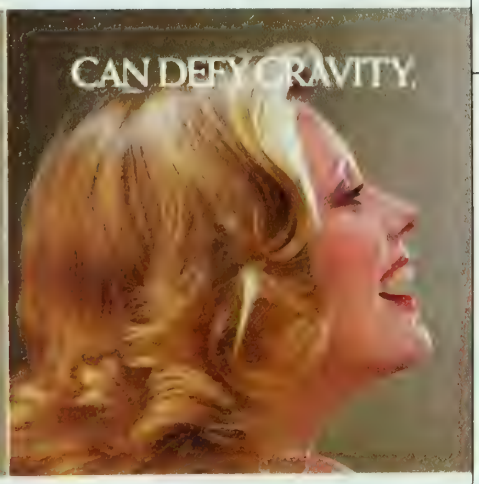

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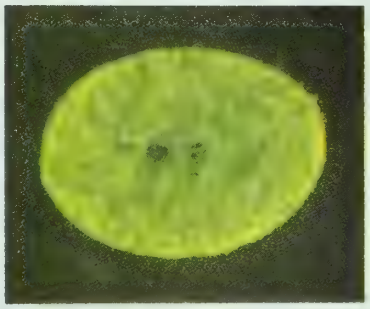

FIGURE 1 This is a cross-section of a typical hair. It was specially stained to reveal the location of carbohydrates. The yellow color shows carbohydrates on the surface of the hair and within the cuticle and cortex. Even though there is only a small percentage of carbohydrate in the hair, it's extensively involved in the entire structure.

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for health

continued from page 52

cholesterol that matters but the type "*HDL* cholesterol seems to prevent atherosclerosis. HDL cholesterol may even reverse the process leading to atherosclerosis and even cure it," he said. The more HDL in the total cholesterol count the lower the incidence of coronary disease, and the figures from the Framingham study suggest that regular bicycling reduces the likelihood of coronary disease nearly as much as does marathon training, which is much more time-consuming and physically demanding.

Cycling at about 70 revolutions per minute is an ideal pace for cardiovascular conditioning. So is alternating an easy day of biking with a hard day at a faster pace for a longer distance, since your muscles require about 48 hours to recover from strenuous exercise. Though *any biking is better than none at all,* the 10- or 12-speed bikes are optimal, since the choice of gears and their proper use make it easier to maintain a consistent pace over varied terrain. *The only fuel a bike uses is calories.* And biking is the only form of exercise that also provides an alternate means of long-distance transportation. The popularity of the sport is growing in direct proportion to its healthy effects. ■

Biking for joy

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...it had a good chance of feeling like 10 again soon! The next day I found that I urged me on when my body was ready to quit, and that the 10-year-old me was a delightful biking companion. My life at home is full and with the usual number of mature responsibilities. But now, all that was "out there" someplace, and I was pedaling, steering, maneuvering, and very, very happy. Confidence was the welcome benefit.

Leaving Sonoma that second morning I made the first long hill and rested in the shade looking at what I had accomplished and feeling good about my leg power. There I'd been pedaling up the highway, pushing and sweating and swearing I'd *never* hop off and simply walk the hill. But I knew that if I had gotten from there to here, at rest in the shade, using my own energy, my own legs, my own hands, feet, heart, and lungs, there was no place I couldn't go on a bike.

I eventually relented and began to do a fair amount of walking up hills, and I began to think of this stage as my bike/hike. When I saw a woman about my age actually biking her way up these hills I discovered the existence of a gear especially designed for hills. What a relief! She wasn't Superwoman and I wasn't out of shape.

The perception of time and distance is altered on a bike. Miles narrow down to a few and time is daylight or darkness. Physically speaking the trip was different for David than for me. He's a trained athlete, and though I'm no slouch, I did have to work very hard. Before this trip to California we had biked together as far as 10 miles a day and we had figured out our projected mileage here in California on that basis. Ten miles was pretty easy, we'd thought. We hadn't done anything special to prepare ourselves for this long-distance effort, either. What we hadn't counted on was that a 1- to 10-mile stretch isn't like a 10- to 20-mile, or the 20- to 30-mile sequence we'd imagined we could do. There were also the variations of road conditions, the wind, the weather, though luckily no rain.

During the day when David and I became hot and thirsty, we drank water. At night Cabernet or a Fumé Blanc. I would have adored having cold beer available, but we learned *very* quickly that beer goes "straight to the legs." It's wonderful to realize that you can eat all you want because your only biking fuel is calories and your evening's destination is a happy 50 miles away. So we'd have strawberry pancakes in the morning. Why not?

From Yountville, which we reached on our *second* night, we passed St. Helena, Calistoga, and then came to Cloverdale. On the advice of experienced cyclists we decided not to bike over the mountains west to reach the coast. I felt let down as I had become determined to bike every *inch* of the way, but when I saw how it really was, I knew we'd done the right thing.

May I offer the fruits of my trip to anyone considering an adventure such as ours?

About packing: You have to be utterly ruthless about what to take. Two panniers mounted on the rear of my bike held all my needs for two weeks. Three pairs of shorts and three of cotton terry-cloth sweat pants worked well. I also took several short-sleeved shirts, one long-sleeved, two dressy T-shirts, and many tank tops. Half a dozen pairs of sweat socks, three pairs of cotton panties, two cotton sport bras, and a pair of sneakers worn day and night. Colorful cotton scarves add zest for evening and a certain rakish charm to my day work-suit. You'll need a sun visor, two biking hats, sweatbands, riding gloves, and there's always room for one pair of heels. Sunglasses are essential and so is a sunscreen. We didn't wear helmets, but on my next trip I most definitely will.

About grooming: My beauty régime was quite simple. Each morning I washed my permed hair with a conditioning

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By Paula Rice Jackson

How to Choose the Food You Buy Wisely

Nutritionist Cheryl Corbin offers some insights into the diet choices you must make to be well nourished

Cheryl Corbin

What is the most effective advice on nutrition you can give to a person who is responsible for providing a family's nourishment?

Fortunately the most effective advice is also the safest: To be sure that you and your family are getting the best nutrition possible, eat as wide a variety of fresh, whole foods as you can. Try to select the food that comes closest to nature. For example, if fresh vegetables aren't available, frozen are the next best choice. Even better, try to find those frozen foods to which little salt has been added. Canned are the last resort because the process requires the addition of extra salt. Try to bear in mind the whole fruit, the whole grain, the whole vegetable, and then base your purchases on how closely the product in hand resembles the original. Very often when man attempts to improve on food there is valuable nutrient loss. There is enough nutrient loss as it is in cooking, so you must give yourself the chance to reduce those losses by starting with foods that are whole.

Is the high-protein diet still considered the healthiest?

The healthiest for whom is a more precise question. Most American adults are over-fed with protein, specifically animal protein. We're learning that mature adults require somewhat less protein than was thought necessary even as recently as the late '60s. Who needs protein? Everyone, but especially pregnant and nursing women, and children to the age of about 16. Reducing animal protein foods also helps reduce extra calories and fat. Our country's chronic, degenerative illnesses may be very closely related to the high animal fat that is often found in animal protein foods such as red meats, eggs, and whole milk.

The newer guideline for intelligent use of protein is that you eat it mostly for the repairing job it does for the body's cells and tissues. The amount required for that job in a mature adult is less than protein requirements essential for growth and healing. Healthy adults, by and large, are not using protein for those two purposes, so eating large quantities is probably just adding calories.

But what about high-protein dieting?

It's also wasteful. Using protein for fuel is nutritionally and financially wasteful. Extra protein above what's necessary for repair is essentially burned as calories. Weight-loss diets are better on complex, unrefined carbohydrates because *carbohydrates provide the body with its most readily accessible fuel.* Eat them both, of course, and when you do, you'll find that

> Prosperity presents its own problems, too—Americans are overfed on protein, a case of too much of a good thing

the carbohydrates provide your energy and the protein repairs your body. That's simply assigning the right molecule to the right job. You'll also save money.

How do you view the word "diet"?

I'm sorry that it's becoming a dirty word. I agree with a great many people writing today on the topic of diets that there is no such thing as a rigid weight-control diet anyone can live with. I do think, however, that most people who are trying to lose weight need some guidance about what to eat. Behavior modification techniques only go so far. The definition of the word "diet" is *what you eat.* The idea of limiting types and quantities of food to achieve a goal or condition ranks lower in the dictionary explanations. A diet is forever and can only be implemented in terms of lifelong thinking.

What are the complex-carbohydrates?

The carbohydrates found in whole grains, fruits, and vegetables. Whole grains are made into many delicious foods such as breads, pastas, and cereals. Besides containing complex-carbohydrates, whole-grain foods are rich in fiber, B-vitamins, vegetable proteins, and minerals. Ways of cooking make a difference in keeping these foods nutritious. For example, the fiber and nutrients in fruits and vegetables are best kept if eaten raw or slightly steamed. Here's a good rule: If there's a choice between orange juice and an orange, take the orange. The same is true for grapefruit or apples. Whole fruit rather than just the juice contains valuable fiber which appears to help your body metabolize the natural sugar over a longer period of time. This helps to avoid the sudden "lift" and "drop" of sugar in your blood so often associated and expressed by energy and mood changes.

The complex-carbohydrates are delicious foods. Potatoes, rice, beans, noodles—as well as whole, fresh vegetables—these are health-promoting foods many people mistakenly think of as high in calories. It is really the added butter, sour cream, and the sauces made with butter and cream that make potatoes or pasta fattening.

And what about poultry, meat, fish?

All are good sources of animal protein, but watch out for the extra fat calories that often accompany these foods. In

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Editor's note: *Cheryl Corbin, M.S., R.D., is a research dietician at Memorial/Sloan-Kettering Cancer Center in New York City. Her book,* Nutrition *(Holt, Reinhart & Winston) is one of four health action plans recently produced by The Preventive Medicine Institute/Strang Clinic, one of America's pioneering outpatient self-help programs. Miss Corbin's book serves as a guideline for assessing and developing a personal program of eating habits and gives general information reflecting the latest thinking about the roles of carbohydrates, fats, proteins, vitamins, and minerals.*

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general, fish is the lowest in fat, then poultry without the skin, and third, lean meat. One good way to cook meats that minimizes overeating animal protein and fat is to use the Oriental approach: Blend the meat with legumes and vegetables by cutting it into smaller than bite-size pieces, and stir-fry with only the smallest amount of water or oil. You really can stir-fry with water. Since so many vitamins are water-soluble, however, the less water you use the better. It makes a great deal of sense and it's delicious, too.

A tasty and calorie-saving way to prepare poultry is to broil it in lemon juice and herbs. Remove the skin first and you'll save more than half of the fat calories in this one step alone.

Broil fish or bake it in a small quantity of milk to maximize the protein in fish without adding a lot of extra fat. Remember: You should consider accompanying meals of fish, meat, or poultry with greens, vegetables, and fruits. They provide fiber that's lacking in the meat, fish, and poultry. They also add the minerals and vitamins necessary to balance your diet.

What is your view on the healthfulness of eggs?

Two a week is plenty for most adults. Eggs are rich in protein and other nutrients, but they are also one of the richest sources of cholesterol and the American diet tends to be high in cholesterol as it is. Keeping eggs to a minimum lowers that amount.

How important is breakfast?

It's very important. Ideally every person should have a full third of the day's total calorie allotment at breakfast. Breakfast is the most individual of meals and the least social. People go their own way in the morning and it's hard to break morning habits—to eat if you usually don't, to go hungry if you normally eat well in the morning. My philosophy is to make the adults aware of breakfast's importance. I especially try to establish a habit of morning eating in children. Whole grain cereals, either hot or cold, whole grain breads with jam or jelly instead of butter, milk and fruit all make good breakfast choices. Try a poached egg once or twice a week unless you use eggs in other cooking, in which case no eggs at breakfast are required.

Do you consider breakfast a stress-fighter?

It can be. If you decaffeinate and substitute good food you're already heading in a better emotional direction—at the start of the day when blood sugar levels are usually low and energy levels are low as well. It's an important time to eat healthy foods.

What's a healthful way to handle hunger, the 11 A.M. kind?

Fruits high in complex-carbohydrates and natural sugars such as bananas, apples, and pears. Sometimes just a glass of water will be sufficient this close to lunch time. It's immediately filling and it adds *no* calories.

Breakfast is perhaps the most important meal of the day, but the breakfast habit is often hard to get into because it's the least sociable meal, too

Do nutritional needs change seasonally?

That depends on where you live. If weather creates environmental stress—severe cold or heat—you may want to modify your diet a little. It's more accurate to suggest that your diet, *what you eat*, changes seasonally, and that has an impact on how you eat and subsequently feel. The key to health lies in the variety of things you eat. By adopting the principle of choosing as many fresh, whole foods as possible, you'll find you're getting a new education, experiencing new food possibilities, and making discoveries about food combinations you would have missed were you relying on frozen, canned, or packaged foods.

What you eat today matters tomorrow, and that is a crucial point we must come to accept. ■

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By Richard and Jean Taylor

YOU AND YOUR CAR

The Shape of Cars to Come

Improvements in American cars you can expect within the next few years

The next five years should be the most exciting in the American automobile industry since the coming of Henry Ford. There will be dozens of economical new small cars, most of which will be roomier, quicker, and safer than the big cars they replace. Rustproof body panels and low-maintenance engines will make these future cars easier and less expensive to own, even though the inflationary prices will make you gasp. According to General Motors, the average 1981 car will cost $9,400, and by 1985 you can look forward to $15,000 "economy cars." By 1985, though, the average car will return over 30 mpg in EPA City testing, and economy cars will average over 60 mpg. That will help offset gasoline prices of $2.50 to $3 per gallon.

1982: Next year, General Motors will have new intermediate-size sedans and station wagons to replace today's Malibus and Cutlasses. These will use the same front-wheel-drive engines and chassis as the best-selling compact X-cars. The Camaro/Firebird will also be "downsized" in 1982. Of course, the new subcompact J-cars from Chevrolet, Pontiac, and Cadillac will have already been presented as 1981½ models. Ford will have a five-door hatchback version of the Escort/Lynx, which now comes as a three-door coupe and a station wagon (and a 2 + 2 coupe in the spring of 1981). Chrysler is planning a fancy version of today's Aries/Reliant K-car sedan that will be sold as a Chrysler.

1983: Ford will replace the conventional Fairmont/Zephyr compacts with front-wheel-drive models based on the Escort chassis. These cars will compete directly with the front-wheel-drive X-cars and K-cars from GM and Chrysler. The Thunderbird/Cougar XR-7—which are built from the Fairmont chassis—will also be downsized and front-wheel driven. Chrysler will continue moving all its [illegible] onto the K-car chassis. The intermediate LeBaron/Diplomat sedans will [illegible]me small front-wheel-drive cars, and there will be a two-seater sports version of the K-car.

General Motors will take major steps in 1983. The full-size Chevrolet/Pontiac/Oldsmobile/Buick/Cadillac sedans will be replaced with much smaller front-wheel-drive cars about the size of today's intermediates, but with even better fuel economy. After 15 years, the Corvette will finally be redesigned, smaller, lighter, more economical. Chevrolet and Pontiac will also have a new mid-engined, two-seater sports car based on the X-cars, but with the engine behind the seats. It will look something like Fiat's X1/9, and be one of the most advanced small sports cars in the world.

1984: General Motors will have a front-wheel-drive mini commuter car powered by a tiny three-cylinder engine or an electric motor. The gasoline version should give 60 mpg; the electric version will be rated at 185 mpg for comparison purposes. The last of the GM intermediates—the Seville, Toronado/Riviera/Eldorado, and Monte Carlo/Grand Prix—will be downsized onto the front-wheel-drive X-car chassis.

Ford will have its own sports car to compete with the new two-seaters from GM. The Mustang/Capri will be redesigned onto the front-wheel-drive Escort/Lynx chassis, while the Lincoln and Continental will be downsized. This means the end of big American gas guzzlers. At Chrysler, the personal-luxury Cordoba/Mirada/Imperial will be downsized onto the K-car chassis.

1985: The progressive downsizing cycle begun by General Motors in 1975 will be completed. Now that the big cars have been reduced to the X-car chassis, the compact X-cars will receive a new, even smaller chassis with engines under 2 liters. At Ford, the LTD/Marquis will be downsized and given front wheel drive, and Ford will have a mini commuter car with spectacular gas mileage. It probably won't be electric, however. Chrysler will also have an all-new 1-liter commuter car in the 60 mpg range. By 1985, all three companies will have small front-wheel-drive mini pickup trucks and vans to revitalize the truck market.

Five years from now your choice in new cars will be much wider than it is in 1981, from penny-pinching two-seaters to luxurious but still economical big-gish sedans. It's costing over $75 billion, but the next five years will see American highways transformed into an efficient transportation system with fuel-efficient vehicles for specialized uses. ■

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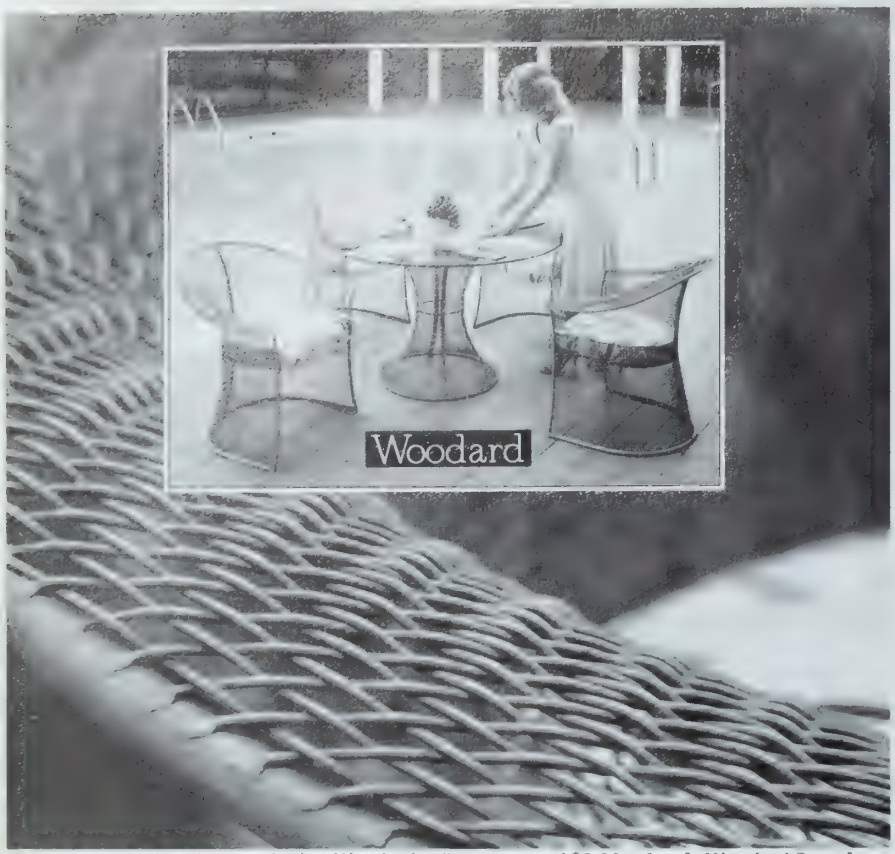

For a closer look at Aerie and other Woodard collections, send $3.00 to Lee L. Woodard Sons, Inc., 317 S. Elm Street, Owosso, Michigan 48867.

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COLONIAL Williamsburg
WILLIAMSBURG, VIRGINIA

Biking for joy

continued from page 54

shampoo (trial sizes pack best) while showering. Rinse-off facial cleanser and moisturizer are a must. My hair dried naturally and I put just a hint of color under the sunscreen—lots of products already contain both. Lip gloss (also sunscreened) and a bit of mascara. We carried an insect repellent we didn't use. I think that talc was the most useful and necessary aid we brought, as it really did help relieve a good part of the discomfort resulting from contact with the bike seat. My seat was vinyl. Make yours leather. No bike saddle is shaped for a woman, but leather at least has the capacity to mold itself to one's body. It also breathes.

When we returned many people asked me if I'd lost any weight. No. I hadn't tried to. My body looks better, though, especially my thighs. And muscle weighs more than fat, so I'm certain that my fat/muscle ratio changed because my measurements are just a little different. People also wanted to know if we were tired. Yes. At night. But we could play a set of tennis the next morning before beginning the day's ride. That's energy. And that's the most amazing benefit of the trip. We both learned important lessons about pacing ourselves. We've just heard of a man who biked around the world. It took him four years . . . and he didn't even train for it! ■

Here are five important bicycle tips from the Travelers' Insurance Company to help make sure your trip is a safe one:

- **Always wear a helmet.** Head injuries are the most serious hazards cyclists face. "I've had personal experience hearing the nasty sound of my helmet crunching against the sidewalk," says Carol Chavanne, Bicycle Safety Coordinator for New York City. "I can't tell you how grateful I was it was the helmet and not my head."
- **Cycle with the flow of traffic,** always on the right side of the road. Riding against traffic is the leading cause of accidents.
- **Wear colorful clothes for visibility,** such as a bright yellow Windbreaker.
- **Put a bell or horn on the handlebars.** This is important for city bike riders who must be particularly aware of traffic jams and pedestrians.
- **Keep your hands and wrists free and clear for the handlbars.** Things carried in your hands can get caught in the spokes. Use rubber bands or bicycle clips to secure your pant legs. Be sure that the equipment on your bike—tire pump, headlight, reflectors—are working before you start.

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COUNTRY NOTEBOOK

By Dee Hardie

Not having grown up in the country ourselves, we never wanted our children to take the country for granted

Without *really* meaning to count my chickens before they hatch, I'm beginning to think like a grandmother. I should be ashamed of myself, venturing into an imaginary province where I have no right to stake a claim. But when all around you are showing photographs and telling anecdotes, it's not easy to be an orphan.

Probably destined to be the oldest grandmother on Butler Road, I plan to have a real go at it when the time comes. In June we'll plant a butter-bean tepee for the boys, and watch it grow. With the girls, we'll gather wild violets and daisies for summer crowns, make dolls from hollyhocks and daylilies. If we feel lazy we'll simply lie back on the grass watching clouds drift, from profiles of Spain to big heads of lions. And we'll all sleep by the light of the moon and the sparkle of fireflies.

Much to my pleasure, two young country ingénues are helping me rehearse. Reid and Bess, both about nine, walk over the hill whenever the spirit moves them. Last time they arrived with shiny little paper stars pasted on their ear lobes like grownup earrings. Dressed for an occasion, we served high tea and spread our bread with jam and honey.

The true lure, I suspect, is an old trunk in our bright geranium-red library. A commemorative piece, it is painted on top with Lord Nelson's flagship, the "H.M.S. Victory, 1803," and is filled with toys I couldn't bear to give away. And once the girls have had enough honey and jam, thank you very much, they plunge with gusto into the depths of the trunk. They explore, examine, console the llama with only one ear, line up the wooden Swedish horses for inspection. Then they pack it all up again as tidy as their manners, and are off over the hill.

Now for *our* grandchildren I hope to keep that trunk only as a rainy-day diversion. Instead we'll stay outside as much as possible to watch the wonders, the small treasures of the country—like the butterfly bush. Planted years ago for our own children, it is a beautiful survivor (including one transplant). We wanted to be able to watch, at close hand, butterflies and their Isadora Duncan-like dancing around the long, lavender flowers of the willowly bush. Not having grown up in the country ourselves, we never wanted our children to take the country for granted—which is so easy to do when it's right out the doors, the windows, everywhere.

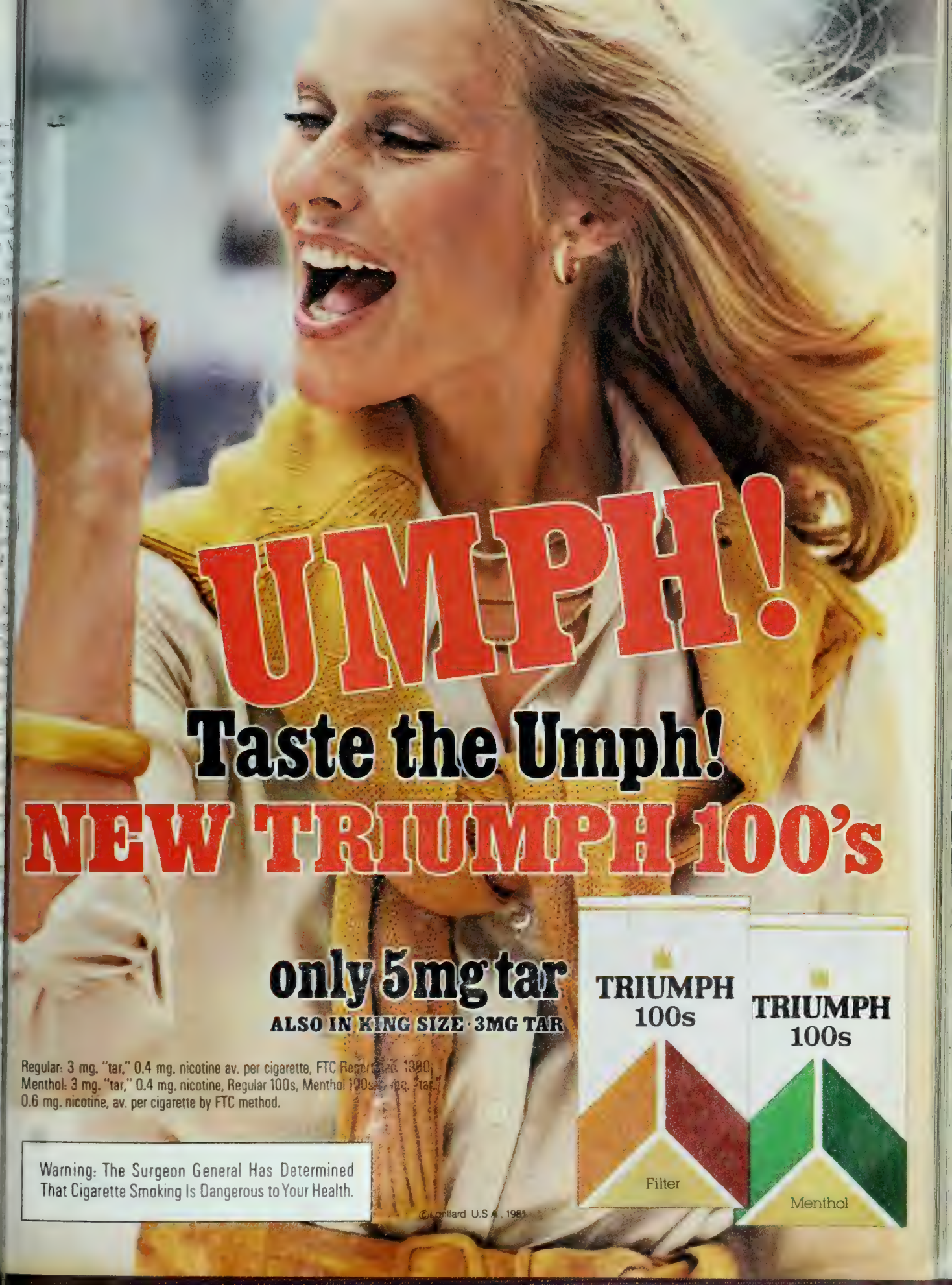
With the next generation, I plan to make time to pick a lot of flowers and press them. Pressing time: Pansies take three days, buttercups and primroses five, and Sweet William is slow—he needs to be between the pages for a week. Then on a rainy day we'll make Victorian posy wreaths.

Although we don't have any children on the farm right now, here are two young recipes I'm saving so I can get my act together as a country grandmother when the time comes along:

For the quickest country doll use hollyhock blossoms. From the hollyhock stalk pick one bud for the head, and an open blossom for the skirt. Then poke a straight pin through the bud into the stem end of the open blossom to hold the two pieces together. For a petticoat under the skirt, pin a daylily, and for a collar or a ruff at the back of the bud tuck in some Queen Anne's lace. Quick magic for a charming doll.

To make a butter-bean tepee you need garden space where you can ram the heavy ends of 6 bean poles into the ground, wiring the tops together. Space the poles about 2 feet apart and plant climbing bean seeds around the base of each pole. Even prettier is a combination of morning-glories and climbing nasturtiums. For the doorway, wire a strong stick between 2 poles, 4 feet from the ground, and train the vines to go around the doorway. Water and encourage from the very beginning. In about 6 to 8 weeks the tepee should be a cozy hideaway. And if you're good, maybe the children will let you in.

One more idea: I have just discovered a book called *The Father's Almanac* by S. Adams Sullivan, filled with fun and practical advice for raising and entertaining young children. Published by Doubleday, it is a big paperback which I'm sure even Dr. Spock would enjoy. ■



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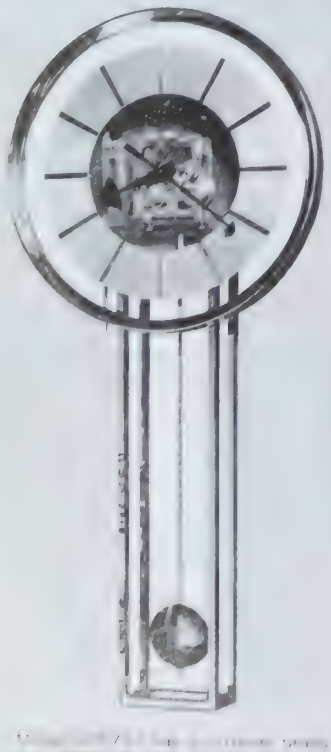

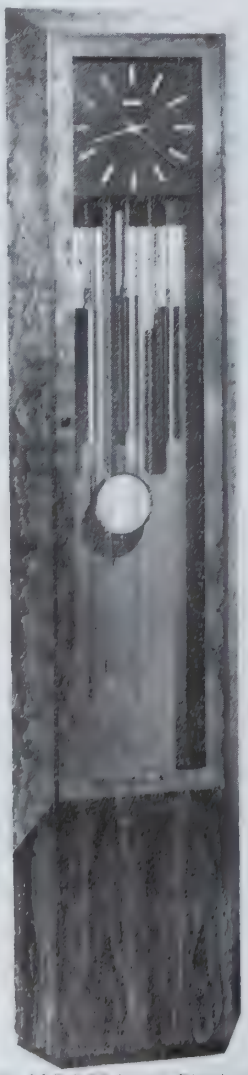

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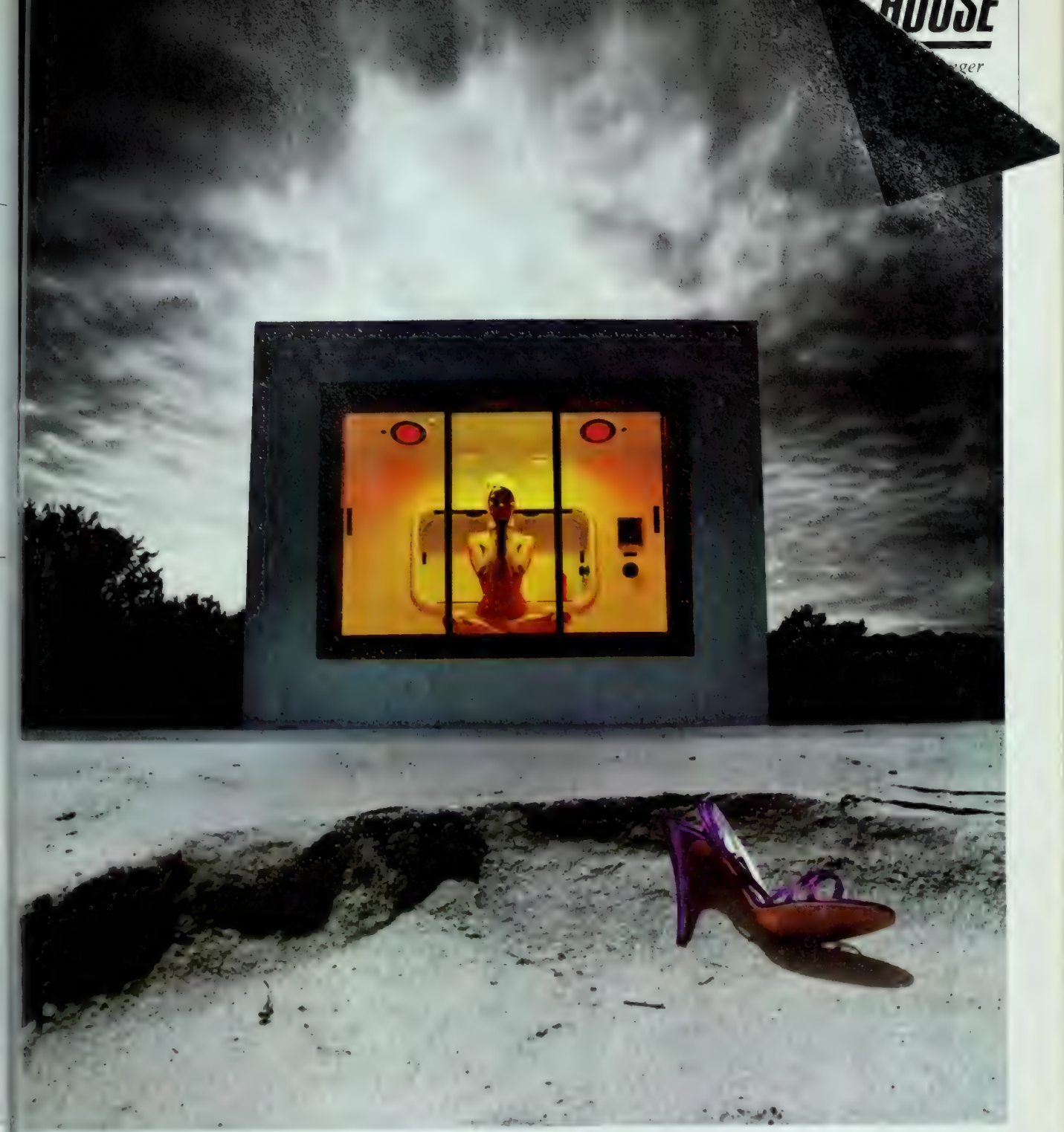

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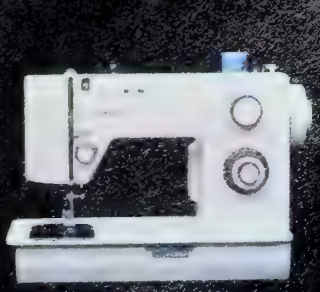

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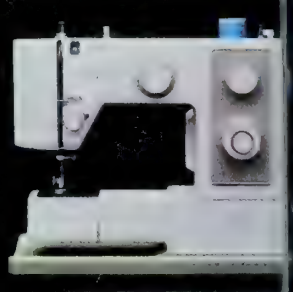

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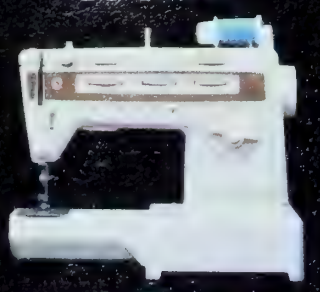

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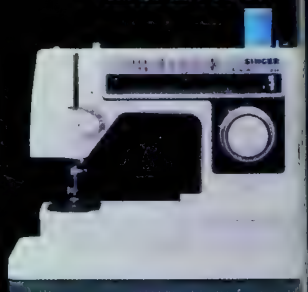

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By Richard Langer

Give Your Plants a Summer Vacation

Everyone needs a vacation. So do your house plants. Luckily their sojourn doesn't call for a flight to distant lands. A simple 50-foot trip to the outdoors may be all they need. But before they go, there's some planning to be done.

Most potted plants enter into a growing spurt in spring or early summer. This is a perfect time to repot them, allowing the summer's growth to settle comfortably into the larger pots.

Potting soil, even the best, also loses some of its richness in time. Even with regular fertilization, soil constrained by the limits of a pot simply will not serve your plants forever. So if you have a plant that seems healthy but simply isn't off to much of a growing start this year, check its pot and its soil, too.

In some cases, where a plant has not been repotted for years, the roots will have begun to crawl out of the pot's drainage hole, and this means the soil and pot are physically bound together. Cut away these roots with a sharp knife and break out as much of the old soil as you can without extensively damaging the roots. For a rule of thumb, you can remove up to a third of the plant's old roots and do it no harm. On the contrary, root pruning done just as the growing season gets underway will give you a stronger, more vigorous plant.

Once you've repotted or top-dressed a plant, using the appropriate soil for its type, pick off all the dead and injured leaves. And if the plant is one like a coleus or geranium, which might be in need of pinching back to increase bushiness, now is the time to do it. Also wash off the leaves to remove all that hidden winter dust. Opening up the plant's pores, or stomata, is one sure way to start it growing well for another season.

The stomata, incidentally, are on the underside of the leaves. Washing the top of the leaves is not just aesthetically important, it increases a plant's photosynthetic ability. But in order to let it breathe better, you really must wash the underside of the leaves as well.

Now that the plants are spruced up, they're ready to vacation outside. As with people, however, now is the time to watch out for sunburn. Even the sunniest window indoors receives far less intense light than the great outdoors. If you take a sun-loving plant and put it in what looks like a nice cozy, sunny spot outdoors, you just might end up with a sun-scalded plant growing nowhere. A shade-loving plant might be fried to death. Keep your plants in a completely shaded spot, one with lots of light but protected. After that, move them to a place with dappled shade. In time, some of the real sun-lovers such as citrus trees and oleander will be able to take full sun.

After you've repotted and pruned your house plants, consider taking them outdoors for the summer

People and plants enjoy the dappled sun and shade of the brick-floored lath house Chuck and Leslie Close built on one side of their house.

Nature herself increases the intensity of light falling on an outside garden, the sun becoming stronger and stronger as the seasons progress from spring to summer. And the general rule of gradually stepping up the light intensity to which your plants are exposed applies to just about anything you grow. Be sure not to overdo it.

The question remains, however—what plants can be put outdoors? Well, in the warmth of summer, anything grown inside can be put outside. Primarily, it's all a matter of convenience and decoration.

I find taking African violets outside, for instance, simply isn't worth it on two accounts. First, they are so small their beauty is lost outdoors. Second, the window sill they normally highlight looks bare without them. The same reasoning holds true for most plants in 3- to 4-inch pots, except for cacti, which simply love to summer outdoors. Although the outing doesn't convert them into "Jack-and-the-Beanstalk" growers, it does at least fire up their snail-like pace.

The euphorbias (cousins of the cacti), as well as geraniums, fuchsias, cyclamens, the sedums, the citrus family, kalanchoe, and jade plants all receive a real revitalizing boost from being set out for the summer. On the other hand, when it comes to ferns, the slow-growing palms, and some of the larger specimens of dracaena, schefflera, ficus, philodendron, and dieffenbachia, moving these nonflowering staples outdoors may be more trouble than it's worth—unless you happen to have a deck or patio in need of a few splashes of life. In that case, you can do yourself as well as the plants a favor by giving a bit of thought to where you move them.

In days past, pots were buried to their rims in the ground. Pots outside lose their moisture quickly, and burying them reduces the need for watering. It's not a bad idea if you have someone around who doesn't mind digging and you don't need your plants for grouping around seating areas. But most of us want our plants to enhance our balconies, patios, decks, and porches as they do our rooms indoors in winter. Rather than simply sticking plants in a corner of the garden to grow, why not decorate outside with your indoor plants?

One couple I know moves several large household ficus and orange trees out to the terrace right along with the garden furniture every year. It turns the area into almost a tropical island for the summer months.

Continued on page 73

t merick Bronson

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ontinued from page 71

One way to tie your plants and a deck ogether visually is to use wooden plant- rs of a color and structural style match- ng, say, the deck itself. A temporarily esiding large dracaena with its pot en- ased in one of these planters suddenly ooks like an integral part of the deck.

You can also group smaller plants to- ether around the base of larger ones. An attractive way of doing this is to use vicker baskets or a deep wicker tray to old and unify them. Or have the plants ising in tiers on wooden blocks to add vertical visual sweep. And don't be fraid of bare spaces. Avoid setting your ots all in a row like targets at a shoot- ng gallery. Perhaps the geraniums would look best sitting right in front of he darker-leaved ficus, for contrast, and he colorful fuchsia hanging a little off enter above the sansevieria.

Potted plants set out together in clus- ers will steady each other against sud- den gusts of wind. Grouping the plants close to furniture, in addition to being attractive, is therefore very practical.

If you don't have a deck or patio, or if your collection of vacationing house plants is fairly small, much the same effect and benefit can be had by using window boxes. Three or four brilliantly colored geraniums, for instance, can fill a window box with summer glory. Leave the geraniums right in their pots, filling the empty space between the containers with bark chips or sphagnum moss. This will keep the roots cool as well as cut down on water loss. At the end of the season, all you do is pull out the pots and take them indoors again. No need to change the soil and start over with new young plants in the window boxes each year. It's the easiest way I know to keep a window box lush and full.

With a really large collection of house plants, you might think in terms of a lath house. At its simplest, this is only a flat roof on posts, with no walls, the roof itself being made of thin wooden strips with wide spaces in between. These strips protect the plants from direct sun and provide perfect dappled shade all day long. Built along one side of the house, the lath structure also provides wind protection. And with a slate or flagstone floor and a couple of comfortable chairs and tables, it not only provides the benefits of a patio for you, but affords the perfect summer environment for the plants.

Just because your house plants are outside for the summer and watered by occasional rains, don't expect them to take care of themselves. Growing faster than ever, they need regular and complete fertilization. Also they'll be thirstier than ever. Check the soil every day the first week you set the plants out, so you'll match your watering rhythm to the plants' new accelerated growth while they're vacationing. ■

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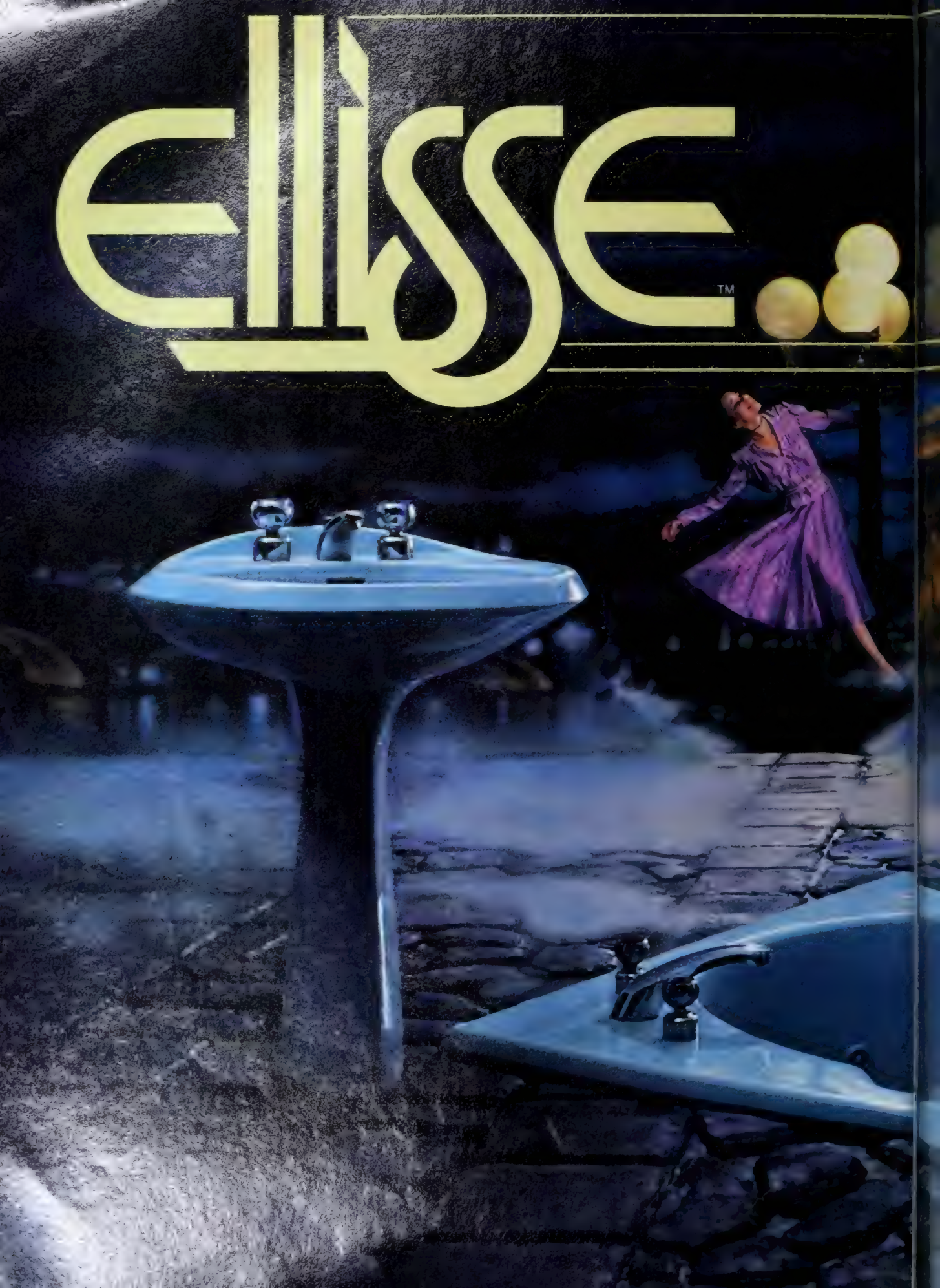

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If you had an "accident" with your maxi pad last month, you're not alone...

Ever since I was a girl, it seems my period picked the wrong day to arrive.

Like the day I took my geometry final.

The night of my senior prom.

A job interview.

Not that I'm really complaining. But recently, on my way to my high school reunion, I could have done without my period.

The reunion was in Hadley. Quite a distance from the small New England town where I live. And wouldn't you know there was a traffic jam in Worcester. By the time I arrived, it had been a while since I left home. Then I remembered I had my period.

I raced upstairs to the powder room. I'd had an accident alright, but only my slip and I knew.

That's what made me try beltless Kotex maxi pads. I read on the back of the package how they have 13 absorbent layers. Yet they're not thick or bulky. There's even a moisture shield on the bottom. And 3 adhesive strips to keep them in place.

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So, make *your* no-wax floor look beautiful again with Future.

This unretouched photo shows the difference before and after Future.

ALSO RECOMMENDED FOR NO-WAX FLOORS.

© 1981 S. C. Johnson & Son, Inc.

ENERGY ANSWERS

Harnessing Wind, Water, and Sun

By Sandra Oddo

With modern windmills or photovoltaic cells, you can produce your own electricity and save on energy bills

Electricity is a marvelous thing, a force delicate enough to dance along wires from place to place, versatile enough to do almost any task energy can be set to, powerful enough to blast buildings apart if uncontrolled as lightning, yet—harnessed to a switch—sweetly biddable. Electricity is the highest, most sophisticated form of useful energy. And while you may not have trouble believing that the sun can supply household heat—would you believe electricity? If you're determined, you can achieve it now—and not long from now, in any case.

If electricity is the most versatile form of energy use, it is also one of the most wasteful. It takes enormous centralized force to generate, and a complex network to distribute. Along the way more than 70 percent of the energy potential—the oil, gas, coal, nuclear sources—that went into creating it is frittered away. As sources get more costly, and householders' bills rise, that inefficiency grows irksome. There may be ways to do it as close as your backyard. Wind, water, by-products of the sun at work on the earth, and straight sunlight can all be turned to electricity on the spot.

When the Wind Blows

Update your image of windmills spinning away in remote farm areas. The new breed of wind machine works for houses already connected to the electric utility grid. They generate electricity when the wind blows, sending it into the household electric system.

The age-old problem with wind power has been: What do you do when the wind doesn't blow? New regulations from the Federal Energy Regulatory Commission—the Public Utility Regulatory Policy Act (PURPA, see below)—allow small power producers to hook into the utility grids. When the wind doesn't blow, you buy power from the utility as usual. But when it does, you can sell any extra power you produce back to the utility.

What do you need? If you have a minimum annual average wind speed of 10 miles per hour and some [illegible] around you, chances are that [illegible] use a windmill. Consult a local weather station for a rough estimate of wind in your area. As you really get serious, you should rent or buy an anemometer for a true reading of wind [illegible]

should check with your local government—some urban and suburban areas have zoning restrictions that might interfere with wind tower heights. The tower that holds the wind generator should be at least 40 feet high, and 30 feet higher than any nearby obstruction. Generally, the higher the tower, the more wind energy is available.

Evaluating the best site for your machine is crucial to its operation. According to manufacturers, the greatest source of dissatisfaction among small wind machine owners is poor performance due to poor siting. The American Wind Energy Association (1609 Connecticut Ave. N.W., Washington, D.C. 20036) is one source of advice. For $1, it will send you *Wind Energy: an Introduction,* a brochure that lists manufacturers and sources of further information.

> Resourceful consumers now have exciting new options that can help beat the soaring cost of energy for the home

What does it cost? Depending on the kind of installation you want, a 4-kilowatt machine capable of handling about 60 percent of your household electrical needs can range from $4,000 to $8,000. The 40 percent Federal energy tax credit can be applied to that, and many states also have energy tax credits. How long the machine takes to pay for itself in savings on electric bills depends on the reliability of the wind and on the price you pay for utility-generated electricity. With a 14-mile-per-hour annual average wind speed, that's likely to be less than 10 years no matter what your utility rate is now.

Or the Sun Shines

With less effort, but a little more money, you can convert the sunlight shining on your roof directly into electricity. Flat wafer-like photovoltaic cells were first used to provide electricity to satellites. Then they lit up highway signs, buoys, communications relays, and brought power to forest stations where stringing electric lines was out of the question. Now, as their cost drops, photovoltaics are in use on a small number of houses in the United States.

John Long, a developer in Phoenix, built a house with a rooftop full of photovoltaic cells, with support from the U.S. Department of Energy, to provide all household electricity, air conditioning, and leftovers to sell to a utility. Future occupants might reasonably expect utility checks instead of bills.

The house, which is being closely monitored, is candidly experimental and not designed to be economically accountable. The price of the 7-kilowatt system: a cool $120,000. By 1986, says a company spokesman, they expect it to fall to $15,000. John Long Homes, Inc., plans a 100-house solar subdivision outside of Phoenix in anticipation of those photovoltaic price reductions.

"Photovoltaics look very exciting from an economic point of view," says Paul Maycock, former director of DOE's photovoltaic program. If DOE's price predictions prove to be right and all goals are met, residential photovoltaic use will be able to compete economically with any other sources of electric generation by 1984 with the Federal energy tax credit.

Or the Water Flows

Hydroelectric power signifies Grand Coulee Dam or Niagara Falls to most people. But communities and house-

Continued on page 197

ENERGY QUESTIONS

Q Here comes another acronym. What is PURPA?

A Public Utility Regulatory Policy Act, which went into effect last March. [illegible] regulates that utilities regulated by the Federal Energy Regulatory Commission must purchase power from small-scale producers if it is offered, and must pay equitable prices for it. "Equitable" is a term likely to need definition in the courts, but many utilities are making plans for systems that include small producers. Check with your local utility company.

Most ranges are full of hot air. Convectionaire puts it to better use.

Sometimes you've got to use force to get a job done right. And that's the whole idea behind the Tappan Convectionaire® Range.

While some ranges just fill an oven with hot air, Convectionaire forces hot air to do a better, more efficient job of cooking. Because it circulates it. Inside every Convectionaire there's a fan that blows hot air down and around the oven the moment you turn it on. It's the convection theory of cooking.

But so much for theory.

The results are so much more interesting. Convectionaire cooks at lower temperatures—as much as 50° to 75° lower. Cooks faster—up to 50% faster. In a cooler kitchen...and most of the time with no preheating. Sounds incredible? Then consider a 23 lb. roast turkey. It cooks at 275°—not 325°. In approximately 4½ hours—not 6½ hours.

But best of all, is what Convectionaire does for your food. It cooks meats juicier. Cooks more evenly. And browns food to a turn. Convectionaire also puts your time to better use. No bending or stooping. It broils at waist height. No scouring or scrubbing. It's self-cleaning.

And to help you put your Convectionaire to the best use, a full color, illustrated cookbook accompanies every range.

The Tappan Convectionaire—in gas and electric. It looks like an ordinary range, but it cooks like nothing else.

TAPPAN IS COOKING

Tappan Appliances, Mansfield, Ohio 44901

©1981 B&W T Co.

The pleasure is back.

BARCLAY

99% tar free.™

Also available in 100's and Box

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous To Your Health

Kings and Box, 1 mg. "tar", 0.2 mg. nicotine;
100's, 3 mg. "tar", 0.4 mg. nicotine
av. per cigarette by FTC method.

NOW YOU CAN FEEL BETTER ABOUT GETTING INTO HOT WATER.

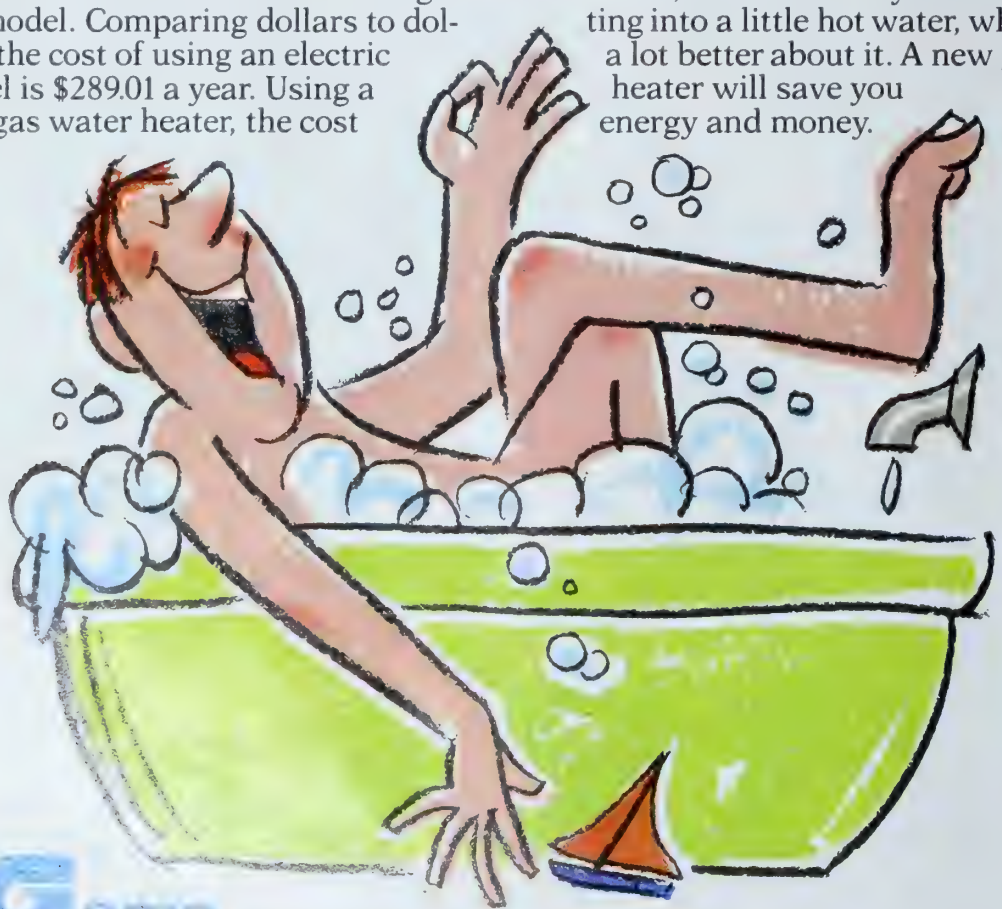
Stepping into a steaming tub for a long soak requires energy. Yours. And the country's. But, now there's a way you can save a little of both.

Compared to electric, the new gas water heaters can save you $178.66 a year.

For the average family, the cost of heating water with an electric water heater is 2½ times the cost of using a gas model. Comparing dollars to dollars, the cost of using an electric model is $289.01 a year. Using a new gas water heater, the cost is only $110.35—a substantial savings in anybody's pocket.*

You see, today's gas water heaters are equipped with many energy-saving features—improved burners, flues and heat transfer, better insulation and low-input pilots. All of which helps you keep water heating costs down.

So, the next time you feel like getting into a little hot water, why not feel a lot better about it. A new gas water heater will save you energy and money.



Gas Appliance Manufacturers Association

The new gas appliances are good for your economy.

*Comparisons are based on the average conditions specified in the Department of Energy test procedures as applied to units whose capacity is used predominately in residential applications.

Japan, now only $5.70

It's the new low price. $5.70 for a 3-minute call to Japan when you dial the call yourself any time on Sunday.

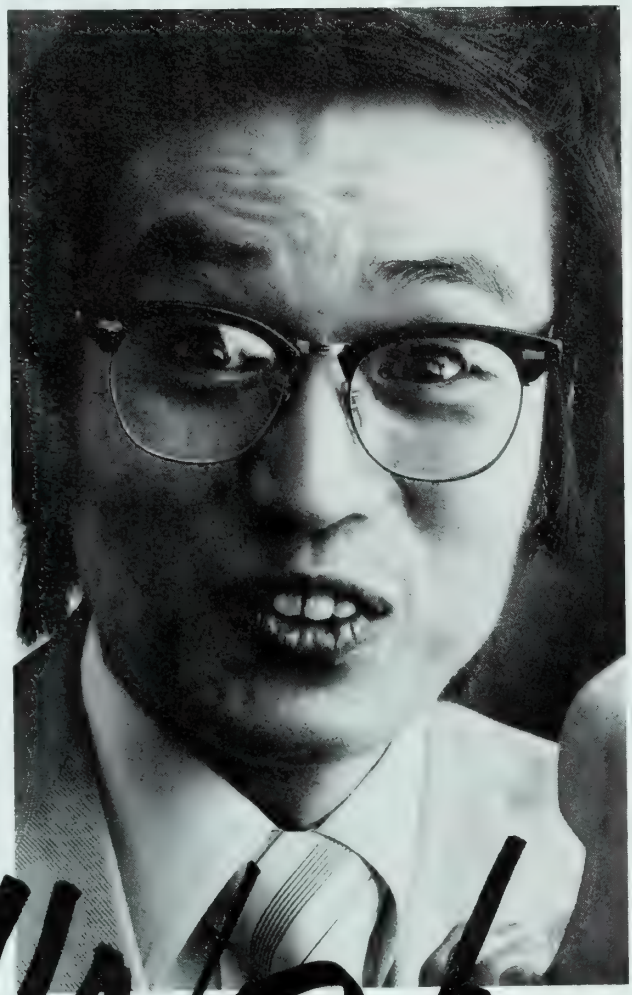
If you don't have International Dialing in your area, you still get the same low rate as long as it's a simple Station phone call. Person-to-person, credit card and collect calls, for example, cost more because they require special operator assistance.) Just tell the local Operator the country, city, and telephone number you want.

Here's how easy it is to dial Tokyo:

011 + 81 + 3 + LOCAL NUMBER

(If you are calling from a Touch-Tone telephone, press the "#" button after dialing the entire number. This will speed your call along.)

$5.70! What a nice surprise! Or, as they say in Japan, "Wow-ie, How Wonderful!"



INITIAL 3-MINUTE DIAL RATES

FROM THE U.S. MAINLAND TO	DAY RATE	LOWER RATE	
American Samoa	$6.15	$4.95	A
Australia	7.65	5.70	A
Fiji	6.90	—	C
Guam	6.90	5.55	B
Hong Kong	6.90	—	C
Indonesia	7.65	—	C
Japan	7.65	5.70	A
Korea, Rep. of	7.65	—	C
Malaysia	7.65	—	C
New Caledonia	7.65	—	C
New Zealand	6.90	—	C
Philippines	7.65	5.70	A
Singapore	7.65	—	C
Tahiti	7.65	—	C
Taiwan	7.65	5.70	A

A) Sunday only (all day)
B) Saturday and Sunday only
C) No lower rate period

The charge for each additional minute is 1/3 the initial 3-min. dial rate. Federal excise tax of 2% is added on all calls billed in the United States.

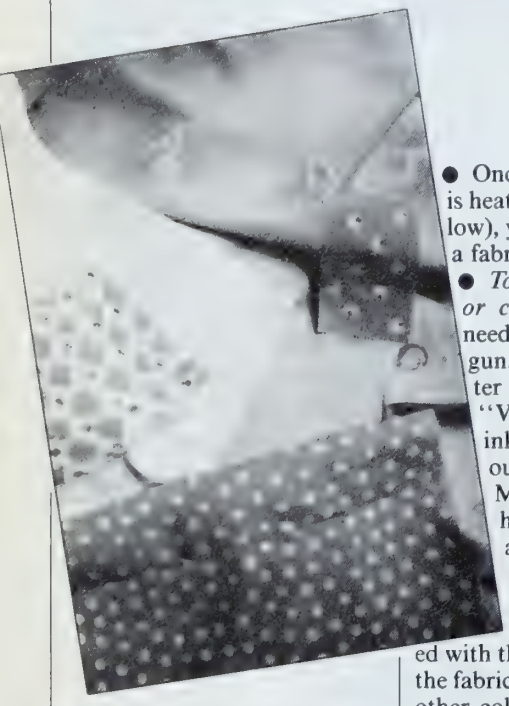
Bell System

"Wa! Steki!"

INSIDE STORY

How-tos from our Decorating Pages

By Margaret Morse



One-of-a-kind Fabrics

Marina Schinz Rubin (pages 102–103) is a perfectionist from the word *go.* When she can't find fabrics in just the colors she wants, she paints fabrics herself. Using a spray gun, silkscreen, or drafting tape, she gets fabrics with a beguiling balance of evenness and individuality: "The fabrics are peaceful to look at and don't dominate the room as some freehand-painted fabrics do." She paints fabrics solely to please herself. You can, too. Here's how:

General guidelines:

- Use a preshrunk fabric without sizing, only cotton or linen. Only then will the painted fabric be able to withstand the proper heat-setting that makes it dry-cleanable or washable without color loss.
- Cover work surface with white felt to help hold the fabric in place.
- Test out different colors or blends of the paint or ink on small swatches. Let dry to see the true color. If using a spray gun, try different nozzle settings.
- Once the painted fabric is heat-set (more on this below), you may spray it with a fabric-stain repellent.
- *To make the tool-print or coin-dot fabric,* you need an art-supply spray gun. Fill the glass canister of the spray gun with "Versatex" airbrush ink. Lay tools or coins out on fabric (below). Mrs. Rubin spaces hers out by eye. Spray and let fabric dry throughly. Remove tools or coins. If you are disappointed with the results, try misting the fabric with the same or another color to soften the outlines. If you wish, you can paint in highlights by hand: For example, inside the penny-sized circles, paint off-center dots to make an "olives" pattern. Heat-set fabric using an iron or commerical (not home) tumble dryer, at a minimum setting of 250°, according to "Versatex" instructions. Relax and enjoy the painting: If you make a mistake, you can always heat-set the fabric anyway and turn it over and use the reverse side. "Versatex" ink can be washed off metal tools or coins by hand.

To make the latticework fabric press drafting tape securely to fabric wherever you want the fabric color

Continued on page 86

Marina Schinz

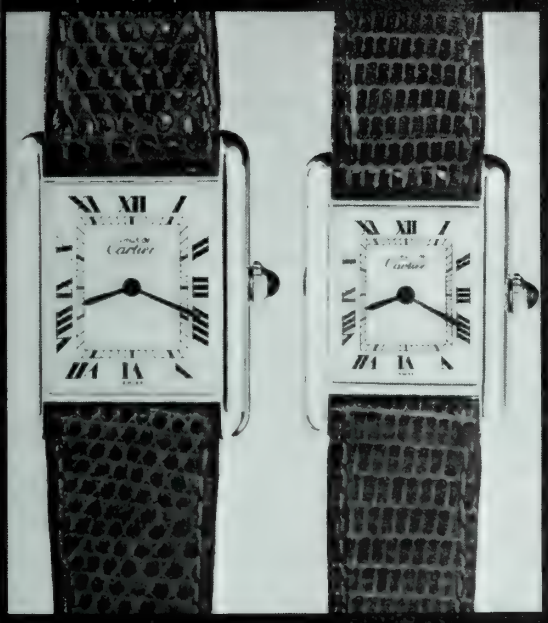
Free $650 Le's Must de Cartier Tank Watch,

His or Hers, with each purchase of a 55-Pc. Dinner Size Set of Sterling by Gorham.

2 Full years to pay. No interest.

adler's

722 CANAL STREET □ NEW ORLEANS □ 504-523-5292



Gorham patterns from left to right: Chantilly, Fairfax, Buttercup, Strasbourg, King Edward, Melrose, Old English Tipt, Medici, La Scala

Each Cartier Tank Watch has a Worldwide Lifetime Guarantee. They make perfect gifts for Anniversaries, Graduation or Father's Day (with Ivory face).

The 55-Pc. Sterling Set includes 12 dinner knives, 12 dinner forks, 12 salad forks, 12 teaspoons, butter knife, sugar spoon, cold meat fork, gravy ladle, cake or pie server, tablespoon and pierced tablespoon.

Dinner size flatware contains more sterling, is larger than luncheon (place) size and is correct for formal dining and entertaining.

Limited quantities. Prices subject to change.

The cost of credit is included in prices quoted for goods and services. There is no cost for credit. This disclosure is required under Truth-In-Lending Law.

No sales tax outside the State of Louisiana. There are no shipping or insurance charges.

From 10:00 a.m. to 9:00 p.m.
Monday through Saturday
CALL TOLL FREE:
1-800-535-7912 In Continental U.S.
1-800-662-7713 In Louisiana
523-5292 In New Orleans
Or write to:
Coleman E. Adler & Sons
722 Canal Street
New Orleans, La. 70130
All Major Credit Cards Accepted.
Call or write for details
of Adler payment plan.

	55-Pc. Set Adler's Price	Monthly
Chantilly	3,380	140.80
Fairfax	3,380	140.80
Buttercup	3,380	140.80
Strasbourg	3,380	140.80
King Edward	3,380	140.80
Melrose	3,910	162.92
Old English Tipt	3,910	162.92
Medici	3,910	162.92
La Scala	3,910	162.92

When you think about it, this statement makes a lot of sense.

No matter where, when, or under what circumstances death may occur, there are needs that must be met — for the bereaved family; their friends; their close circle in the community.

The funeral helps meet those needs. It helps those who grieve accept the reality of death. They know it happened. But a part of their mind rejects it, runs away from it.

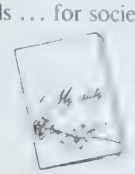
The funeral takes them gently by the shoulders and turns them to face it. And having faced it, having viewed it, things are easier.

Things continue to be easier (though it may not seem so at the time) as arrangements have them talking with sympathetic friends, reflecting upon moments shared, giving testimony to the life that was lived on earth.

Another thing the funeral does — whether the choice is made for a traditional, a contemporary or a humanist service — is to reaffirm the faith, the creed, or philosophy by which one's life was guided.

As the poet John Donne said: "No man is an island . . . . " His death touches his world. A funeral considers the feelings of all those who shared his life. It is a moment when grief shared is grief diminished.

It is truly a unique moment of sharing . . . for the family . . . for friends . . . for society.



Write for free copy of 32-page booklet, "My Duty." Its 32 pages answer many questions, tell you "what to do" when you are asked to take charge. Tells how to write sympathy notes. Contains many beautiful and consoling poems. Millions of copies distributed. Write The [illegible] Co., Columbus, Ohio 43201, Dept. HG 681.

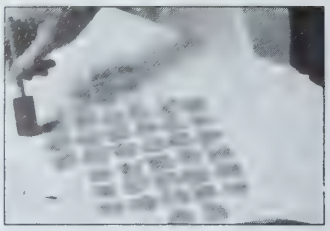
CLARK

metal grave vaults

The finest tribute . . . the n[illegible]

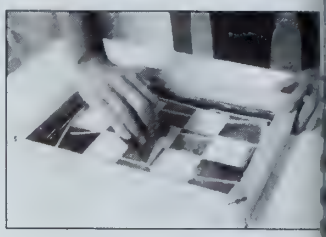
Good Housekeeping

continued from page 84



to remain, paying special attention to tape edges. With a stiff-bristled brush (above), paint interstices (every square or every other square) with "Versatex" textile paint, thinned to the desired consistency with water. Let dry thoroughly. Remove tape. Heat-set.

● *To make the hand-screened checkerboard fabric,* which has a subtle striation to its checks, use "Versatex" textile paint and a silkscreening kit from art-supply stores. The more fabric you want to silk-screen, the larger the frame should be, for convenience sake (as you must wait until one area dries before moving the screen on to the next).



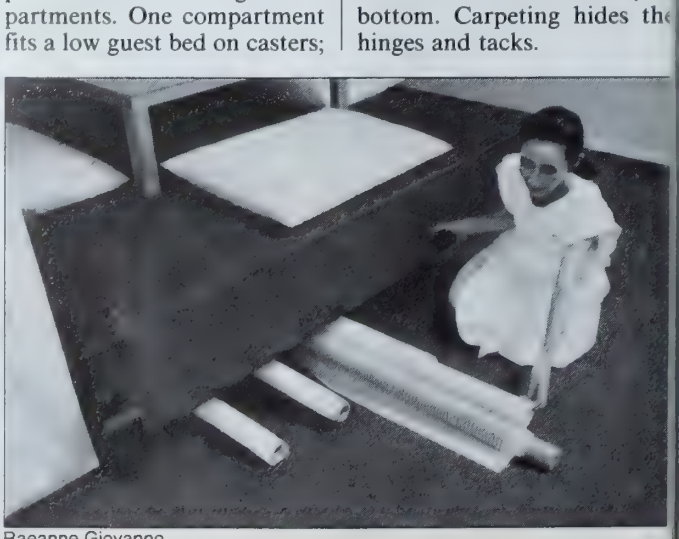
"Versatex" airbrush ink, textile paint, spray gun kits, silk-screening kits are available from Arthur Brown & Brother Depts. 6 and 7, 2 West 46th St., New York, N.Y. 10036 (catalogue $1: Prices subject to change. Query Arthur Brown before ordering).

Quick-change Fabric Panels

Textile designers Nob + Non Utsumi (pages 126–129) love to change the fabric sliding panels in their apartment—frequently. And they can do it in minutes, because they have a "Paneltrac" drapery heading system. The special track can be hung down the middle of a room as a partition, or at a window, or even against a wall. A hook-and-loop tape made by Velcro Corporation holds the fabric in place. No floor tracks are needed: Panels are held flat by aluminum strips inserted into bottom hems. "Paneltrac" system, made by the Kirsch Co. of Sturgis, Mich., can be ordered to size at many curtain stores and departments.

Storage Underfoot

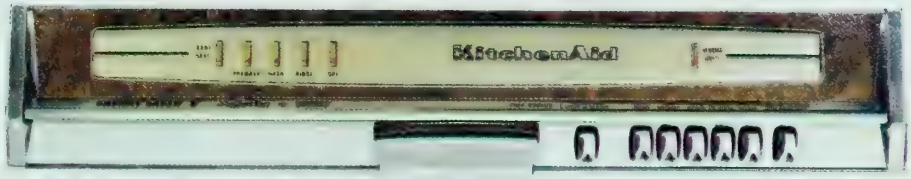
Another bright idea from Nob + Non: They had their dining platform built with doors at one end so they could use the spaces between the platform's lengthwise support boards as storage compartments. One compartment fits a low guest bed on casters; the other two compartments fit their sketches. Each 4-by-8-foot compartment has its own door, with hinges at top and pull tabs of nylon tape (folded back on itself and secured inside the door with tacks) at bottom. Carpeting hides the hinges and tacks.



Raeanne Giovanne

NOW KITCHENAID USES LESS ENERGY, USES LESS TIME, USES LESS WATER.

Our new dishwashers are the most energy efficient we've ever made. They even heat their own hot water for superior cleaning every time.

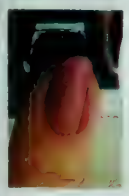


Most dishwashers depend on the temperature of the hot water in your home. But that can vary quite considerably.

If you've ever had a hot shower suddenly turn cold, you know what we mean.

Now KitchenAid automatically heats its own hot water in every complete cycle. Heats it as high as a steamy 150° for superior cleaning every time.

Save energy, time and water.



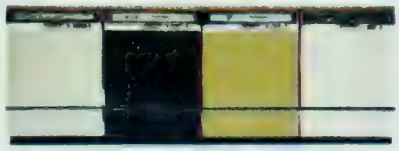
Our new Low Energy Wash Cycle uses 25% less energy,* 30% less time, and 30% less water than the Normal Wash Cycle it replaces. There's even optional Heat Off Drying for additional energy savings. And you can save even more energy by setting your home water heater 20°F lower than any other dishwasher recommends.

And everything will still come out clean.

More loading convenience.

Only KitchenAid gives you a completely usable lower rack. No lost space. No cut-out portion to accommodate the wash system.

And KitchenAid also gives you true upper rack loading flexibility. Our exclusive 16-position adjustment lets you lower one side or raise the other. The dividers even fold down. So odd-shaped items fit in easily.



Quick change color front panels.

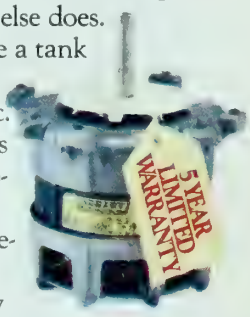
Each new KitchenAid comes with a Stainless Steel Trim Kit and two front panels installed one behind the other. The flip side of each is a different color. Almond. Harvest Wheat. White. Onyx Black. Or you can insert your own custom wood panel. Easily change your kitchen's decor.

Weigh the alternatives.

KitchenAid dishwashers are the heaviest you can buy. Because we build them sturdy and strong.

We use a rigid steel frame to give all the parts solid support. Others use just a base plate with a few struts for support.

We use a solid steel tank with two coats of porcelain and a tough overglaze. No one else does. Some even use a tank or inner door made of plastic.

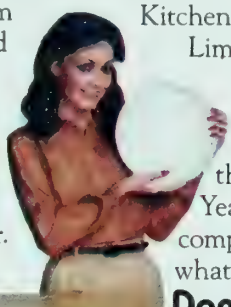


Most others settle for a motor with only one-third horsepower or less. We use a hefty one-half horsepower motor.

A stronger motor strains less. So it's a lot less likely to wear out.

Triple Protection Warranties.

We're so confident of the quality that goes into a KitchenAid we give a 10 Year Limited Warranty on the porcelain tank and inner door. A 5 Year Limited Warranty on the motor. And a One Year Full Warranty on the complete dishwasher. Check what the others offer.



Don't settle for less.

Certainly there are dishwashers that cost less than KitchenAid. Because they give you less than KitchenAid. Compare for yourself. We think you'll find the difference in dishwashers is a lot bigger than the difference in price. For additional information, write KitchenAid Division, Troy, Ohio 45374.

KITCHENAID. DON'T SETTLE FOR LESS.

Hobart Corporation, Troy, Ohio 45374

*Based on current Department of Energy test procedures.

The Sealy Posturepedic morning. Feeling so good it shows.

You'll wake up feeling good if your back feels good.

That's why Sealy Posturepedic® is designed in cooperation with leading orthopedic surgeons, for no morning backache from sleeping on a too-soft mattress.

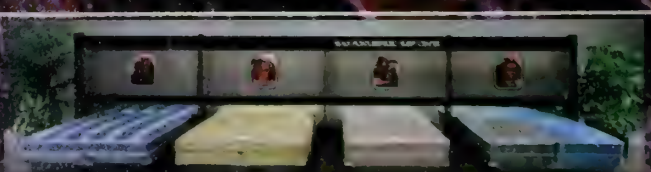
Posturepedic has special offset coils for firmness, plus five separate layers of cushioning for resilient comfort. And Sealy's patented torsion bar foundation works in unison with the mattress for better all-around support.

Sealy Posturepedic. It promises you a good night. And a good day.

Sealy Posturepedic

Posturepedic	Twin Size	Full Size	Queen Size	King Size
	[illegible]	[illegible]	3-pc. set	3-pc. set
Cushion Firm	[illegible]	[illegible]	$499.95	$699.95
Firm	[illegible]	[illegible]	$559.95	$799.95
Prestige	$729	$879.95	$929.95	$899.95
Special Quantity	[illegible]	$729.95	$849.95	$999.95

[illegible] Delivery in Canada.



Sealy Posturepedic

Sealy

©1981 Sealy, Inc.

Today the rich comfort and durability of cotton fabrics can touch every corner of your home. In the living room, the dining room. The bedroom and, of course, the bath.

And whether smooth or textured, subdued or dazzling, cotton fabrics all share one quality: a soft, natural comfort unlike anything else.

A warmth, a certain friendliness that's consistent with the very idea of "home." So look for the Seal of Cotton. Decorate with cotton. You'll find it's nice to come home to... year after year after year.

This comforting message has been brought to you by Cotton Incorporated, the fiber company of American cotton producers. Located in New York at 1370 Avenue of the Americas, as well as Dallas and Los Angeles.

Come Home to Cotton

The hidden beauty of this fine French crystal giftware is its value.
Good taste and good sense, after all, were never enemies.

cristal d'arques
"Les Pensées Cristal" Gift Collection.

Shown, Maintenon vase. Gifts begin at $15. For catalogue write: J.G. Durand, Millville, N.J. 08332.

SHOPPING TIPS

By Myron Berger

Up for Adaptation

Many small appliances and devices, originally designed for boats and cars, can be used imaginatively in and around your house

All you need is an easily installed converter and you're ready to adapt a wealth of small-scale appliances and devices to solve many lack-of-space dilemmas in your home. These 12-volt devices offer a number of advantages. One of the greatest is their diminutive size. It seems to be pretty much a rule of thumb that any appliance available in both home and road variations will be smaller in its vehicular version. Another appeal is their cosmetic design. Many of the high-tech pieces found aboard planes and boats look very much like what they are and so, if you like the industrial look in interior design, you might find them very much to your taste. People with more conservative tastes have been known to find the nautical motif quite attractive, and the conversion of 12-volt DC (direct current) boat imp[illegible] offers a rich supply of opportunities.

Apart from the appearance aspect, the construction of many of these devices—for boats and planes in particular—tends to be considerably sturdier than their homeside equivalents, simply because the former are subject to greater stress and because their reliable operation could be a matter of life or death.

Swedish Meta lamps offer maximum light from minimum wattage.

Perhaps the most dramatic—and appealing—example of the advantage of smallness is the car stereo. In the past several years, amazing progress has been made in coaxing "maxi" performance from truly "mini" devices. Today, the rich selection of highway hi-fi gear includes amplifiers, tuners (radios), tape decks, and equalizers (elaborate tone controls)—frequently assembled into a single unit only slightly larger than a paperback book.

Since the car stereo unit is so tiny, it can be installed in places at home where even a conventional table radio would be too large. Among the more enticing locations: built into a bed headboard, on a bracket under a desk or counter, hidden away in a closet or cupboard, under a shelf, or facing upward at the side of a chair or sofa. The only limitation on location is your imagination.

■ Small lights, great light

You'll find one example of clever 12-volt design in the Soderberg Chartlight S1400. This incredible device, a light in the shape of an extremely compact cylinder, was designed for reading maps and instruments in planes, boats, and road vehicles. The lamp fixture, which has a diameter of 1¾ inches and is only 3½ inches long, has controls for selecting floodlight or spotlight, red or white light, and for dimming or generating short bursts of light.

The Chartlight, whose suggested retail price is $44.95, is attached and detached from a swivel wall mount and receives its power through an attractive black coiled cord. Imagine this lamp mounted over your bed, where it can be used for short-term reading, spotlighting a favorite object, general ambience lighting, and, on its cord, to locate something perhaps fallen under the bed.

If you have a room with a nautical flavor, an appealing and unique touch might be a series of ship running lights mounted to walls or ceiling. These handsome metal fixtures generally come with colored bulbs and throw off enough light to set a mood rather than illuminate a room. Since the bulbs use relatively little power, a good many of these fixtures may be attached to a single power supply. The lights cost as little as $5 apiece.

Other marine lights offer a level of energy efficiency difficult to match with land-based lamps. The Guest Corporation, for example, uses quartz halogen bulbs in a number of its Marinaspec ship lights to achieve high light output with low power consumption. While drawing only 20 watts of power, or about as much as the bulb in your refrigerator, these lamps are so bright it is difficult to look directly into them.

Continued on page 92

All prices approximate

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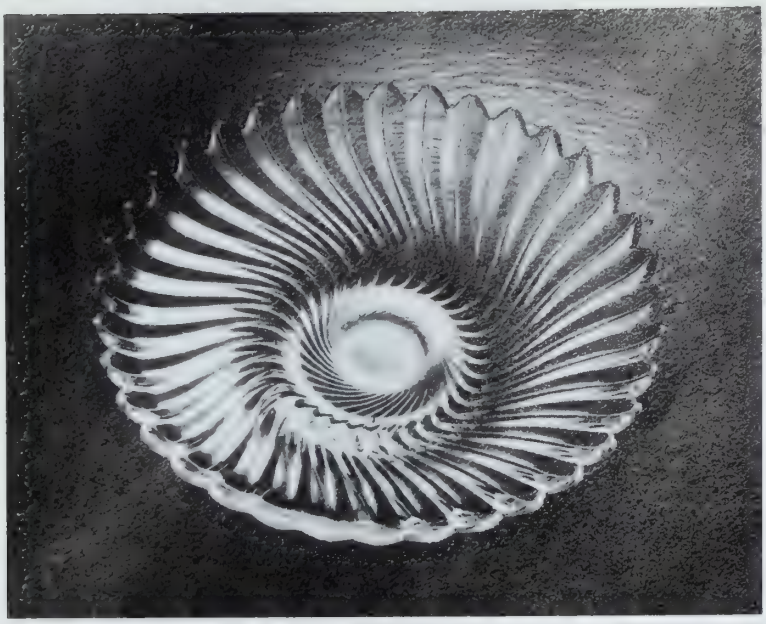

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Up for adaptation

continued from page 90

Since these and other marine lights are built to withstand the highly destructive effects of the marine elements, they may be of even more use outdoors than inside your house. The Marinaspec quartz halogen models, with a suggested list price under $70, are generally sufficiently bright, if properly placed, to illuminate a driveway or dark porch. Although the initial cost is somewhat high, it may eventually be paid back by the savings in electricity and the durability of the fixture.

Some nautical lamps also include devices—generally plastic lenses—which spread the light rather than concentrate it. A diffused light source is equally handy at home in any situation where a concentrated beam would be inappropriate, such as closets, cupboards, and bathrooms.

Diffusion screens are available on a number of models in the Meta lamp line from Sweden. Most of these lights come in a brass or satin finish and offer simple, handsome designs. By using efficient reflectors, many Meta models offer comfortable reading light with a bulb drawing only 15 watts power. One model, presumably for reading in your bunk, uses a puny 4-watt bulb—about as demanding as an electric clock. Prices range from $18 to $50, with most models between $20 and $30.

Marinaspec lights are bright enough for a driveway or porch.

Warning notes

There are a number of alarm systems originally designed to detect gas fumes and smoke aboard boats that might prove more practical in the house than some of the alarms specifically designed for home use. One of the most interesting is the Safeguard Systems boat alarm. This single compact unit detects and reports fire, theft, hazardous fumes, refrigeration failure—even high bilge water—and although the refrigeration monitor might prove useful in only limited circumstances, the high-water detector may be used in basements prone to flooding. The Safeguard unit generally sells for well under $250.

When investigating the alarm possibilities, it would be wise to tell the salesman the use you have in mind. Since boats traditionally enclose fewer cubic feet than houses, some models may be better suited for smaller spaces than you have in your house.

Kitchen appliances in miniature

Virtually any kitchen appliance can be found in a 12-volt version for boat or mobile home, and it is almost certain to be smaller than the household variety. If you need a second refrigerator or stove and smaller is better, a mobile model may serve your needs perfectly.

Where to get the power supply

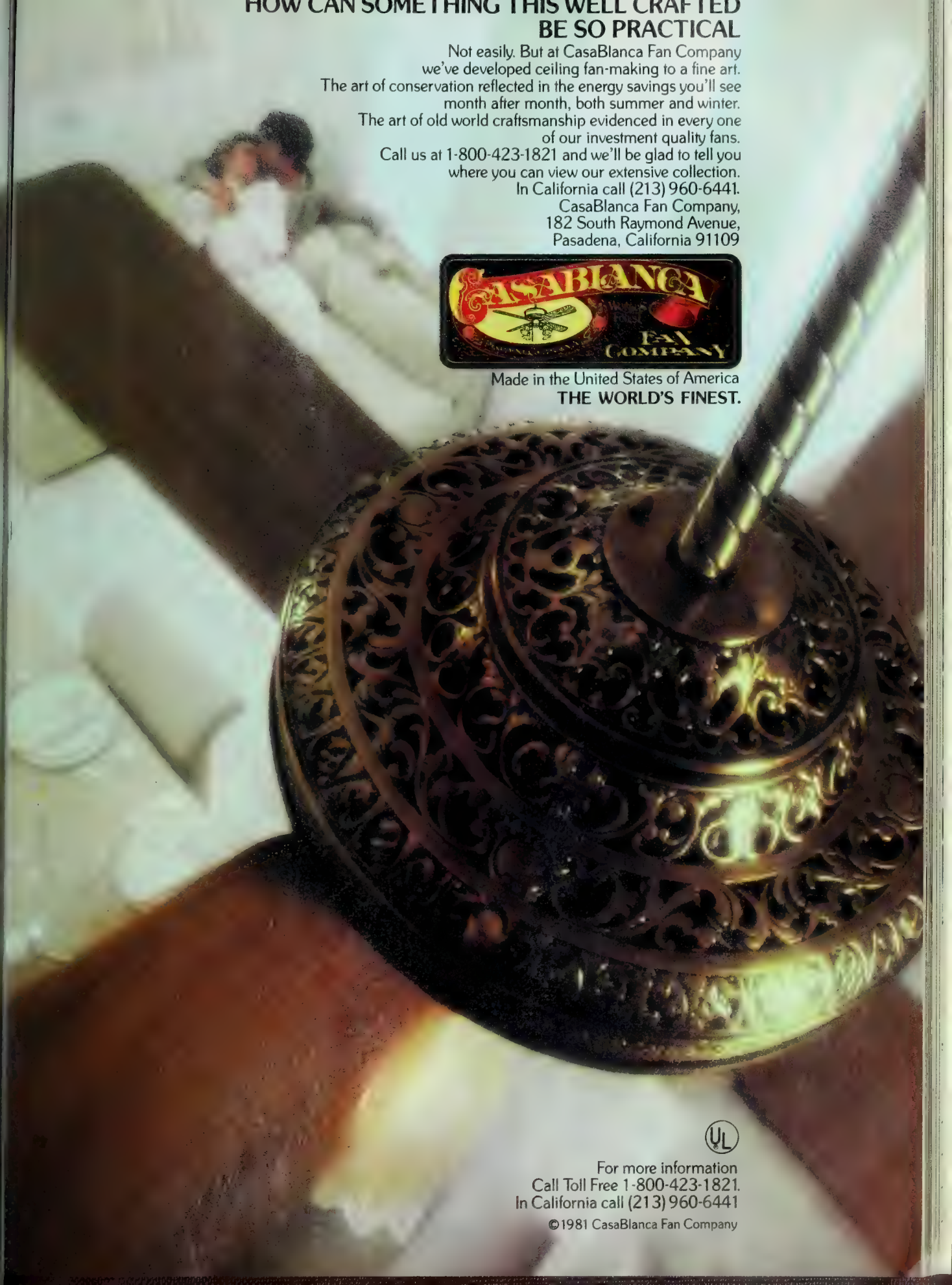
To use any of these 12-volt devices, of course, you need to convert your electricity. A number of manufacturers offer an accessory called a power supply that will adapt any appliance designed for use in cars, boats, RVs, mobile homes, and some aircraft to the type of electricity found at home.

The electricity found in U.S. houses is 110–120 volts AC (alternating current). Some outlets may use the higher 240-volt AC for an air conditioner or stove, but almost all household appliances are built for the lower voltage. Most vehicles are more or less standardized on 12-volt DC. The advantage of DC is that it can be stored in batteries—AC cannot as yet.

Installing a 12-volt DC device and power supply in your house isn't difficult. About the only tool you may need is a wire cutter, and some cases require no tools at all. If you think you can't do it yourself, an electrician will do the job and probably ask no more than the minimal service charge since the work is usually simple and quick. A custom mounting of equipment into a piece of furniture or on a wall will require a carpenter and could involve a substantially larger investment, depending on the complexity of the installation.

Power supplies for any 12-volt DC device can usually be found at electronics or electrical supply stores. Radio Shack, the international chain with almost 8,000 stores, offers two models in its current catalogue—one at $23.95, the other at $29.95 (the more expensive one can accommodate more devices). Directions for installing should be included in the package.

When buying the power supply, be certain it is powerful enough to handle the electrical load you will place on it. Most power supplies are rated in amperes (amps). If the device you want powered is also rated in amps, be sure that number is lower than the rating on the power supply. If the appliance is rated in watts, use this formula to convert to amps: volts x amps = watts. ■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MANY ROADS TO THE GOOD LIFE

Happy families—we disagree with Tolstoy—are *not* all alike, and the pages that follow will prove it. Individual after individual, couple after couple are seen in the environments they have made for themselves, in the vocations and avocations they have chosen, in the playful entertainments they devise for family and friends, in the sensory experiences they arrange to savor in solitude. And the variety of living styles is enormous—differing as much, one from another, as our voices or our fingerprints.

One couple luxuriates in Aubusson tapestry, taffeta curtains, and English cabbage-rose upholstery; another couple finds its pleasure in gradations of white and in a single spray of flowers wrapped in florists' tissue paper. A western family transplants itself to a town-house ballroom in New York and keeps it bare, taking pains "not to intrude upon the peacefulness of the place," delighting in the make-believe of being in a monastery above the metropolis. A couple in the arts combines dazzling pictures by Matisse, Miró, and Léger with unpretentious hominess; a couple in the theatre creates a hard-working kitchen with the decorative refinements of a living room. A Pennsylvania family builds a house steeped in a local tradition over two hundred years old, yet in contemporary amenities as finely fitted out as a Rolls-Royce. An artist honors her friends with a tea dance, plying them with music, wine, and food, and adding to the gaiety by requesting Edwardian dress. Another musical party is a picnic given by a caterer and her husband, their guests roving from one part of the garden to another, baskets in hand and serenaded by a cellist and a violinist. A brilliant gardener studies, plans, labors to exhaustion, discards—the hardest part—endlessly seeking new ways to perfect this work of art, and then in August sits back to relish "Paradise regained, the Garden of Eden."

Everyone who reads such stories of personal pleasure will find one close to his or her dream of the good life. It is important to remember that each of these achievements began as a dream. And they were brought into reality not through the magic of a genie or a fairy godmother, but through the efforts of the dreamers: a complex matter involving the self-knowledge to dream possible dreams and the awareness of time that says NOW; work on it now.

What happens when photographer Marina Schinz and her husband, art dealer Larry Rubin, rediscover the pleasures of country living? It's like an American version of a painting by Matisse, in which the sweetness of life fills and enriches every hour of the day

Art dealer Larry Rubin and his daughter Susie enjoy a game of croquet during a weekend at White Apple Farm, his country house near New York.

THE FINE ART

barquettes of grapes, fresh fruit, and granita de caffé, *all prepared by Larry's wife, photographer Marina Schinz, who also took the pictures on these and the following eight pages. For some of Marina's favorite recipes, see page 165.*

OF LIVING WELL

The Fine Art of Living Well

Right: *On the sill of an uncurtained living-room window, baskets of flowers that would have inspired a 17th-century Flemish still-life painter: lilies, Queen Anne's lace, cornflowers, carnations, snapdragons, and tulips arranged with a carefully careless hand by Marina Schinz, who first began photographing flowers for her father, an amateur botanist.* Below: *Upstairs sitting room, where the family gathers at night, has comfortable armchairs upholstered with Belgian linen painted by Marina. Flanking the window are a passion vine and a painting by Jules Olitski.*

Every aspect of life at home, from cooking and gardening to decorating and collecting, is seen as an opportunity for pleasure

Marina Schinz

Above: *Heart-shaped dishes of* rote grütze—*"red groats"—a Swiss-German dessert made from juice of raspberries and red currants, with tapioca added to give a berry-like texture.*
Left: *New master bedroom suite under the eaves was created to give added privacy and spaciousness. White-painted brick flue arch separates the space into two large, open areas for sleeping and bathing.*

Right: *One of the many old gnarled apple trees that punctuate the landscape at White Apple Farm is surrounded by an old-fashioned circular bench. In spring, when the trees are in flower, they make the house seem as though it were afloat on a sea of white blossoms.*

The Fine Art of Living Well

How a house became a happy meeting ground of two very different tastes for a couple with very definite ideas about the things they live with

They say that living well is still the best revenge. But revenge for what? The vigor and singlemindedness with which some people pursue the goal of living well could lead one to believe that the idea has come to mean "living with a vengeance is best." We all know them, the would-be true believers who latch onto every new style, every new product, every new food fad, every new diet discovery and who then hope for a revelation. But experience ultimately teaches us that the true enjoyment of anything in life calls for a certain degree of relaxation. And that is exactly what many achievement-minded Americans often lack: a simple spontaneity and an easy offhandedness about the natural place that pleasure and beauty ought to have in the daily scheme of things.

The French have a knowing phrase for it—*goûter les douceurs de la vie*—"to taste the sweet things of life." Notice that the verb is not "to buy," "to get," or "to own": but rather a verb of the senses is used to convey the idea of enjoyment. That is the feeling that a couple with strong ties to Europe (and very strong ideas about the quality of the things they live with) have applied to their very American lives. Marina Schinz, a photographer whose work often appears in the pages of *House & Garden*, was born in Switzerland and has lived here for the past 20 years. Her husband, Larry Rubin, president of M. Knoedler & Co., the New York art gallery, was born in New York but lived in France for 15 years after finishing college. Together they have created a style of living that Marina calls "a very happy amalgam of both our tastes," an amalgam that combines simplicity and sophistication, the designed and the natural, American originality and European tradition.

Their weekday home during the winter months is an apartment in an odd and charming building overlooking New York's Central Park. But the real center of their home life is White Apple Farm, a 25-acre country place less than an hour's drive from Manhattan. As the name might suggest, White Apple Farm is liberally endowed with apple trees. And when they are in blossom, Marina and Larry make the house (a three-story, white clapboard Colonial built in 1928) their permanent base, commuting to their jobs in the city. The house has such an easy, friendly feeling that one is immediately appreciative of Larry and Marina's decision to make it the focus of their lives.

The entrance to White Apple Farm is marked by a white-painted covered gateway framed by stables on one side and a studio on the other. The studio (for Marina, who does much of her work there) and the stables (for Larry, whose interest in horses is considerable) are symbolic of what the Rubins like to do with their time in the country. On many weekends they are joined by two of Larry's four children, his son Tom, 16, and daughter Cady, 15, now both away at boarding school. (Larry has two sets of a son and a daughter each from his two previous marriages.)

When visitors arrive, things naturally seem to gravitate toward the large, low-ceilinged living room at the far end of the big, rambling house. That room is a neat summation of Marina's and Larry's sense of style. The off-white walls and ceilings are given a feeling of well-defined proportion by wooden beams, a paneled chair rail, and the six strongly framed, 12-over-12-paned windows, one pair on each of the three outside walls of the room. Two identical sofas, comfortable and inviting, face each other in front of the wood-paneled hearth. Covered in a fresh pink, blue and white cotton plaid, the sofas complement the light blue durrie rug that provides a crisp yet soothing contrast to the dark wood detailing. The room has an ample, airy openness (not often found in country decorating) that comes from the conscious decision to keep the feeling of the house clean, simple, and spare (but not sparse).

Explains Marina: "For me, a room must have a feeling of serenity, a sense of proportion, and a certain calm. I can't stand a room that is overdecorated." This room is certainly not that. In fact, its overall feeling is so relaxing that it takes several minutes before one begins to take note of the room's most remarkable feature: a quietly stunning assemblage of art by Henri Matisse, Fernand Léger, Joan Miró, Alberto Giacometti, and Frank Stella (among others in a constantly changing constellation of works). Those pieces are so effectively, yet modestly, integrated into this unpretentious setting that it is the room, rather than the art, that one is first solely aware of, making the eventual discovery of the art all the more surprising and delightful.

Those small-scale paintings—which fit easily into the relatively small spaces between windows, doors, paneling, and above the chair rail—are no less surprising and *(Continued on page 164)*

Marina Schinz

A simple lunch at the kitchen table, above, often includes feldsalat—*"field salad"—the delicate green well-known in Europe but still uncommon here. Marina grows hers in a small greenhouse all year long. Also known as lamb's-lettuce, corn salad, and (in France)* mâche, feldsalat *seeds are now available in this country. For details, see Shopping Information.*

Warm simplicity of living room, opposite page, creates unpretentious setting for important works of art. Between windows at left, Les deux pêches, *a 1918 oil by Henri Matisse; between windows at right,* Femme au repos, *a 1932 oil by Joan Miró. Fabric: Clarence House.*

# of Living Well

Above: *Horses are a consuming family interest for the Rubins. Out on the paddock that adjoins the stables are Larry (in yellow sweater) on his horse Bubblegum, his daughter Cady, 15, on her horse Casey, and son Tom, 16, in cart drawn by their Sardinian pony, Bonkers, led by groom Earl Meyers.*

Marina Schinz

Marina's ice-cream melon, above, has apricot/rhubarb center, chocolate-chip
[illegible] And with green basil
[illegible] of her imagi-
[illegible]
Ri[illegible] with
fabric painted by Marina.

Weekend living can be easy or active, creative or reflective— White Apple Farm is a place where every member of the family can find his or her own pace

Above: *Master bath is a luxurious retreat, bright and airy, on top floor of the house. Dormer windows were opened by architect Paul Heyer to bring in maximum amount of natural light. Flowers throughout the house are treated with the casual intimacy of those for whom flowers are an indispensible part of pleasurable living.* Right: *A precious handful of fragile, fragrant* Maiglöckchen—*"little May bells" in German, lilies of the valley to us—tucked into an antique glass and set on a sill where daylight gives the bells a chaste translucence.* Far right: *Even on weekends, Marina is rarely idle. Here she paints fabric, using the shapes of old tools—scissors, hammers, pliers, and wrenches—to create patterns.*

Michael Starr

The Fine Art of Living Well

Michael Skarr

Right: *Dining-room table, set with Pratesi cloth and Marina's Swiss silver, is centered with arrangement combining pots of young ivy, white nicotiana, blue lace flowers, and zinnias. Painting by Richard Diebenkorn, from his "Ocean Park" series, is one of the largest in the low-ceilinged house. Floor lamp by Alberto Giacometti.* Above: *Marina visits the stables with their dog Seymour, a Jack Russell.*

Composing a salad or arranging flowers, Marina applies the same simple touch of the botanist who knows that nature by itself can never be outdone. Left above: *Tender* feldsalat *tossed with pecans and roquefort cheese, in a bowl by North Carolina potter Stanley Anderson.* Left below: *A late-spring gathering of lilacs, peonies, tulips, and pink dogwood on a table topped with a small Oriental mat rug in the Dutch and Swiss German fashion.*

Clarity, freshness, delicacy, and calm are the hallmarks of Marina Schinz's delightful sense of personal style, whether cooking or painting or setting a table

Marina Schinz

At the table, left, baby tears wrapped in tiny burlap bags, freesia, roses, ranunculus, and grape hyacinth make a delicately proportioned centerpiece. The meal: marinated leg of lamb à la Grand Veneur, chestnut purée, Brussels sprouts, spring onions, pearl onions, and peas. Above: Marina paints over pennies to give Belgian linen upholstery fabric a distinctive coin-dot pattern. For details, see Inside Story.

The spacious, uncluttered entry hall, right, bisects the house and opens to the outdoors at both ends. Massive, horizontally striped canvas by Kenneth Noland dominates the largest unbroken expanse of wall space.

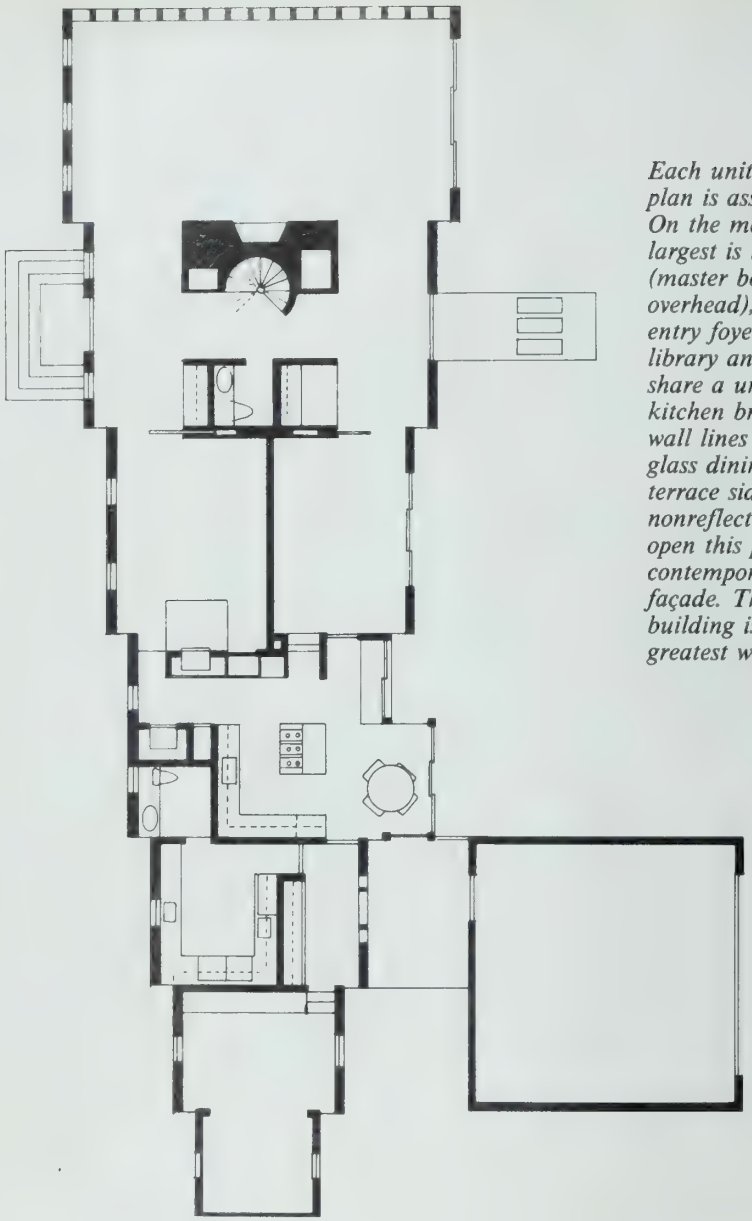
A Modern House Mirrors the Past

Throughout Hugh Newell Jacobsen's latest design, its very essence, its houseness, is the major appeal. The basic shape—rooted in the 18th-century Pennsylvania German farmhouse—is repeated not once or twice but seven times. Outside and inside that shape regularly reappears in outlines of glass. The exposed framing of the mirrored end wall is like a section drawing life size.

Above: *Around the corner from the telescoping traditional façade, the tall west gable wall, clad from foundation to ridge in reflective, insulating glass, is pure modern. A grove of 24 dogwoods shields the glass wall, and among the trees up-lights in the ground keep the surface reflective at night.* Right: *Façade seen from the opposite, east end. Garage is separate.*

Robert Lautman

A Modern House Mirrors the Past



Each unit of the telescoping plan is assigned its own use: On the main floor, left, the largest is the living room (master bedroom is overhead); the adjoining entry foyer is roof-high. The library and dining room share a unit, and only the kitchen breaks the strict wall lines by swelling to a glass dining bay on the rear, terrace side. Huge panels of nonreflective insulating glass open this private, contemporary-looking façade. The length of the building is 106 feet; the greatest width is 35 feet.

It is a love story from beginning to end. The owners of this southeastern Pennsylvania house chose Hugh Newell Jacobsen as their architect, after extensive library research in architectural magazines, because they were most attracted to his work. Jacobsen was immediately taken with the site, describing it as "a perfect green carpet before a towering wall of white pines that dictated a tall house." He was fascinated by the idea of working in the 18th-century Pennsylvania German farm vernacular (he felt a traditional façade was a necessary courtesy to the conventional period houses around it) and of combining with it the simple, modern, indoor-outdoor house his clients sought. When he brought them a model and sketches, the man of the house, a general contractor with some 40 churches in the area to his credit, studied Jacobsen's unusual design and told his wife, "I must build this house." He explains that unlike the usual building, which depends on corner posts for structural support, this design called for a window in every corner. The challenge thrilled him.

Although the telescope house is a traditional form, this seven-part modern version, in which each successive unit is edged in mirrored glass, is unique

The telescope house, common locally two centuries ago, was the result of additions made to a farmhouse as family needs grew. In this abstraction of that tradition, seven units descend in height and narrow in width in regular increments of two feet on each side. Every time there is a reduction in unit size, the leftover wall and roof space on the adjoining larger unit is filled with glass, *right,* that is mirrored for daytime privacy indoors but admits natural light and playful glimpses of the outdoors.

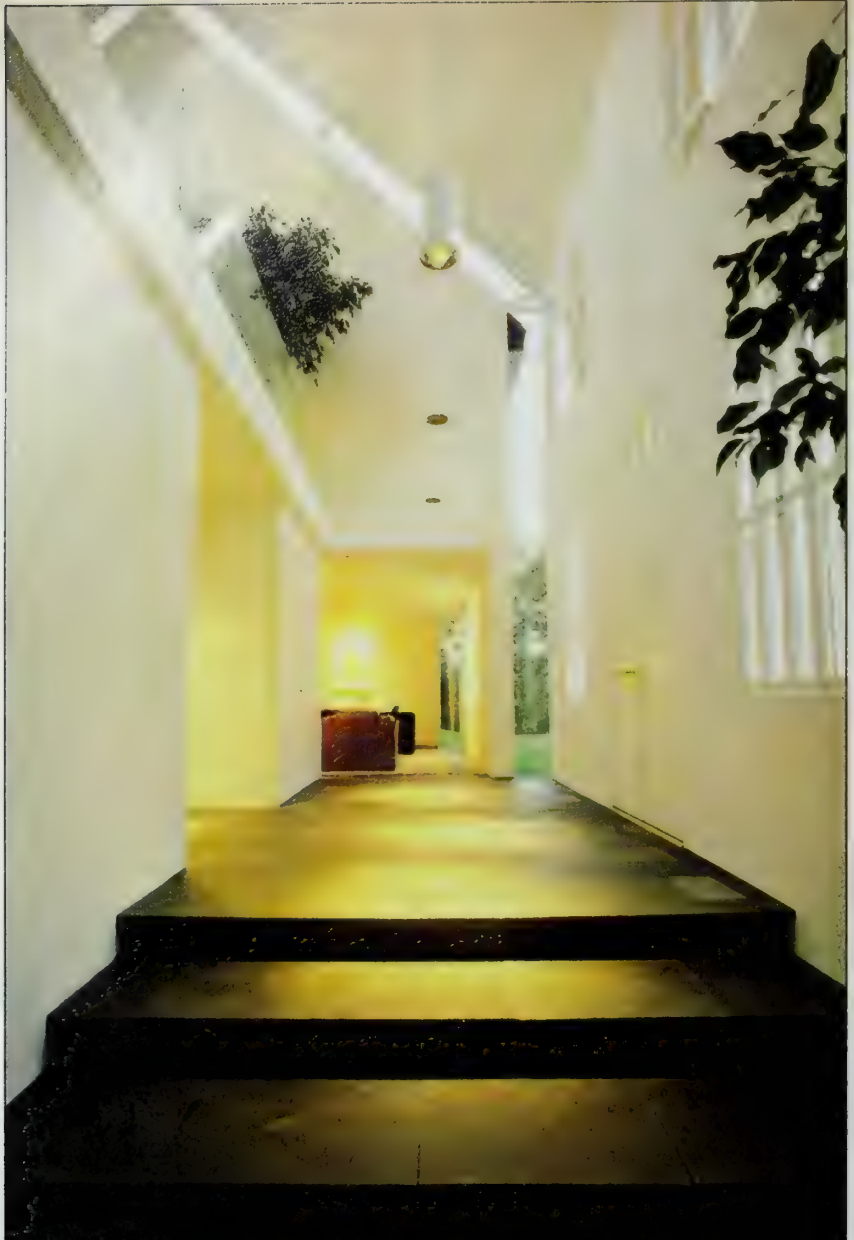
Robert Lautman

A Modern
House

Opposite: *The living room, though large, is warm and intimate in feeling. Sunshine streams in throughout the day, and there are outdoor views in all directions: west to the dogwood grove past the massive exposed studs of the all-glass wall; north to the terrace through sliding glass doors; south through traditional small-pane sash; and east through the ubiquitous window slots. Sculpture: on coffee table, by Anne Truitt, Osuna Gallery; behind sofa and at far right, by Lila Katzen, McIntosh/Drysdale Gallery. Both galleries in Washington, D.C.* Above: *Mirrored-glass wall at night shows, like a section drawing, from the top: son's room, master suite, living room.*

The 38-foot-high gable wall, whose steel frame is concealed in massive wood studs, is covered with huge panels of reflective glass that mirrors trees and sky by day, and can shine like a jewel at night.

A Modern House Mirrors the Past



Robert Lautman

Life here is lived in the light: The sun tracing the window shapes on the foyer floor, the sky-bright outline of the form of the house on its wall

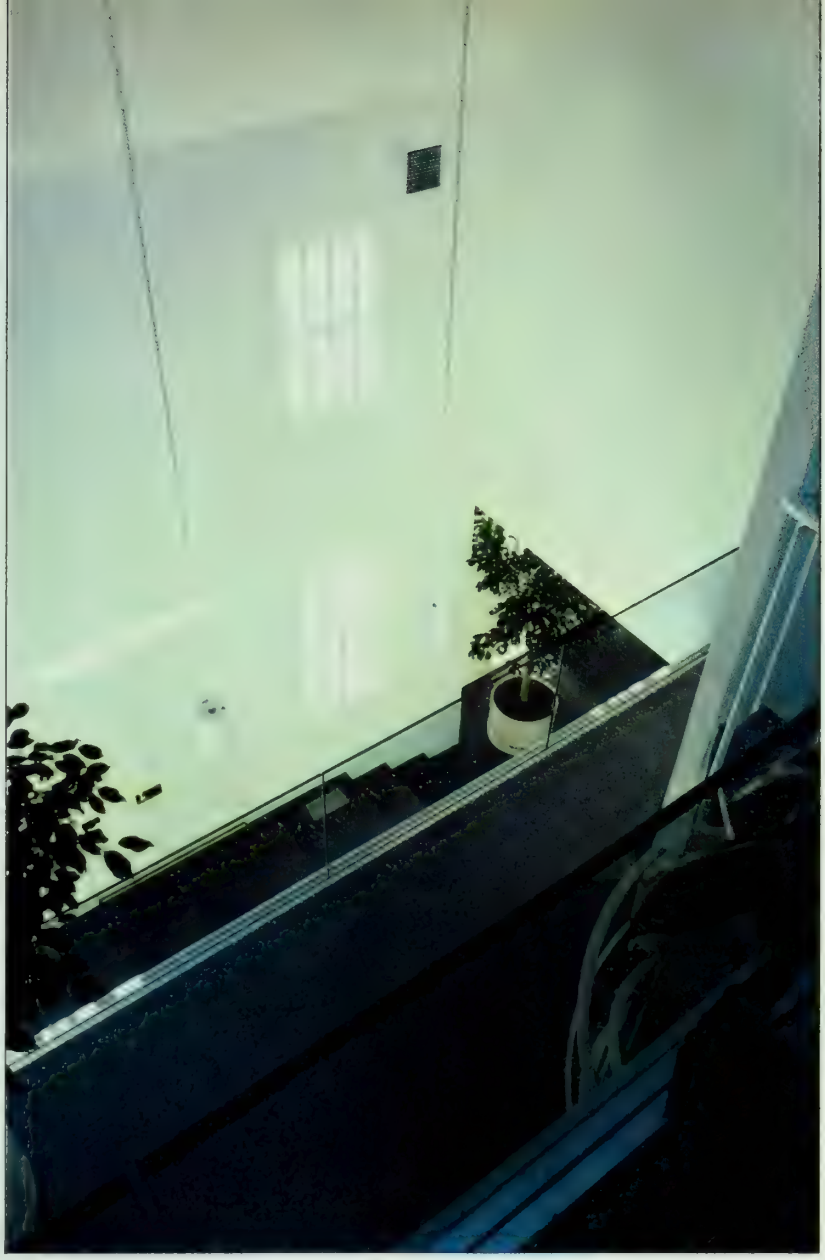
Even strangers seem to love this house, its first, façade impression a kind of déjà vu: a tiny restored village, a Shaker farm, a Colonial factory, a naïve painting, a dream. Almost everyone who arrives for the first time reaches the door smiling broadly or laughing with surprise and delight, and after almost a year in residence, the owners still experience a lift of spirits when they come home every day.

The [illegible]tizing of the traditional telescope house—the precision, the ex[illegible] part of the pleasing [illegible] the exterior design. The other [illegible] aspect is a rigorous adherence to 1750 Pennsylvania style. This is seen in the building proportions and 45-degree roof angle; in the configurations and dimensions of the small-paned windows, even to the ¾-inch muntins; in the narrow clapboards with only 2¼ inches exposed; in the raised-panel front doors copied from a nearby period tavern; in the cantilevered door canopy whose ceiling has correct raised paneling. The exposed foundation reaches the proper 1750 height, and its handmade brick is in the Colonial size, slightly larger than brick is today. Even the mortar joints are authentic, the raised beaded joint struck with a handmade metal jointing tool. (In Colonial Virginia in contrast, a V-joint was used between the bricks.)

Designing this way gave great satisfaction to Hugh Newell Jacobsen. An architect with a flourishing international practice, he is consistent in the thoughtful siting, adroit massing, and fine detailing of all his designs. Consistent, too, in his recent work is historic inspiration—not for the tacked-on symbols of some of the Post-Modernists, but as a source for materials and basic forms.

When pressed to talk about the design, Hugh Jacobsen admits that "Of all the houses I have done, this best represents the evolutionary point I have reached at this moment. The house is

Above: *Steps lead up from living room to foyer to library, all paved with Pennsylvania bluestone. From here, two slot windows are seen in the corners, one rising to the roof ridge. The wide doorway to the library is closed by one pocket door.*



olite to its neighbors. Where it should pure 1750 it is; elsewhere it is pure 080. It has wit, and while it follows the rict rules of its strict geometry, it enurages easy family living." He adds, ith a certain relish, "I don't think that nybody will remodel this house."

The witty façade is only part of what the owners enjoy in their new house, for they are enthusiastic about the comforts of living in clean, spare, well-planned rooms. They came to modern design after raising a family in a onventional suburban house filled with radually acquired possessions, travel mementos, art and artifacts. "I had rugs on top of rugs," says the woman of the house, "and crowded walls and tabletops." The couple was ready for a new way of living in new surroundings. Now, she says, she is sometimes reluctant to leave her tranquil home. "This is a formal house with a tremendous sense of order, and yet, surprisingly, the formality breeds spontaneity, and no stiffness of any kind," she says. She does not miss the old clutter, and is even simplifying her wardrobe to suit her new life.

One of the best features of the house, her husband feels, is the opening out of space, both vertically and horizontally. Rooms flow into one another through wide openings, either doorless or separable for heat zoning by extra-wide pocket doors. Rooms flow visually to the outdoors through the slots of glass in all the corners, and open to the terrace through walls of sliding glass. Space flows upward in many of the rooms: to the roof in the large, house-deep entry hall, the dining room, the kitchen.

The spatial flow brings a sense of luxury, serenity, and exhilaration, and the generous glazing means the sun or the moon is always visible

The first year has proved to the owners and their guests that these spaces are equally welcoming for a tête-à-tête or a crowd of hundreds. For more about this house, see page 172.■ *By Elaine Greene. Editor: Elizabeth Sverbeyeff Byron.*

bove: The tallest vertical space, the foyr. contains a spiral stair to the second nd third stories. The vantage point here the top balcony; plant at right stands n the first floor. Pattern in façade winows is that of louvered shutters.

THE SEDUCTION OF ROMANTIC DECORATING

In a three-room big-city apartment, designers Denning & Fourcade, with wit and some leaps of faith, use fabric and surprise changes of scale to create a space that's a joy to live in

There's an unseen element of every successful design project, according to Robert Denning of the design firm Denning & Fourcade. He says it's Chance.

"For this particular redecorating project Chance, Happy Accident, Risk, or however you choose to describe it, played a major role. I truly believe that this apartment is the most daring I've ever done," beams Mr. Denning.

"Here we have a noble New York apartment with the maddest assortment of rooms. There are only three, and they're connected by narrow halls. The bedroom is barely 12 feet square, the dining room has no light, there is no view to speak of from any of the rooms, and yet the living room is a jewel of proportion and grace. What the owners required was a space that works for entertaining but that still retains privacy, quiet, and their sense of personal charm. Taking one room at a time over a period of three years we produced unity among rooms of disparate character.

"Enter Chance. We found at auction a box described in the catalogue as containing 'Aubusson tapestry, 40 running feet.' [A find? A find. No doubt.] The maximum width was a yard, as the piece was all cut up. Using narrow gilded trim we separated the fragments and arranged them into a series, somewhat the way you would hang pictures. *(Continued on page 171)*

Romance, pure and irresistible, seduces the heart at once in this dining room in a New York City apartment. Interior designer Robert Denning began the decoration by creating an extraordinary frieze of Aubusson tapestries framed with narrow gilt trim. Faux bois *panels under the frieze outline upholstered, welted walls. Two sofas convert to twin beds so the room double as a guest room. Apple-green taffeta curtains are lined with bands of subtle saffron satin that peek through the fringe; lace shades filter the sunlight.*

de Evia

Subtly patinated French paneling serves as the background in the living room. Several arrangements of seating have been planned: A Syrie Maugham sofa, foreground, with three armchairs make one group; a second sofa, left, with Louis XVI reproductions to each side form another, and to the rear left is a third with a round table and two Directoire chairs, a typical 19th-century grouping. One fabric covers them all, an extravagant English cabbage-rose print.

Edgar de Evia

No architectural changes were necessary in the living room, opposite page: *The French paneling and the draperies,* top left, *were part of the original room. Mr. Denning added full-length lace curtains to each window. A Louis XVI chair is placed in front of a desk made by the great French cabinetmaker Bernard Molitor. Looking toward the living-room door,* top right, *two sofas at right angles to each other—one against the built-in bookcase, the other in the middle of the room. The chair is a reproduction in 19th-century French style, an example of the easy mix of periods that makes the room feel cozy instead of stuffy. Apricot-colored tulips in a simple glass bowl,* below left, *spill from a tripod plant stand. A Roman sculpture graces a corner,* bottom right, *and overlooks a tufted sofa and round Biedermeier table made of lemonwood. Two Directoire chairs have pillows covered with a red velvet.*

A detail of the walls in the dining room, above left, *shows the relation among the four materials Mr. Denning chose: the tapestry frieze, the trim, the* faux marbre, *and the upholstered lower portion. The panel separating the tapestry from the padded wall is hand-painted to resemble amber-toned marble, a complement to the natural marble mantel.* Below left: *One of two day beds that convert for occasional overnight guests. Rather than bring new furniture into the room, Mr. Denning re-slipcovered all the existing pieces the owners brought with them. Two tables are set for sit-down dinners for 16 guests, or the tables are set for casual buffets. The armchairs have been treated to 18th-century* lambrequins, *or partially upholstered backs, to increase diners' comfort. The light fixtures atop the frieze increase the illumination and play up the mural qualities of Mr. Denning's ingenious frieze.*

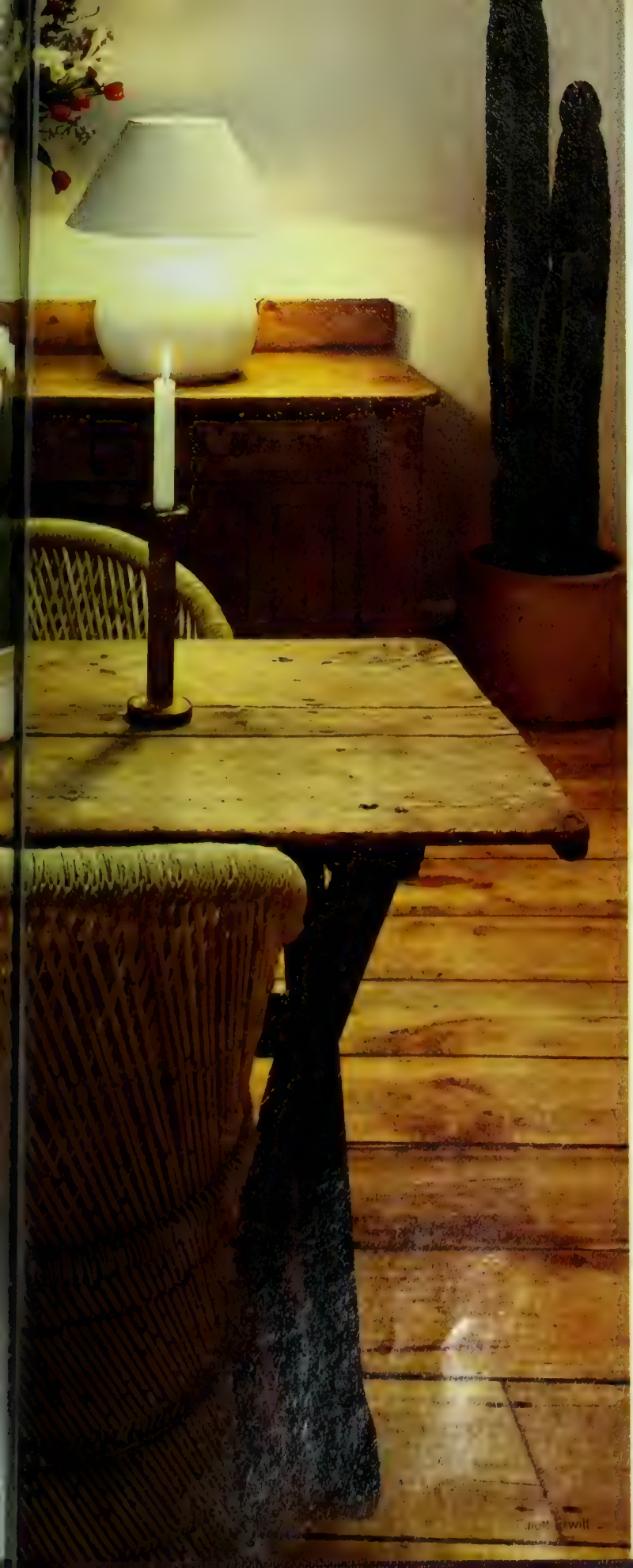
Edgar de Evia

Mirror lines the arch of the window in a bedroom not 12 feet square. A wide lace shade pulls to the floor. Two different cotton fabrics patterned with old-fashioned cabbage roses cover the ceiling, walls, bed quilt, and dressing table stool. The tiny room is blessed with a fireplace, and the yellow awning out the window is lighted at night to add interest and depth. To increase the 19th-century flavor of the bedroom, Robert Denning added a light yellow shellac to the ceiling paint to emulate the antique, smoky finish.

Country Western, East Coast Apartment

A California couple moves East and brings along sun-country spirit

Surprise! It looks just like a house in the West, but it's actually the heart of an Eastern city apartment. What's striking is its spareness, with big plants and big-scale furniture arranged in bold groups to take full advantage of this top-floor space. Flooded with light, it's an urban oasis for Brian and Marrisa Stone.



Country Western, East Coast Apartment

When Mr. and Mrs. Brian Stone and their daughter Sabrina moved from California, they brought their love of tall trees, sunshine, and wide-open spaces to a landmark building in Manhattan. "We were looking for a quiet apartment," recalls Mrs. Stone, an actress, "and this one, originally the ballroom of the town house, naturally lent itself to the tranquil look we wanted." In their living-dining area, surfaces of unfinished pine, raw linen, and cowhide delight both eye and hand, without distracting from the drama of the space itself. And bold plants—their shapes set off by bare white walls—become living sculptures. What began as temporary furnishings—"a spot to sit, a spot to eat, and we'll add some special pieces later"—were just enough once in place. Though everything comes from a different corner of the world, the mix works. The reason: Most pieces share the same primitive roots, even the accessories—a straw scarecrow, an up-ended broom, a bundle of cinnamon sticks. "People feel comfortable here," says Mr. Stone, president of Emerald City Records. "Wood tones and soft edges are welcoming." ■ *By Mary Seehafer. Editor: Jacqueline Gonnet.*

Naturals—colors, textures, and plants—create an invitingly rustic space, spiced with surprises

Strong contrasts in a room of naturals: a new polished steel table, and a graphic cowhide rug, far left. The tablescape—stones from Big Sur, a potted cactus, lemons in a basket—echoes the room's open-air feeling. Flowers are the only spark of color needed, on the old pine dining table and antique English sideboard, near left. Rush chairs from India have the same country flavor, and are light enough to be easily moved to other parts of the room when friends drop by.

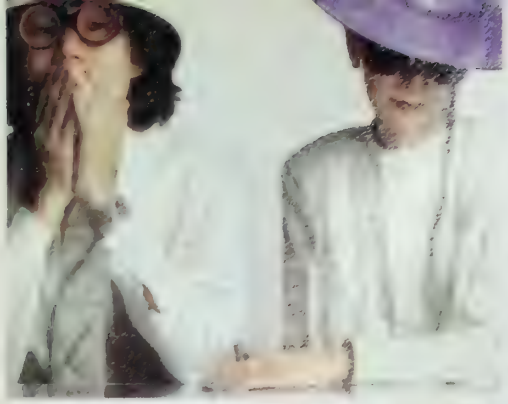
THE NEW TEXTURES OF CITY LIVING

UNDERSTATEMENT UNDERSTOOD

Two designers with one mind create a serene and witty environment

bove: *each element in the tiny apartment Japanese textile designers Nob + Non ex- esses their meticulous yet unforced vision. heir cool, composed, and very sure style akes the ordinary appear extraordinary.* pposite: *Table arrangement of white-on- hite: tissue-wrapped baby's breath, quilted abe, and picture frames side-by-side.*

eanne Giovanni



UNDERSTATEMENT UNDERSTOOD

The process of discovery is an unending pleasure for Japanese textile designers Nob + Non Utsumi. Their two-room apartment in New York City is romantic, serene, and expressive of a very individual point of view. "We feel that every aspect of the way you live, from the colors you choose to wear to the way you arrange a plate of food, reveals an aspect of your personal qualities," says Non, whose own distinctive and utterly original makeup style makes the point. Her husband Nob says, "Non and I try to enjoy everything, every single element we bring into our surroundings. We also know that change helps keep us alert to the harmony we seek in our home and our lives." White as a color and bolts of fabric are Nob + Non's most versatile tools for achieving their composed, refined look. This effect is not without its wit and energy, and spare to them does not mean monastic. Using classical Japanese design solutions to worldwide space limitations, the Utsumis have arranged their two rooms in a way that satisfies and gives pleasure. They have established low levels for seating and dining; they've used translucent fabric much like rice-paper shoji as room dividers and they've drawn from the tradition of including "objects of enhancement" throughout the space. Perhaps this is where Nob + Non's artistry can be best appreciated. They select the ordinary thing—a leaf of frosted tissue, a paper shopping bag, a square of plain cloth—and then they isolate it and end by celebrating it. Their perceptions of ordinary objects are inspired, and they both delight in surprising each other with simple twists and variations. They recently completed a collection of fabrics for Knoll International, white cottons warmed by patterns of white-on-white, off-white-on-bright-white, and understated pastels in graphs, grids, and random strokes that charm. ■ *By Paula Rice Jackson. Editor: Joyce MacRae.*

Touches of transitory color accent rooms composed in shades of white

Opposite: *White at work. Pure batiste mellows the light from a standing lamp. "Large World" cotton bedcovering is off-white. The wrapped object in white paper is simply something to look at.* This page, from top: *Nob + Non, who enjoy a minimal burst of color on their clothes as a patch of accent. Chemical beakers and flasks of tinted water give colored light. Black light makes a frosted tissue-wrapped vase of freesia glow. Looking from a low carpeted platform, which serves as seating (doubles as closet storage) toward Nob + Non's work area; white wall grids hold swatches, sketches; white fabric panel serves as a room divider, changes with the seasons. Cosmos, each in a petri dish. Bird-of-paradise stands in a paper shopping-bag "vase"; loose fabric hints at space beyond, masks walls.*

Michael Halsban

Limited Space, Unlimited Style

Bringing comfort, warmth, and visual pleasure to a single living-dining-sleeping room

The Manhattan town-house studio faces north and needed a sunny wall color. Two shades of matte yellow-gold, the second, darker paint sponged on, are subtly mottled, "like an old fresco," says the interior designer, Arthur E. Smith. They set off the black and natural tones that fill the all-purpose room: the existing black marble mantel; the whitened grid ceiling; the quartet of club chairs, each served by a spiral-footed table; the lustrous black day bed; the black lacquer; the stained floor and pale rug. ■

In the fireplace area, opposite page, an antique ottoman is the hub for the small chairs covered in glazed chintz. Over the mantel: a wood and ivory panel. Bookshelves are black lacquer with gold leaf details, as is the old English desk. French rug is raffia and string. Above: 19th-century dining table stands against the wall as a console when not in use. Painting by Jack Lembeck. Right: Old papier-mâché boxes from India.

SMALL WONDERS

MINIATURE ROOMS THAT CAPTURE A MOMENT OF TIMELESS GLAMOUR

BY MARTIN FILLER
EDITOR: BABS SIMPSON

Raeanne Giovanni

The style of the 1930s is back in fashion again. Across the country, apartments, restaurants, nightclubs, and shops are being designed to evoke the glamour of that fabled, troubled decade. For most people the 1930s meant the Great Depression; only for a lucky few was it delightful, delicious, and delovely. It is part of human nature to remember the good and to try to forget the bad. Thus what is remembered of the 1930s today is the sleek, effortless grace of Fred Astaire and Ginger Rogers, the suave sophistication of the Lubitsch Touch, the streamlined elegance of the Rainbow Room, and the transcendent chic of Garbo, luminous and ambiguous in a bias-cut gown.

But what was it really like to live then, especially at the top? It is often harder to summon up the near past than it is to re-create a convincing picture of centuries ago. Precious few authentic examples of pure '30s interior decoration now remain intact, and designers today who attempt to revive it often get things substantially wrong. But a pair of remarkable rooms still survive, preserving two strongly opposing yet utterly characteristic expressions of 1930s style at its most evocative. Together they perpetuate a moment otherwise inaccessible this side of the silver screen. And most remarkable of all is that those rooms are both less than a foot and a half high.

They are part of the famous Thorne Rooms, the 68 miniature interiors created under the direction of Narcissa Niblack Thorne during the 1930s, and now on permanent exhibit at the Art Institute of Chicago. Encyclopedic in their range, the Thorne Rooms trace 300 years of European and American interior design history from the Tudor period in England and through every major stylistic development *(Continued on page 135)*

PARISIAN PANACHE

Not a set for an Ernst Lubitsch comedy, but one of the remarkable Thorne Rooms, the miniature model interiors created during the 1930s and now on permanent display at the Art Institute of Chicago.

Depicting the library of a stylish Parisian apartment as it might have been decorated in 1937, it is one of the last rooms in a chronology of 68 rooms covering 300 years of interior design history. The painstaking detail even includes a diminutive sansevieria plant typical of the period. The actual room, shown here half-scale, is 16 inches high. Silver ruler: Tiffany.

SMALL WONDERS

LONDON LUXURY

drawing room, circa 1936,
e manner of the legendary Syrie

Maugham, famous for her predominantly white formula. Numerous reminders of King Edward VIII include his portrait above the mantel. Minute detail extends to tiny "ice" cubes on drinks tray. Room is shown here at half its actual size.

right up to what was, at the time of the Thorne Rooms' completion, considered "contemporary" decorating. Narcissa Thorne was a dedicated perfectionist who channeled her passion for miniatures into what some experts consider the very finest set of model rooms in existence. She began collecting miniatures as a child in Indiana, and eventually started designing and constructing backgrounds in which to display them. But her demanding standards of accuracy and her quest for versimilitude left her dissatisfied with her own amateur efforts. Married to an heir to the Montgomery Ward fortune, she had the substantial means to indulge her mania, and hired skilled artisans to construct the exquisitely crafted rooms that remain perfectly convincing even under the closest examination. Opinionated and zealous, both collector and creator, she directed a mammoth effort belied by its diminutive scale.

Raeanne Giovanni

But Mrs. Thorne's French and English rooms of the late 1930s have an extra fascination that goes beyond the astonishing craftsmanship and the dizzying attention to detail common to all her model interiors. The 1930s rooms are, in effect, tiny time capsules, more truly authentic than any of the other Thorne Rooms precisely because they were meant to capture the essence of an era that was then still very much alive. When we look back at them now, 45 years after they were completed, it is with an almost archaeological fascination for a period that in some ways seems so recent and yet is now so very long ago.

We can think of these two miniature rooms almost as stylistic polar opposites, held in magnetic tension on both sides of the English Channel. The French room represents a library in a fashionable Parisian apartment as it might have appeared during the summer of the Paris Universal Exposition of 1937, the world's fair that marked the public-relations high point of *(Continued on page 170)*

Georgianna Orsini chooses the flowers in her gardens for their colors, their shapes—even their names

The Pleasures of a Passionate Gardener

The music of windchimes, a trickling fountain, and fan-tailed doves follow Georgianna and Armando Orsini with every step they take at their hilltop retreat in the country. Their house, once a one-room structure, has expanded in every direction, and each time they add a new wing they plan a new garden. "Most people would have put in a new kitchen by now, but we just keep adding gardens!" exclaims Mrs. Orsini.

She expresses her love for music and poetry in the harmony and rhythm of her gardens. Each has a theme all its own; a front-yard garden is playful while the fountain garden is peaceful. Mrs. Orsini's natural flair for color and her passion for gardening were heightened when she spent several years in Tuscany. "There, everything grew beyond belief—and year round. When we moved here, I knew I would have to garden differently. Foundation plantings turn dull in winter, and spring gardens come and go quickly. So I decided I would build toward summer gardens. That way, at the most leisurely time of the year, we can enjoy all the inviting sensations and sounds that we worked for."

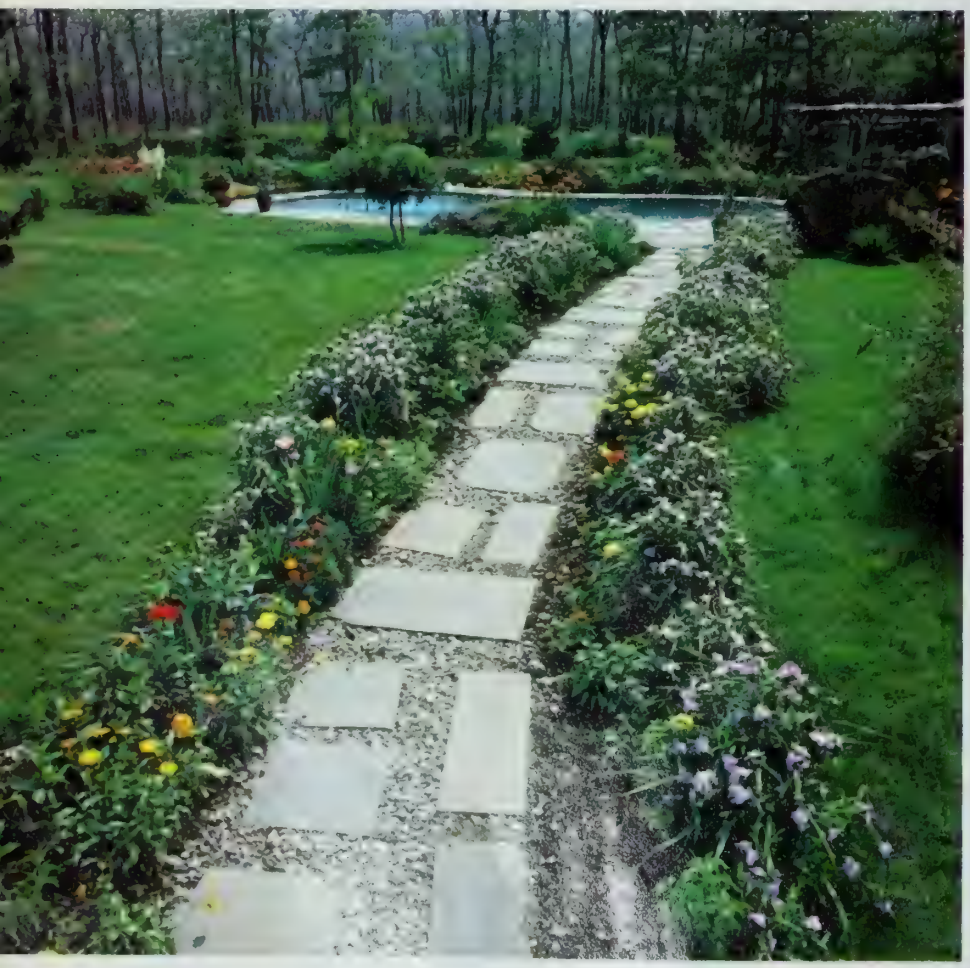
Their varied gardens are meant for pleasure—not for picking, except in the raspberry patch. For the Orsinis' northeast climate, a vegetable garden would also have been a good choice, but "vegetables have to be picked at the peak of perfection, and that's just when we want a garden to look its best." So she chooses instead to grow flowers—some for their exciting colors, and some for the beauty of their common names. "Whoever came up with names like bleeding-heart or forget-me-not must have understood those plants—their names are poetic and true."

Tuberous begonias that bloom from June to October are Mrs. Orsini's favorites. "Their high kick reminds me of the Folies Bergères." Right: These boldly colored shade-lovers are protected by reed screening over the poolside pergola.

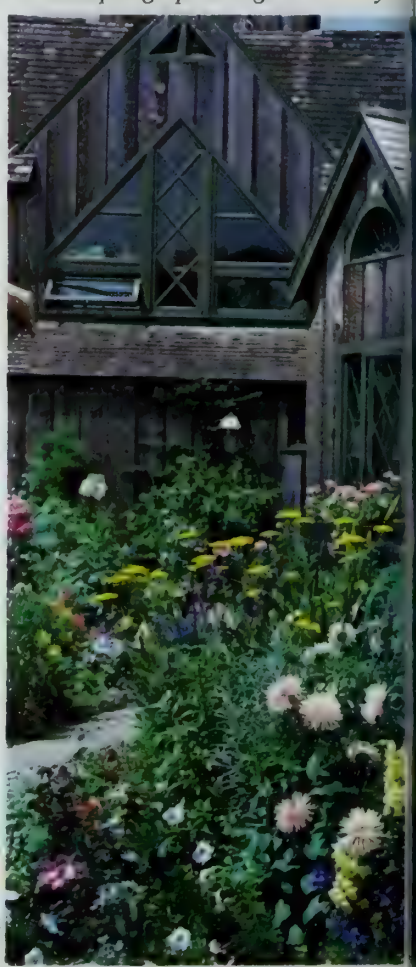
Horst

On a shaded balcony, Georgianna and Armando Orsini place browallia and tuberous begonias to be enjoyed at eye level. Majolica plates add more flowers.

A counterpoint of color and foliage: I dahlias spring up through delicate yel

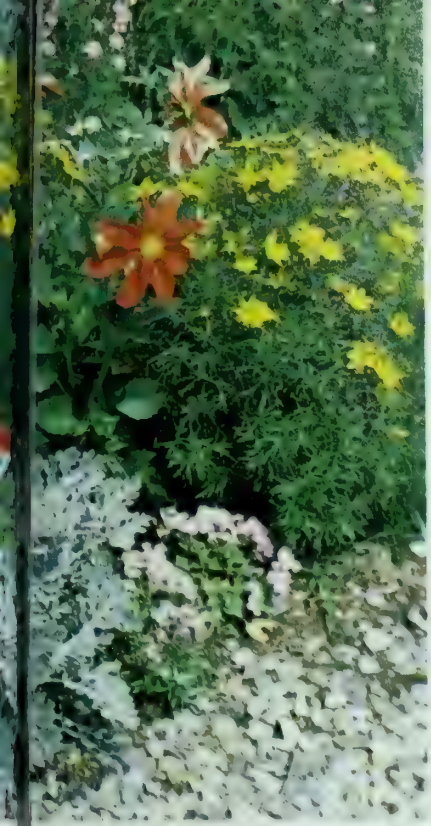


Violet-blue widow's-tears with fleeting morning blooms edge a path. Marigolds and zinnias, clumps of daylilies and yucca stay on for afternoon swimmers.



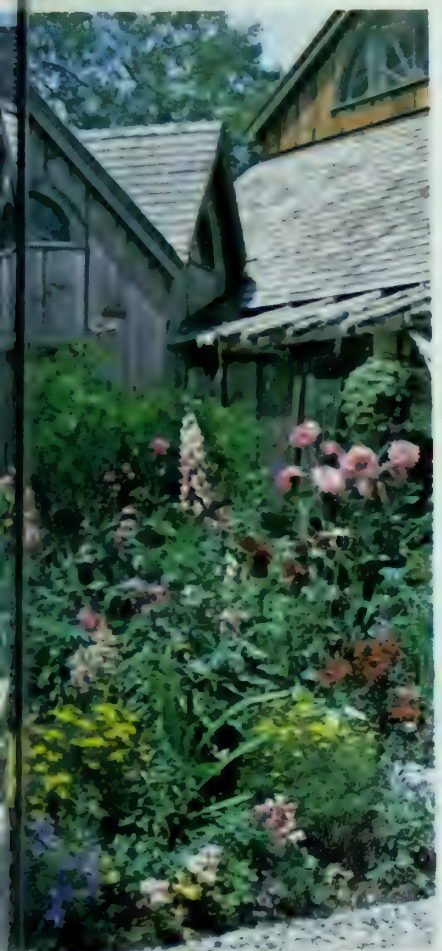
Horst

Weathered redwood with moss-green tr allows for close-up color without clashi



coreopsis; silvery-gray dusty-miller sets off purple-blue ageratum.

A gravel walkway swings around a mixed bouquet of coreopsis, yarrow, delphinium, dahlias, petunias, ageratum, especially placed to welcome guests.



For easy care, the gravel paths are underlined with weed-defying plastic.

"Build for the fulfillment – a crescendo of bloom in August when you have the leisure to enjoy it"

Wild daylilies will soon share their slope with "educated" yellow hybrids. In the woodland beyond, the start of a poetry walk where tablets hang in trees.

Boxes filled with blue petunias and pink geraniums, above, outside dining-room windows, add to the cheery mix of color. Whites of columbine and roses accent cedar-post arbor.

A Passionate Gardener

"Generosity is the key—carry out every impulse. The risk is that certain plants won't grow—so you try something new next year"

"Roses should not be left on their own." Left: *Artemesia 'Silver Mound' sets off tall blues and spheres of deep red and shell pink, making this particular garden special.*

Like a well-loved melody or verse, the gardens of Georgianna and Armando Orsini come back to them year after year. "If we like what we see, the plan remains the same," explains Mrs. Orsini. "But if we're not sure, well, that's why we're glad there's a winter. It's a time to rest and reflect and to perfect our paradise."

They often start new or favorite annuals afresh in seed flats in a small greenhouse. Seeds or cuttings from perennials they're afraid may not make it through the winter, or that they'd like more of, also get a head start.

In the gardens in spring there always seems to be too much. "But then I'll see a bare spot, so I tuck in more annuals—ageratum, marigolds, dusty-miller, and petunias. For borders, you can really count on these annuals all summer long." She tops the gardens with "good earth" in early spring. Cultivating the soil helps keep the beds weed-free. "Pruning, deheading, and staking keep me busy and as content as the humming insects and small birds, which work alongside." More on The Garden page and in Gardener's Notes. ■ *By Margaret McQuade. Editor: Jacqueline Gonnet.*

Her OWN KITCHEN Her OWN WAY

A perfectionist cook designs a soul-satisfying setting for cooking and family meals

Right: *Jane Howard Hammerstein putting the finishing touches on her Winter Garden Pasta: penne with chicken and cold-weather vegetables. Her latest kitchen, above, conceals nothing, reveals her fondness for handsome, useful tools and tiles, her eye for color and detail.*

The William Hammersteins, above, *spend many of their non-working hours in their kitchen and its adjoining sitting room.*

Her OWN KITCHEN Her OWN WAY

When Jane-Howard Hammerstein does something, she devotes all her heart and mind to it, whether it is the writing of a script—she is a television Emmy nominee and a screen writer with numerous credits—the execution of a dinner party, or the designing of a new kitchen. This is the third major kitchen she has created, and she spent months planning it and supervising the reconstruction. The setting is a 1930s Colonial-style house in New England whose kitchen was small, dreary, and inefficient. Mrs. Hammerstein and her husband William, a director representing the fourth generation of his family in the musical theatre, like their kitchens to be living spaces.

Jane-Howard Hammerstein, with the help of architect William Cram, began by making one room out of the former kitchen and pantry. An L-shaped work plan places the restaurant range at the juncture, on a diagonal "which provides an area behind for vents, avoids dead corner space, and gives a winged effect that I like," Mrs. Hammerstein explains. Windows were enlarged on the north wall (large view previous page) and those on the east were blocked up to permit a big stretch of open shelves lit by high horizontal windows.

Contributing greatly to the architectural quality of the room is the new heavy cornice that encircles it, painted a glossy chocolate brown. Another living-room element is the beige ground, brown figure provincial wallpaper covering the ceiling as well as walls. Natural oak undercounter cabinets rim the room, and oak is used for the extra-thick open shelves. More warm neutrals are the floor tiles and the inch-square beige counter and backsplash tiles. "I like to cook with browns and beiges around me—the plain colors of country pottery."

Yet the kitchen is a visual feast: here copper pots and pans, there jars of dry staples, serving pieces, jugs, cookbooks, and memorabilia of the couple, their families, friends, work. Two rules control this inspired clutter: No implement is here that is not used, nor has any been bought to decorate this space. "Possessions dictate," Mrs. Hammerstein says. "What we owned and loved created this kitchen. If we had had a terrible fire and lost everything, I would have designed something entirely different. You can't just buy it all at once." ■ *By Elaine Greene. Editor: Barbara Portsch.*

Left: *Typical textural richness includes figured wallpaper, hand-painted Portuguese tiles, French mosaic tiles, food, tools.*

Karen Radkai

Mrs. Hammerstein, a patron of potters, had two special bowls set into the counter for two items that tend to escape the user.

The new mud room replaces a rickety kitchen porch, incorporates old-fashioned wainscoting, antique stained glass, dog passage.

Because light damages dried herbs, these are stored in brown pharmacist bottles so they can be, like much else, in easy reach.

Shelves are two pieces of oak-veneer plywood glued together and edge-banded with $\frac{5}{8}$-inch oak.

Shelves intersecting north windows hold glasses and strainers.

Metal disk and magnetic buttons make a recipe bulletin board.

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MEAL IN MINUTES

MENU FOR FOUR

Linguini with tomato-seafood sauce
Tossed salad
Grapefruit sherbet
Frascati or dry Orvieto

Take advantage of summer's bounty to make fresh, flavorful sauces for pasta. Garden-ripe tomatoes and tender basil simmered with onions, garlic, and shrimp combine to make a lively sauce that's healthy and light, too (it has only ¼ cup of oil). Cooking teacher Gilda Latzky, owner of New York's cooking school and cookware store, The Epicurean Gallery, serves this quick supper or luncheon dish with crisp greens tossed in a mustard vinaigrette: Put ¼ cup Dijon mustard in a bowl and whisk in ½ cup olive oil. Add ¼ cup wine vinegar, and minced shallots, lemon juice, and salt and pepper to taste. Make the dessert the night before. Purée, spoon into sherbet glasses, and top with a spoonful of vodka or crème de cassis.

Linguini with fresh tomato and seafood sauce

INGREDIENTS

2 minced onions
2 minced cloves garlic
¼ cup olive oil
8 large, ripe tomatoes, or 2 pounds plum tomatoes, peeled, seeded, and chopped
½ teaspoon sugar
½ cup chopped fresh basil
Salt, pepper
1 cup dry vermouth
1 pound shelled and deveined shrimp (or use ½ pound shrimp and ½ pound scallops)
2 tablespoons chopped parsley
1 pound fresh or dried linguini

METHOD

☐ Cook onions and garlic in olive oil in a skillet until soft. Add tomatoes, sugar, basil, and salt and pepper to taste. Simmer partially covered 25 minutes.

☐ Bring white vermouth to a boil in a small saucepan. Add the seafood and simmer 3 minutes. Add to the tomato sauce with the parsley and simmer 5 minutes.

☐ Meanwhile, cook the linguini in boiling salted water about 3 minutes for fresh or 10 minutes for dried, or until "al dente." Drain, and top with tomato-seafood sauce. Serves 4–6. *(Continued on page 164)*

Opposite page: *The lush ripeness of summer: strawberries piled in a basket and in tiny tarts, mint sorbet in lemon shells, pink diamond-shaped petits fours—part of a delicate buffet for a tea party given by artist Carol Anthony and catered by Glorious Food. More about the party, page 150.*

WINE & FOOD

Romantic Summer Parties

"If I were to design an outstanding American champagne, I'd design one that had perfect dryness and crispness. A champagne that was always in good taste—whether it was served at a glamorous fashion show or at a quiet Sunday brunch with some friends. Happily, Almadén has already created an outstanding American champagne: Almadén Blanc de Blancs. So I can just relax and enjoy it."
Bill Blass
Bill Blass
American designer

Food for the Imagination

BY M. F. K. FISHER

> *"Inside, his palace was a wonderland of quiet elegance. The paneled walls were a soft gray, after one passed the long marble counters where people drank through straws from tall silver goblets, and there was lots of gold on the carved edgings."*

Somewhere there must surely be a folk saying, not in Poor Richard's Almanac, perhaps, but of equal logic and simplicity, about how every life has at least one fairy palace in its span. Usually these miracles happen when a person is young and still wide-eyed enough to catch the magic that older people have forgotten or pushed away. For countless children, Disneyland has it, like Tivoli in Copenhagen. For both tourists and natives, the Changing of the Guards at Buckingham Palace does well . . . prancing horses, flashing sabers, plumes and capes and trumpets in the fog . . . the Palace is in safe hands, a solid dream.

Sometimes people can know two palaces before Lady Luck calls it quits, but of course they are never of equal enchantment. This happened to me, and all of it before I was about 10. It was an early proof of my good fortune.

The lesser of the two palaces was the Pig'n'Whistle, a stylish ice-cream parlor in Los Angeles. Mother would take Anne and me there for a treat, after we had bought long black winter stockings or Easter hair ribbons at Robinson's, and looked at yardage in Coulter's long aisles lined with ancient clerks who murmured to Mother about things like prostate pangs and broken arches. The Pig'n'Whistle was on Broadway near the Orpheum Theatre, I think, and convenient to the Pacific Electric depot, where we would catch the Red Car back to Whittier after refreshment and revival. Anne and I understood that we were to order only plain ice creams, not expensive sundaes, since my little sister had inherited her grandmother's Nervous Stomach, and concoctions at the Pig'n'Whistle were notoriously exotic.

This scarlet den of sin and iniquity, as one of my later friends who had been a Rough Rider with Teddy Roosevelt used to call any place with wall-to-wall carpeting and soft lights, had wide shiny windows onto the street, with the insignia of a capering little pink pig playing a golden whistle as he danced and smiled. He was lovable.

Inside, his palace was a wonderland of quiet elegance. The paneled walls were a soft gray, after one passed the long marble counters where people drank through straws from tall silver goblets, and there was lots of gold on the carved edgings and the magical little lights that glowed down onto at least a hundred pictures that had been bought in a cultural frenzy after the exposition held in 1915 in San Francisco. They were misty and vague, mostly of young women gazing at butterflies or looking down at their Secret Diaries or perhaps a love letter. They were discreet girls, almost piled with filmy clothes, but there was a fine sunniness about them.

Anne and I were permitted to walk silently over the thick carpeting to peer up at these artifacts, except where people might be sitting in the booths that lined three walls below them. We whispered in the dim beauty, and she held my hand trustingly, being two years younger and very aware of the social amenities, as we moved languorously back to Mother's booth and our melting scoops of ice cream in their long silver boats.

Once a spendthrift kinsman took us on an Easter Sunday afternoon to the Pig'n'Whistle, along with several of his own children. He must have been a nice man, because he plainly loved to look around the bulging boothful of omnivorous youngsters and say grandly, "Now, you order anything you want!"

We did, of course, almost stunned by such unaccustomed largesse. I can't remember what the four or five cousins wanted, but Anne and I asked for the Easter Special. It cost 45 cents, right at the head of the menu, and on top of several kinds of ice cream and sauces and chopped nuts, there was a little yellow cotton chicken. We pulled these decorations out, licked their wire stems carefully, and stowed them in our coat pockets. Noboby paid any attention to the cultural assurance of all the pink-green-watery pictures on the gilded walls, but the air, even on that Easter debauch, stayed soft and supremely elegant. The Pig'n'Whistle was a fairy palace, all right.

It could not compare, of course, with the Riverside Mission Inn. That magical place will always be for me a dream, awesome but built of pure delight. When Father bought the Whittier *News* and we settled into our house on North Painter, in early 1912, he was something of a maverick, and a lot of other things the Quaker community was not. He wanted to know all about everything, and went far afield to learn it, and one of his goals was the Mission Inn. This was because of Frank Miller, who had founded the place. It was because Frank Miller had welcomed Booker T. Washington to his hostel when the visiting black scientist could find no other lodgings open to him. It was because Frank Miller would house and feed broken-down circus performers and notorious ex-convicts and labor leaders and Indian chiefs as proudly as he would famous politicians and writers.

In other words, Father had a school-boy crush on "Old Mr. Miller," as he was called in family privacy, and we headed many times, on Sundays, toward the long stretches of hills and vineyards between Whittier and Riverside. The rows of eucalyptus trees near Cucamonga cooled us as the dusty air grew drier toward the desert. *(Continued on page 156)*

Tea-time Fantasy

For a Sunday afternoon of dancing, three artists fill a greenhouse with magic—enormous vases of forced flowers, a pair of finches on each table, a freshly stenciled floor

A pink-and-white canopy festooned with satin streamers created a transition from Sunday afternoon to enchantment. One of Carol Anthony's sculpted figures, a maid holding a silver tray for calling cards, stood just at the entrance to the greenhouse turned, for the afternoon, into a conservatory—palm and orange trees wrapped in canvas, tied with gold cord; ferns, candelabras, and love birds in bamboo cages hung from the ceiling; dogwood, forsythia, and Japanese magnolia in white vases; white-eyelet-covered small tables and white chairs. The party played like an instrument—from this gentle opening (three musicians playing Vivaldi)—through the late afternoon—bluegrass music and heartier food—and into evening—candles were lit, turning the greenhouse into a spaceship, and a friend sang opera. The excuse for the party—a thank-you from painter and sculptress Carol Anthony to her collectors, patrons, friends. The seamless execution of the dream was the work of Glorious Food, a New York catering firm, and Renny Reynolds, a floral designer, also of New York. "It was a larger conversation of what we are all about, a celebration of art forms and friendships." Recipes, page 160.

Karen Radkai

Opposite: *Before the party begins, wooden ducks swim on the whitewashed floor. Two-tiered tea table centers the sun-drenched space. The table supports an array of finger foods—tiny scones in baskets to eat with whipped cream and fresh strawberries, assorted tea sandwiches, mint sorbet, scallops in crème fraîche in cucumber rounds, strawberry tarts and petits fours. Artist Carol Anthony,* right above, *collects Victorian dresses "to wear when I want to feel special. Normally different to ordinary times like these." So she asked her guests,* right below, *to come in Edwardian costumes. The women rustled as they walked; the handsome men in high collars bowed and tipped their hats.*

Menu for a

Musical Picnic

MENU

STUFFED MUSHROOMS

CHEESE PALMIERS

CRUDITES WITH ANCHOVY DIP

HERBED CREAM CHEESE WITH
ASSORTED CRACKERS

SCALLOP AND SHRIMP PATES WITH
DILL SAUCE

•

GRAVLAX SANDWICHES ON BLACK BREAD
WITH MUSTARD SAUCE

CHICKEN BREASTS STUFFED WITH
SPINACH AND RICOTTA

ELISSA'S GREEN NOODLE SALAD

TOMATO SALAD

•

STRAWBERRY BLUEBERRY TARTS

•

FRESH LEMONADE

RED AND WHITE WINE

Joshua Greene

Guests fill baskets with delicious foods, made ahead and individually wrapped, and carry them to the garden

It takes organization to give a party for 50 friends without help, and Susan Kessler (who *is* Unforgettable Edibles caterers of Hartsdale, N.Y.) does it every summer with gusto. Guests arrive with good appetites and empty baskets. After hors d'oeuvre, everyone moves to the dining room (mushroom baskets lined with tissue stand ready for those who come unprepared). Then a stroll through trees to the garden, another land. A cellist and flutist play while blankets are spread. The wine is already cooling in big tubs, and desserts—too deliciously fragile to wrap—await on big trays.

Menu planning began months ago—what will freeze, what will pack easily? Sandwiches might be Black Forest ham with Brie, or Camembert and chives. Two salads for crispness, color. And they *can* be packed to go! Recipes, page 158.

Left: *The buffet awaits: Appetizers are unwrapped, ready to eat—seafood pâtés, herbed cheese molded in French-bread pan, savory puff pastry cookies, crudités. Tomato salad is packed in plastic cups, tomatoes with noodle salad in plastic wrap, dressing in cups with white lids.*

Beer—Better than Ever

BY NORMAN S. ROBY

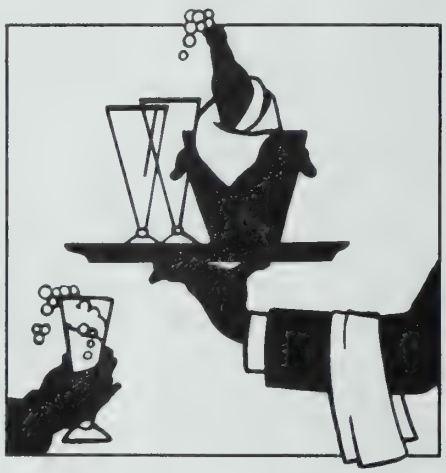
America's favorite beverage, that foamy combination of malt and hops, is undergoing radical change—there's a growing appetite for beer with taste

Without fanfare or trumpeting, a new candidate for the "in" drink of the 1980s has reared its foamy head. Just when many of us have mastered the Bordeaux classification of 1855, memorized the finest Champagne vintages, and managed to cope with the many new California wines, we have another upstart to contend with. The candidate in mind is none other than beer.

Beer has been found to fit the general pattern in the U.S. in which light (low in alcohol) and flavorful—as in diverse and versatile—beverages are preferred over powerful alcoholic drinks. Like white wine, beer is chillable and a thirst-quencher by itself; like wine in general, it is compatible with many foods.

The beer situation offers direct parallels with the wine boom of the 1970s, but a few essential differences exist. First, the U.S. has always been a nation of beer lovers. The consumption of beer as a category is increasing only 1 percent or so per year, but the real action is in the world of imported beer. Currently, imported beers enjoy about 3 percent of the total U.S. market, but some drink experts predict an increase to 10, perhaps even 15 percent over the next decade. When you think that a bottle of imported beer costs about $1, the per-centage [illegible]

If California is responsible for setting many trends in lifestyle (some of which are even enduring), then our frenzied interest in imports might indicate an emerging national passion. My favorite wine-and-spirits purveyor in Berkeley now stocks 180 imported beers; Corti Brothers, the northern California dispenser of gourmet food and wine, has over 125 brands. Within two minutes of my typewriter is a funky deli with at



least 150 brands of imports and every known U.S. beer. And the most enthusiastic market for imported beer is none other than Los Angeles, city of angels, now the scene of a great beer invasion.

However, as a longtime beer lover who can now come out of the closet to enjoy the libation liberation, I want to say something about American beer. One need not apologize for beer that is cold, canned, carbonated, and the product of high technology. Cold and consistent are not bad; inexpensive is also an attractive attribute. On some occasions, like hot, humid summer days, American beer satisfies all requirements nicely.

Giant American breweries did not sleep through the early days of the beer boom. When the public began to grumble about authentic beer flavor, Budweiser, the leader, and its closest competitors responded quickly by buying established premium brands: Bud began making Michelob, a hoppy beer with creamy texture; Miller soon aligned itself with the Löwenbräu brand; Pabst got into the act and began to make Andeker; and Schlitz has now brought out Erlanger. All of these beers are made in the U.S. according to their European formulas.

These beers offer real beer flavor and character in sufficient quantity to dispell the image of American beer as bland. Yet many of us "beer nuts" have been indulging in our own chauvinism for many years. Remember the days when all visitors to the West Coast were instructed to return with smuggled bottles of Coors? For over a decade, the San Francisco treat was not a packaged rice product, but a unique, flavorful brand of beer, Anchor Steam, along with Anchor Porter beer. Then again, we have been arguing for years over the merits of Ranier's Ale versus Ballantine's Ale. Fritz Maytag, whose family has something to do with washing machines (suds follow him everywhere), owns the Anchor brewery, and employs the old-fashioned production methods which made the beer a San Francisco favorite.

Two other top candidates for the finest American-made brew come from limited-production breweries. Out of Minnesota is the exquisite, light colored, finely flavored beer under the Cold Spring label. It represents heaven with a good head. Then in beautiful downtown Pottsville, Pa., there is a little brewery, likely the oldest in this country, known as D.G. Yuengling. Many consider its Porter to be the best American brew (I've tried it and am not about to challenge the statement), and Yuengling Pilsner Beer could keep me quite happy throughout the summer.

The lure of beer-making parallels that of wine: To wit, Almadén Vineyards started an import division a few years back and became involved in importing European beer. Almadén brings in a classy German beer, Dortmunder Kronen Classic, and a French beer, Brassin de Garde Saint Leonard. Almadén did not become the third largest American winery by luck. It imports beers, knowing that beer today is part of the country's interest in studying, mastering, and becoming a connoisseur. Almadén's French beer is billed as "The Brew Wine

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Editor's note: *Mr. Roby is the Associate Editor of* Vintage, *an informative and entertaining wine magazine for consumers ($25 per year, P. O. Box 11779, Philadelphia, Pa. 19101). He is also the co-author of* The Connoisseur's Handbook of California Wines *(Knopf, $4.95).*

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continued from page 154

Drinkers Prefer." For wine lovers, beer represents another challenge, another experience, not an either-or choice. Mutual coexistence is the rule.

As a better example, one of my old friends from the wine days started a company in Seattle called Merchant du Vin. He still imports a few wines (hence the name), but now specializes in representing small breweries. Charlie Finkel is one of the pioneers who, back in the early 1970s, was among the first to select small California wineries and market their wines outside of the state.

"Craft breweries are emerging exactly like the craft wineries of the 1970s"

Today, however, his primary interest is in representing 31 brands of beer (including 29 imports) which cover the general styles. He was a primary mover and shaker in the wine world, and is now trying to accomplish the same for beer. His world today revolves around the "craft breweries," similar to boutique wineries. To quote him: "I now see the potential for beer as a tasty, interesting, and temperate consumer hobby. Craft breweries are emerging exactly like the craft wineries of the 1970s."

Back in 1840, the U.S. was home to 2,700 breweries. The ranks have diminished to 40 or so in the post-Prohibition era, but they are beginning to increase for the first time in almost 50 years. Since 1975, we have been moving into a period in which small breweries are opening up, announcing their intent to specialize in high-quality brews, usually Ales, Porters, and Stouts. California has spawned at least five tiny new breweries. And a brewery or two has been established in Colorado, Texas, and Alaska over the last few years.

Where are these crazy small brewers coming from? Most began rather innocently as home beer makers. Encouraged by friends, they decided to take the plunge and go commercial. Making beer at home is not terribly economical, but the needed supplies are available year-round. It is all part of the "I'd rather do it myself" syndrome. (For what it may be worth, most of the small wineries in California and in other wine-making states began as, you guessed it, *home* winemakers.)

Though the seeds have been sown for the beer revival of the 1980s, I can't ignore the problem of beer's image in the U.S. Beer is "macho" in every jocular sense of the word. It is an attitude derived from fraternity parties, beer busts, keg parties, and sloppy pot-bellied types swilling beer by the six-pack while watching the arm-wrestling contest from

This is a real pity. Beer deserves to be free from social stigmas. Calories don't count because pot-bellied pseudo-jocks are easily forgiven for reasons neither I nor Reubens can comprehend. Cooper's Ale from Australia, one of my favorite beers, hired an independent research group to survey Americans before it invaded the U.S. market. One conclusion: beer to most women was not feminine *except* when it came to imported beers and the speciality brands, such as Michelob and Erlanger. Liberation, sexual or liquid, is not complete unless it is for all.

Many popular cuisines these days—Chinese, Japanese, and Mexican—happen to be naturals for a well-made, hoppy, malty, naturally carbonated beer, whether an Ale, Larger, or Porter. And when it comes to meatless meals, most sprouts and carrots don't come alive unless accompanied by a flavorful beer.

France makes many fine beers, despite all the attention given to its wines and saucy meals. In Germany, a major influence in beer, wine is a drink enjoyed *without* food, and, in fact, food is usually viewed as a nuisance. But beer is a mealtime beverage.

I am not going to rank my beer preferences any more than I would my favorite wines. The choices change, according to occasion, season, and mood. For the summer months, though, a full-flavored beer that retains its character after being chilled is an excellent starting point. My only reservation with beer is with the low-calorie versions. I am not comfortable with what has been done to these brews, but then I live in California, so you might want to dismiss this as silliness.

One final point: I have not addressed the issue of nomenclature, as in Ales, Boks, Bocks, Porters, and Pilsners. One brewery used to position its product as the "Champagne of bottled beer." That was more than a ploy—Champagne in general is about as nefarious in its language as beer. In Champagne, one person's Brut is another's Extra Dry, and vice versa. We all taste, and then decide what we like as individuals. ■

Food for imagination

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Once at the Inn, its magic spread over and into my little sister and me. We went up to Mrs. Miller's apartment, through halls unlike any others in our lives. We made our manners. Soon, we knew, Mrs. Miller would say, "Perhaps you two young ladies can have an hour together, if your mother agrees." This was all part of the ritual, and we could hardly wait for Mother's set speech: "Oh, how very nice! Stay together, children, and don't make any noise. Don't touch anything. Come back when you hear the bells ring 12." And off we'd go, the real, the *only* palace.

We could go anywhere except the kitchens. We could climb any stairs, both narrow and twisting or wide and hung with dim old Mexican and Spanish portraits a million light-years from the ones in the Pig'n'Whistle. We did not touch anything. We did not open any doors, especially ones with numbers on them. But the palace was *ours.*

Itself, it was a constant marvel, no matter how well we came to know its amazing structure, all quirky and unexpected. On the third floor, for instance, there would be a little courtyard, with a tinkling wall-fountain and a beautiful stone cherub bathing in it and a thousand sweet-smelling plants. (Several decades later this hidden patio was made into a kind of memorial to dead pilots who had trained at March Field, I think. I went there often, no longer holding Anne's hand in mine.)

Or we would peek through a half-opened door and look up, or perhaps down, a narrow winding staircase made of roughly whitewashed adobe, perhaps with some crude paintings of the Sun and Moon on the walls. We would take it, up or down, unafraid of the steps with their wide and narrow ends. (Is this why I have always loved circular staircases and longed to live with one?) Or we would go, almost dizzy with bliss and astonishment, down long cool corridors with huge dark wooden chests and armoires and pictures along the sides, and then armor standing as if real men breathed within, and at the end a grave golden Buddha with soft lights shining. . . .

Once we went down a steep straight staircase and through a half-opened curtain, because we heard the sound of an organ playing and followed it to its right place. We were on the stage of a theatre, where "An Hour of Sabbath Meditation" was going on. The organ shuddered louder, and perhaps 50 people sat in front of us, some with heads in their hands, some upright with their eyes closed, or at least not seeing us on the stage.

No doubt the organist knew we were there, and no doubt he sent us some kind of message as his hands and feet made light sounds, and we squatted without fear on the floor, and listened until we heard one of the many bells in the Mission Inn ring 12 times. The soft music stopped, people rustled quietly to their feet, and we all went our chosen ways. Anne and I tiptoed up the stage-stairs again, and did not report the concert until we were heading back to Whittier, after a delicious luncheon in Mrs. Miller's apartment. (It always ended with orange sherbet from Mr. Miller's trees. . . .) Anne and I never said anything but *yes please* and *thank you.* We were in a kind of trance, from our secret wanderings through the fairy palace. We snoozed on the back seat of the topless Model T, all the way home. ■

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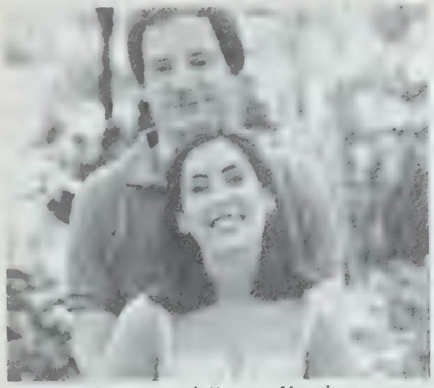

Larry and Susan Kessler

Stuffed mushrooms

INGREDIENTS

12 1-inch mushrooms, wiped clean
¼ cup chopped parsley
1 clove minced garlic
⅓ cup fresh dry bread crumbs
2 tablespoons olive oil
Salt, pepper

METHOD

☐ Remove stems from mushrooms and chop stems finely. Combine parsley, garlic, bread crumbs, and mushroom stems in a medium-sized bowl. Add olive oil and salt and pepper to taste.

☐ Fill mushroom caps with the stuffing and place on a lightly oiled baking sheet. Bake in a 350° oven 10–15 minutes. Makes 12 stuffed mushrooms.

Cheese palmiers

INGREDIENTS

1 pound puff pastry (homemade or frozen, thawed)
¾ cup grated Parmesan cheese
Pinch cayenne pepper
1 egg beaten with 1 teaspoon water

METHOD

☐ Roll out puff pastry on a lightly floured surface to a rectangle ⅛ inch thick. Brush lightly with iced water. Sprinkle on Parmesan cheese and dust lightly with cayenne.

☐ Fold the long sides of pastry into the center so that the long sides meet. Brush top of pastry with water and fold in half lengthwise. Roll top of pastry *lightly* with rolling pin. Wrap in wax paper and refrigerate 1 hour, or freeze for later use.

☐ Cut into ½-inch slices and put on a baking sheet brushed with water. Bake in a preheated 400° oven 15 minutes. Turn slices over, brush with egg wash, and bake 10 minutes longer. (If frozen, defrost until just soft enough to slice and bake according to directions.) Makes 30 palmiers.

Anchovy Dip

INGREDIENTS

½ small can anchovies
2 scallions (white part only)
8 ounces softened cream cheese
¾ cup sour cream

METHOD

☐ Chop anchovies and scallions in food processor with steel blade, or blender. Blend in the cream cheese, then the sour cream, and process until smooth. Serve as a dip for vegetables. Makes about 1½ cups.

Herbed cream cheese

INGREDIENTS

1 pound softened cream cheese
3 tablespoons light cream
2 small cloves minced garlic
¼ cup chopped fresh dill
¼ teaspoon pepper
1½ tablespoons chopped fresh chives
¼ teaspoon dried chervil
6 drops Tabasco
½ teaspoon "Spike" vegetable seasoning (available at health food stores)
Chopped chives for garnish

METHOD

☐ Beat cream cheese in a bowl with an electric mixer until smooth. Add cream and beat well. Add remaining ingredients and mix thoroughly.

☐ Line a bowl with plastic wrap letting it hang over edges. Pack in the cheese mixture and fold ends of wrap over top. Refrigerate overnight.

☐ Unfold the plastic wrap, turn the cheese out on a plate or wooden board, and peel off wrapping. Decorate top with additional chopped chives. Makes about 2 cups.

☐ Note: You can triple the recipe and pack the cheese mixture into a long French-bread pan lined with plastic wrap and unmold it onto a wooden board.

Scallop and shrimp pâtés

INGREDIENTS

1½ pounds sea scallops
2 egg whites
Salt, white pepper
Pinch cayenne

Pinch nutmeg
3 cups heavy cream
1 pound raw, shelled, deveined shrimp
1 large peeled carrot, blanched, and cut into thin strips
¼ bunch broccoli, broken into small florets and blanched
¼ pound green beans, blanched
Dill sauce (see recipe)

METHOD

☐ Cut scallops in half and purée in a foo processor or blender. Blend in egg white and salt, pepper, cayenne, and nutmeg t taste. Pour in 2 cups of the cream throug the feed tube with machine running an process until well mixed. Poach a sma amount of the mixture and taste for sea soning. Set aside.

☐ Purée shrimp in a food processor c blender with salt, pepper, cayenne, an nutmeg to taste. Add remaining crear through feed tube with machine running Poach a small amount of the mixture an taste for seasoning. Set aside.

☐ Butter ten 3½-by-1½-by-2½-inch loa pans and fill 6 half way with scallop mix ture, 4 halfway with shrimp. Set aside.

☐ Make 2 rows of carrot strips on top c the scallop mixture. Place a small brocco floret between the carrot rows. Top with re maining scallop mixture. Layer gree beans on the shrimp pâtés. Top with re maining shrimp mixture.

☐ Lay a piece of buttered aluminum foil o top of each loaf and place in a boiling wa ter bath. Bake 15 minutes in a preheate 325° oven or until pâté reaches an interna temperature of 120°. Cool to room tem perature and refrigerate overnight in loa pans. Loosen edges with a knife and re verse to unmold. Serve with black breac cucumber rounds, and dill sauce if desirec Makes 10 individual pâtés.

Dill sauce

INGREDIENTS

½ cup mayonnaise
½ cup sour cream
¼ cup finely chopped parsley
¼ cup finely chopped dill
Lemon juice
Tabasco
Salt, pepper

METHOD

☐ Combine the mayonnaise, sour cream parsley, and dill together in a bowl. Add th lemon juice, Tabasco, and salt and peppe to taste. Makes about 1 cup.

Stuffed chicken breasts

INGREDIENTS

½ pound fresh spinach leaves, washed and chopped
½ pound ricotta cheese
4 ounces diced mozzarella cheese
½ teaspoon salt
Pinch pepper
¼ teaspoon dried thyme
½ teaspoon dried tarragon

Continued on page 16(

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Musical picnic

continued from page 158

4 whole, boned chicken breasts, make sure skin is left intact
4 tablespoons softened butter

METHOD

☐ Mix spinach, ricotta, mozzarella and seasonings together in a large bowl. Divide mixture evenly between the breasts. Lift up the skin of each chicken breast and stuff lightly under the skin being careful not to tear it. Smooth skin over stuffing and gently tuck skin and flesh underneath forming neat, fat pieces. Rub each stuffed breast with 1 tablespoon butter.

☐ Place chicken breasts in a buttered roasting pan and bake in a preheated 350° oven, 1 hour or until done, basting with pan juices occasionally. Chill for easier handling and slice thinly crosswise. Slice down the center of the breasts, cutting each crosswise slice in half. Can also be served hot. Serves 8.

Elissa's green noodle salad

INGREDIENTS

½ pound fresh or dried green fettucine
1 minced red onion
2½ tablespoons vegetable oil
¾ cup pitted, halved black olives
2 ribs chopped celery
1 tablespoon red wine vinegar
¾ teaspoon salt
Pinch pepper
¼ cup mayonnaise

METHOD

☐ Cook the fettucine in boiling water until "al dente." Meanwhile, sauté onions in oil in a large skillet 3–5 minutes or until soft. Empty into a large bowl.
☐ Drain the fettucine and toss in the bowl with onions and oil while still hot. Add olives, celery, vinegar, salt and pepper. Add mayonnaise and combine thoroughly. Chill. Serves 8.

Tomato salad

INGREDIENTS

1 pound diced tomatoes
¼ cup sliced red onion
½ pound diced mozzarella cheese
1 6-ounce can pitted black olives
1 tablespoon red wine vinegar
3 tablespoons olive oil
¼ teaspoon salt
Pinch black pepper
¼ teaspoon dry mustard
10 fresh basil leaves, chopped

METHOD

☐ Combine tomatoes, onion, mozzarella, and olives in a large bowl. Set aside.
☐ Put vinegar, olive oil, salt and pepper, mustard, and basil leaves into a glass jar with a tight-fitting lid and shake until well mixed. Pour over tomato mixture and toss. Garnish with extra slices of red onion if desired. Serves 6.

Strawberry turtles

INGREDIENTS

1 pound chilled puff pastry (homemade or frozen, thawed)
½ cup red currant jelly
1 tablespoon sugar
1 tablespoon kirsch or cognac
2 pints fresh strawberries

METHOD

☐ Roll out the pastry ⅛ inch thick on a lightly floured table. Cut into twelve 3½-inch squares with a knife. Fold each square in half diagonally.
☐ Cut two slits parallel to the 2 short sides of each triangle making a band ½ inch wide. (Do not detach band by cutting all the way to the point.)
☐ Open the square, brush edges with water, and fold over the bands crossing each one over to the opposite side, leaving the center open for the filling. Prick the bottom of each tart several times with a fork.
☐ Bake in a preheated 425° oven 15 minutes or until golden brown. Prick bottoms once or twice during baking to keep pastry from rising in the middle. Cool on a rack.
☐ Put jelly, sugar, and kirsch in a small saucepan and boil to 228° on a candy thermometer. Brush the bottoms of the cooled tarts with the jelly glaze.
☐ Pick out 12 perfect strawberries for garnish and set aside. Slice the remaining strawberries and layer them on the bottom of the tarts. Dip the whole berries into the jelly glaze and place upright in the center of each tart. Serves 12.

Blueberry tarts

Joshua Greene

INGREDIENTS

2 tablespoons sugar
1 teaspoon cornstarch
Pinch salt
1 teaspoon lemon juice
3 cups blueberries
1½ tablespoons softened butter
⅛ teaspoon cinnamon
1 pound sweet short pastry
Superfine sugar

METHOD

☐ Combine sugar, cornstarch, and salt i[n] a saucepan. Stir in 6 tablespoons wate[r] and lemon juice and bring to a boil ove[r] moderate heat. Reduce heat and simme[r] 5 minutes, or until mixture begins t[o] thicken.
☐ Add 1½ cups blueberries and cook minutes. Remove from heat and add butte[r] and cinnamon.
☐ Make pastry shells using ten 3-inch fla[n] rings. Butter a cookie sheet and the insid[e] of the flan rings, and place the rings 2 inches apart on a cookie sheet.
☐ Roll out the dough on a lightly floure[d] board. Cut the dough into 4-inch circles Lightly press dough inside of the flan ring and trim edges. Prick bottoms with for[k] several times and line the inside of th[e] flans with buttered aluminum foil. Pour i[n] dried beans or pastry weights to keep th[e] pastry from rising during baking. Chill hour in refrigerator.
☐ Bake in a preheated 425° oven 10 minutes or until edges start to brown. Remov[e] beans or pie weights and foil. Bake 5 minutes longer or until pastry is golden brow[n] and starts to pull away from the sides. Co[ol] on a rack.
☐ Fill shells with blueberry filling and to[p] with remaining blueberries. Sprinkle wit[h] superfine sugar. Serves 10. Note: Leftove[r] blueberry filling can be used as a sauc[e] for pancakes. ■

Tea-time fantasy

continued from page 150

Christopher Idone founded Gloriou[s] Food in 1971 and now runs Gloriou[s] Food 2, a food consulting compan[y]. These recipes are from a chapter in forthcoming book devoted to entertainin[g] with style.

Tea sandwiches

Make tea sandwiches with thinly slice[d] commercial bread or firm, unslice[d] loaves. (Unsliced loaves should be 1 da[y] old or partially frozen to facilitate slicing. Slice with a long, serrated brea[d] knife or electric slicer.) Stack sandwiches in a deep container as you mak[e] them; cover with damp paper towels. (I[f] making the sandwiches several hours i[n] advance, cover paper towels with fo[il] and seal.) Arrange the sandwiches on tray to serve, sprinkle with the Englis[h] cress or mustard cress as the British d[o] if desired.

Continued on page 16

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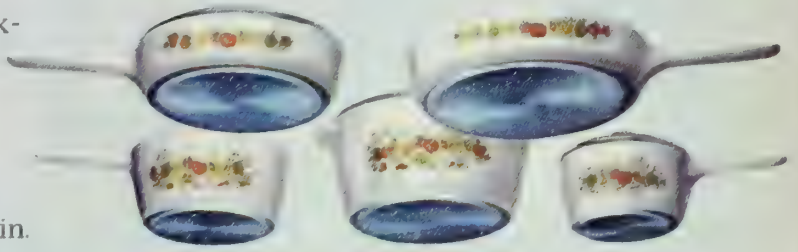

RANGETOPPERS™
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continued from page 160

Watercress sandwiches

INGREDIENTS

Mayonnaise, preferably homemade
16 slices white bread
1 bunch watercress, trimmed of tough stems and finely chopped
Salt, pepper

METHOD

☐ Spread mayonnaise thinly on each slice of bread. Season watercress with salt and pepper to taste and sprinkle the mixture on 8 slices of the bread. Top with remaining bread. Trim crusts and cut each sandwich into 4 triangles. Makes 32 sandwiches.

Cucumber sandwiches

INGREDIENTS

2 medium-sized peeled cucumbers
Salt
1 tablespoon unsalted butter
¼ cup mayonnaise
24 slices white bread

METHOD

☐ Cut cucumbers in half lengthwise. Discard seeds and cut cucumber into paper-thin slices. Put into a colander and sprinkle lightly with salt. Place colander over a bowl and refrigerate 1 hour.

☐ Cream the butter and mayonnaise together in a small bowl. Spread lightly on 12 slices of the bread.

☐ Wrap cucumbers in a tea towel and squeeze gently to remove excess water. Lay cucumber slices on the coated bread and top with remaining bread. Trim crusts and cut each sandwich into 4 triangles. Makes 48 sandwiches.

Avocado and bacon sandwiches

INGREDIENTS

6 slices bacon
½ cup mayonnaise
1 tablespoon softened unsalted butter
½ teaspoon Worcestershire sauce
A few drops Tabasco
1 firm, ripe avocado
Juice of ½ lemon
20 slices white bread

METHOD

☐ Render the bacon in a skillet over medium-low heat until golden brown. Drain, and chop finely on paper towels to keep bacon from forming into little lumps. Set aside.

☐ Mix mayonnaise, butter, Worcestershire sauce, and Tabasco to taste together in a bowl. Spread lightly on each slice of bread.

[illegible] and halve the avocado. Discard [illegible] and slice flesh thinly directly onto [illegible] slices of the bread. Sprinkle avocado [illegible] drops lemon juice and the bacon. Top with remaining bread. Trim crusts, and cut each sandwich into 4 triangles. Makes approximately 40 sandwiches. *Note:* If making several kinds of sandwiches, make the avocado sandwiches last, as they are somewhat fragile.

Chicken sandwiches

INGREDIENTS

2 cups skinned and boned, chopped, poached chicken
1½ teaspoons finely chopped shallots
Dash nutmeg
Approximately ¼ cup mayonnaise
Salt, pepper
Softened unsalted butter
24 slices whole-wheat bread

METHOD

☐ Put chicken, shallots, nutmeg, mayonnaise, and salt and pepper to taste in a bowl and mix well. Spread butter lightly on each slice of bread. Spread the chicken mixture on 12 slices of the bread, cover with remaining bread, trim crusts, and cut each sandwich into 4 triangles. Makes 48 sandwiches.

Egg and tomato sandwiches

INGREDIENTS

4 peeled and quartered hard-boiled eggs
1 teaspoon Dijon mustard
Salt, pepper
Approximately ¼ cup mayonnaise
Softened unsalted butter
20 slices white bread
1–2 medium-ripe, firm tomatoes, thinly sliced and drained on a paper towel

METHOD

☐ Put the eggs in a food processor with the mustard and salt and pepper to taste. Blend to a crumbly texture with a few on/off turns. (Be careful not to purée the mixture.) Remove to a bowl and add just enough mayonnaise to bind.

☐ Spread each slice of bread lightly with the butter. Spread the egg mixture on 10 slices of bread and top with a slice of tomato. Cover with remaining bread, trim crusts, and cut each sandwich into 4 triangles. Makes 40 sandwiches.

Brioche-apricot sandwiches

INGREDIENTS

1 loaf of brioche
Apricot jam

METHOD

☐ Cut the brioche into about 14 thin slices. Spread 7 of the slices with jam and top with remaining slices. Do not trim off crusts. Cut each sandwich into 4 triangles. Makes about 56 sandwiches.

Scallops in cucumbers

INGREDIENTS

½ pound bay scallops
3 tablespoons lime juice
1–2 medium-sized cucumbers, preferably hothouse or English
Pinch ground cloves
Pinch cayenne pepper
Dash salt
2–3 tablespoons crème fraîche

METHOD

☐ Mix scallops in a bowl with 2 tablespoons of the lime juice. Cover, and refrigerate about 2 hours.

☐ Meanwhile, peel the cucumbers and cut into 1-inch-thick rounds. Remove some of the seeds with a melon scoop, creating a well to hold the scallops. Drain cucumbers on paper towels.

☐ Drain scallops. Add the remaining lime juice, cloves, cayenne, and salt to taste. Add enough crème fraîche to bind the mixture. Spoon a small amount into each cucumber well. Makes about 20 stuffed cucumbers.

Scones with currants

INGREDIENTS

2 cups plus ½ teaspoon unsifted flour
1 tablespoon double-acting baking powder
½ teaspoon salt
2 tablespoons sugar
12 tablespoons chilled unsalted butter, cut into pieces
2 lightly beaten eggs
Approximately ¾–1 cup heavy cream
⅓ cup currants
Egg glaze made with 1 egg yolk mixed with 1 tablespoon cold water
Whipped butter (optional)
Whipped cream (optional)
Crème fraîche (optional)
Strawberry preserves (optional)

METHOD

☐ Mix the 2 cups of flour with the baking powder, salt, 1 tablespoon of the sugar and the butter in a bowl with a pastry blender, fork, or your fingers until the mixture resembles coarse meal. Mix in eggs and enough cream to moisten the dough. Do not overmix.

☐ Toss the currants in a bowl with the remaining ½ teaspoon flour and fold into the dough.

☐ Turn dough out on a floured surface and pat it down with your hand to about ¾ inch thick. (Dough will be quite sticky.) Cut out scones with a 1-inch floured cookie cutter, occasionally dipping it into flour to keep from sticking.

☐ Set scones on a large ungreased cookie sheet, brush with egg glaze. Sprinkle with remaining sugar, bake about 10 minutes in a preheated 450° oven. Serve warm with whipped butter, whipped cream, or crème fraîche and strawberry preserves. Makes 30–36 scones.

Mint sorbet in lemon shells

INGREDIENTS

⅔ cup sugar
12 lemons
2 cups tightly packed stemmed fresh mint leaves

(Continued on page 164)

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continued from page 162

METHOD

☐ Put sugar in a saucepan with 4 cups water and boil uncovered 5 minutes. Remove from heat and cool.

☐ Meanwhile, cut the tops off the lemons about 1 inch from the stem end and reserve. Carefully remove the flesh with a teaspoon leaving the skin whole. Drain the flesh through a sieve over a bowl. Press the flesh gently to extract juice. Put lemon shells and tops in a plastic bag and freeze.

☐ Mix the mint leaves with ½ cup of the lemon juice in a food processor or blender for a few seconds (freeze the remaining juice for another use.) Add cooled sugar syrup to the mint and lemon mixture and mix well. Pour into an ice-cream maker and freeze according to manufacturer's directions. (Or pour into ice-cube trays and freeze. Purée in food processor, freeze again, and purée 1 hour before serving. Refreeze.) Spoon into frozen lemon shells and put on the lemon tops when ready to serve. Makes about 1 quart; serves 12.

Fruit tartlets

INGREDIENTS

1 pound sweet pie pastry
Pastry cream (see recipe)
Prepared fruits (whole, hulled strawberries; peeled, poached apricot halves; thinly sliced poached pears; peeled, sliced kiwi fruit; seedless grapes, raspberries, or blackberries)
1 cup apricot, red currant, raspberry, or cassis preserves for glazing fruits (use apricot glaze for apricots, kiwi, and pears; red currant, raspberry, or cassis glaze for the other fruits)

METHOD

☐ Roll out dough on a floured surface 3/16-inch thick. Lay 2-inch round tartlet forms or 4-inch barquette forms upside-down on the dough next to one another. Carefully roll a rolling pin on top of the forms to press through the dough. Lift off the forms one at a time and carefully press the dough cut-outs into the forms with your fingers.

☐ Set the lined forms on a cookie sheet. Prick bottoms with a fork and fill with dried beans or pastry weights to keep dough from rising during baking.

☐ Bake 8–12 minutes in a preheated 425° oven or until the edges are golden brown. Remove beans and cool pastry shells on a rack. Continue in this manner until you have used up all the dough, keeping dough scraps chilled between rollings. Makes about 40 round tartlets or about 30 barquettes.

☐ Remove pastry shells from forms. Carefully spread a small amount of pastry cream into the pastry shells (unless you are using grapes, raspberries, or blackberries, which are placed directly into the pastry shells) and add the fruit: Place 1 whole strawberry, 1 apricot half, 3 pear slices, or 1 slice kiwi fruit into the tartlets.

☐ Heat the preserves in a small saucepan with 1 tablespoon water and bring to a boil. Rub through a fine sieve and keep warm in a hot water bath. Brush the fruit of each tartlet with the glaze.

Pastry cream for fruit tartlets

INGREDIENTS

3 large egg yolks
¼ cup sugar
1 tablespoon arrowroot
1 cup cold milk
¼ teaspoon vanilla extract (or use an eau-de-vie such as framboise, kirsch, or poire)
1 tablespoon heavy cream, if necessary

METHOD

☐ Whisk the egg yolks and sugar in the top of a double boiler over medium heat until mixture is light yellow and falls like a ribbon from the whisk.

☐ Dissolve arrowroot in the milk in a small bowl and add to the egg mixture. Continue to whisk over heat about 5–10 minutes or until thick. Do not overcook—arrowroot reaches a certain thickness and then becomes thin. (If mixture curdles, add 1 tablespoon heavy cream and whisk vigorously.)

☐ Remove from heat and stir in vanilla or eau-de-vie. Pour into a cool container, cover with plastic wrap, and refrigerate until ready to use. Makes about 2 cups. ■

Meal in minutes

continued from page 146

Grapefruit sherbet

INGREDIENTS

2 cups sugar
2 cups fresh grapefruit juice (about 3–4 grapefruits)
Grated zest of 2 grapefruits
Vodka or crème de cassis

METHOD

☐ Heat 4 cups water in a saucepan with the sugar. Stir occasionally until sugar dissolves.

☐ Add grapefruit juice and zest. Pour into a metal bowl and freeze.

☐ Purée the frozen mixture in a food processor or blender and serve immediately, or freeze and purée again. (The second freezing and puréeing results in a lighter sherbet.)

☐ Serve in sherbet glasses and top each with a tablespoon of vodka or crème de cassis. Serves 8–10.

Note: Oranges may be substituted for the grapefruit. ■

Addendum

Guiliano Bugialli's kitchen, which was featured in the April 1981 issue on pages 186–189, was designed by Morsa Architecture and Design, 247 Centre St., New York, N.Y. 10013.

Art of living well

continued from page 100

delightful for their owner. "I had spent almost 20 years collecting the work of the Abstract Expressionists," recalls Larry Rubin, "and then all of a sudden, when I bought this house when Marina and I were married five years ago, I had to do something entirely different." Needless to say, the mammoth canvases favored by the artists of the New York School could not be accommodated within the proportions of a traditional interior. As a result, most of his big pieces are now in storage. It was no particular problem for Marina, though. "I just love to live with pictures of a more intimate scale," she admits. But that hasn't exiled the work of Larry's old friends Frank Stella and Robert Motherwell, who have presented him with smaller pieces—drawings, collages, and sketches—that are scattered throughout the house.

But the joy of being able to live with a number of works by Matisse—a half-dozen exquisite drawings and a few small, early oils—could be considered consolation for almost any change in artistic emphasis imposed by the size of the house. The presence of those works in particular seems especially appropriate, for Henri Matisse was the incomparable exponent and celebrant of the life-enhancing pleasures of this world. The way of life the Rubins now share seems quite of a piece with Matisse's undisguised love of unalloyed beauty and enjoyment. And like the world depicted by Matisse, it all seems unstudied and unstilted. "Marina feels very strongly, and so do I, that she doesn't want to live in an art museum," explains Larry. "When I was living alone in the city, every inch of wall space was covered with pictures. But now, I like it even better this way."

Marina's sense of decorating is not easily separable from her encompassing visual interest in all the things around her. "I think it's terribly important in whatever you do—whether it's gardening or cooking or doing a room or taking a photograph—that first you must have the overall idea of what it should be and how it should 'read,' and only *then* do you attend to the details and try to make every one as good as possible. But my aesthetic considerations always come first, even before practicality."

That philosophy accounts for the balance that the house strikes between a coherent overall design scheme on one hand, and a wealth of fascinating detail on the other. The small touches, such as Marina's imaginatively composed and placed flower arrangements, her inventive preparation and presentation of food, and even her extra-photographic artistic interests such as fabric design, all have several qualities in common: clarity, freshness, delicacy, and an unmis-

Marina's grandfather was a botanist, d her father, a radiologist, studied bot- y as a hobby. Thus it is not far-fetched understand her compositional sense in ms of botanical prints, in which the ecise depiction of every detail against neutral background allows the subject be read just as easily in its parts as its entirety. That's an apt description her design sense. Marina's special gift horticultural photography is another pression of her botanical background, ough her interest in active gardening somewhat more recent. "I've become avid gardener only these past few ars," she says, "largely because you come so inspired seeing other people's rdens. Gardeners are extremely endly and giving in nature, and I nev- seem to leave anywhere without re- iving a cutting or a little plant."

Although there are things of great rar- y and value at White Apple Farm, the eling one ultimately leaves with is not ne of possessions. Rather you are im- essed with the owners' genuine ability enjoy the real components of the good fe: a simple, well-cooked meal, a fine ottle of wine, flowers and vegetables om the garden, work they love, and the livening presence of children, friends, ogs, and horses. Having a wonderful ouse, great art, and the time to enjoy nem is an enviable combination, to be ure. But so is the ability to discriminate ed extras, and to know not just the worth, but also the value, of each. ■

By Martin Filler. Editor: Jacqueline Gonnet.

Marinated leg of lamb

INGREDIENTS

1 bottle good red wine
2 peeled, diced carrots
1 diced onion
2 stalks diced celery
1 bunch chopped parsley
10–15 juniper berries
2 teaspoons rosemary
3 bay leaves
1 5–7 pound leg of lamb
2 tablespoons Dijon mustard
2 cloves pressed garlic
3 tablespoons walnut oil
Freshly ground black pepper
2–3 tablespoons meat glaze, optional (Available by mail order from Maison Glass, 52 East 58th St., New York, N.Y. 10022. $15 minimum order.)
3 tablespoons butter cut into pieces, optional

METHOD

☐ Mix wine, carrots, onion, celery, parsley, juniper berries, rosemary, and bay leaves together in a bowl to make a marinade. Put the lamb in a nonaluminum bowl or roasting pan just large enough to hold it, and pour over the marinade. Soak a clean rag or several layers of cheesecloth in the marinade and cover the meat to keep it moist. Let lamb marinate in the refrigerator 3–6 days (3 days in warm weather, 6 days in cool weather). Turn the meat over daily and baste 2–3 times a day.

☐ Discard juniper berries and bay leaves. Drain the meat and reserve the marinade and the vegetables. Simmer the vegetables in water until very tender while you prepare the lamb. Pat lamb dry with paper towels. Mix together the mustard, garlic, walnut oil, and pepper in a bowl. Rub or brush the mixture over the lamb. Roast in a preheated 450° oven 15 minutes. Reduce heat to 425° and roast another 15 minutes. Reduce heat to 325° and roast about 30 minutes or until the internal temperature reaches 135° on a meat thermometer. Remove meat to serving platter and let it rest at room temperature while you make the sauce.

☐ Pour off the fat from the roasting pan. Pour in reserved marinade and optional meat glaze and boil rapidly until reduced by half, scraping up brown bits in bottom of pan. Strain into a saucepan.

☐ Drain cooked vegetables, force through a fine sieve or purée in food processor or blender; add to sauce for extra body. If not using meat glaze, beat in optional butter off heat. Warm sauce over medium-low heat if necessary; pour into sauceboat. Serve on warm plates; pass sauce separately. Serves 8.

Continued on next page

continued from preceding page

Braised scallions

INGREDIENTS

3 large bunches scallions
6 tablespoons butter
½ teaspoon salt, or to taste

METHOD

☐ Trim roots and wilted green tips off scallions and remove any brown outside leaves. Rinse scallions thoroughly and lay them in a skillet or flameproof baking dish long enough to hold them in 3–4 layers. Fill ⅔ of the way with water and add butter and salt.

☐ Bring to a boil and simmer partially covered 10–15 minutes or until the white part is tender when pierced with a fork. Drain, and serve hot. Serves 6–8.

Chestnut purée

INGREDIENTS

6 cups whole, unpeeled fresh chestnuts (or peeled, canned, whole chestnuts)
Milk
Salt, pepper
3 tablespoons butter
Beef broth, optional

METHOD

☐ To peel chestnuts: Cut an "X" with a chestnut knife on the flat side of each nut. Put nuts on a baking sheet in one layer and roast in preheated 500° oven 10 minutes. (Chestnuts are moist inside and produce steam when heated, which loosens the meat from the skin.)

☐ Have a large pan of hot water ready. Peel the hot chestnuts at once (wear leather gloves for easier handling) and toss them into the water as they are peeled to keep them moist.

☐ Put peeled chestnuts into a large saucepan. Cover with milk and simmer about 45 minutes or until they fall apart. Add more milk as necessary while chestnuts cook. Put through a food mill or purée in a food processor or blender. Return purée to the saucepan to reheat, and season to taste with salt and pepper. Whisk in butter off the heat and add beef broth to taste. (Broth adds extra flavor to the purée which may be desirable when serving it with meats other than lamb whose gravy is enough to lend flavor.) Serve hot. Serves 6–8.

Ice-cream melon

INGREDIENTS

1 quart vanilla ice cream
½ pint softened apricot ice cream (see note)
½ pint softened rhubarb ice cream (see note)
½ cup miniature chocolate chips
Green food coloring
Milk

METHOD

Note. To make apricot ice cream, stir thick apricot compote into vanilla ice cream. To make rhubarb ice cream, stir thick rhubarb compote into vanilla ice cream. Or, substitute your favorite flavors.

☐ Pack each half of a 1-quart hinged metal mold (preferably melon-shaped) with the vanilla ice cream. Freeze several hours. Scoop out ice cream from the center of each half, leaving about 1½–2 inches of vanilla ice cream lining the edge of the mold (this will become the "rind" of the melon). Reserve the scooped-out ice cream for another use.

☐ Blend the apricot and rhubarb ice creams together in a bowl. Fold in the chocolate chips and spoon the mixture into the "well" of each half of the mold. Press the 2 filled halves together and freeze 2 hours or more.

☐ Dip the top of the mold in warm water and pry it open. Place a serving platter over the ice cream and return the whole thing to the freezer until ice cream is frozen to platter. Remove from freezer and wrap a warm cloth around second half of mold to unmold it. (If melon breaks, press it back together, refreeze on platter.)

☐ Mix food coloring with milk in a bowl and spray a thin mist of the mixture on the outside of the ice-cream melon with a spray-gun set (available at art-supply stores) to simulate a real melon. Cut the ice-cream melon into individual slices. Serves 6.

Continued on page 169

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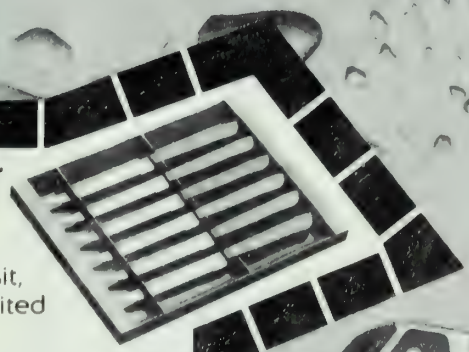

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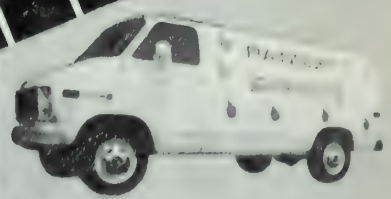

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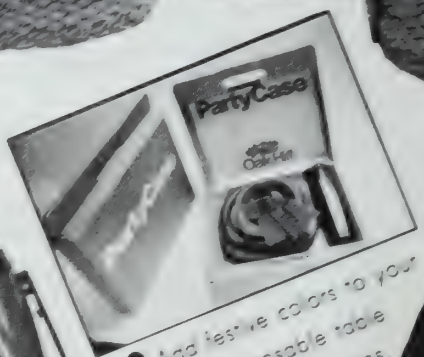

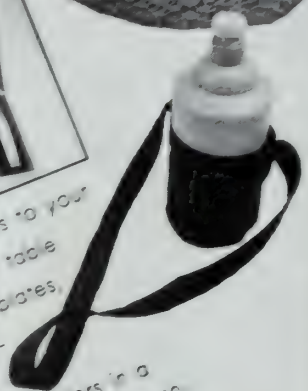

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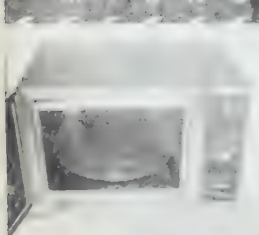
MICROWAVE NEWS



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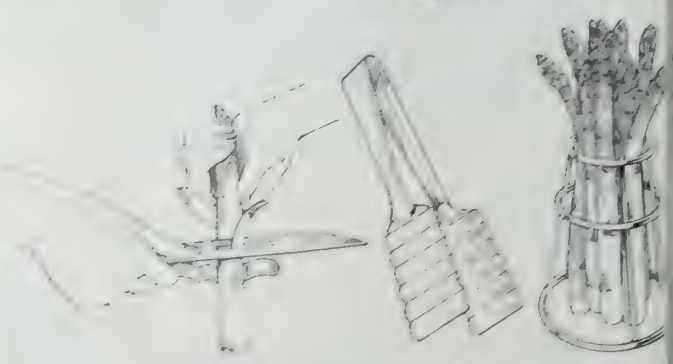
Stalking Summer's Bes



Sleek spears of asparagus stand at attention in a chrome ra ($6.95) ready for steaming to a glorious green. When they're rea to serve, the contoured stainless steel tongs ($5.50) hold them place without crushing delicate stalks. If stems are tough—the sta less steel peeler ($4.50) makes trimming easy. All from Rowoc At Bazaar de la Cuisine, 1003 Second Avenue, NYC 10022.

All prices approxima

inued from page 166

oche rustica

REDIENTS

pounds kneaded savory brioche ough (about 2⅔ cups unrisen dough) nade with 1¾ cups flour
medium-sized peeled, cored omatoes
tablespoons butter
ablespoons chopped, fresh basil (or se 2 teaspoons dried)
t, pepper
unces mozzarella cheese cut into ½-inch cubes
g glaze made with 1 egg whisked with tablespoon water

THOD

Put the brioche dough into a large, oiled wl. Cover loosely with plastic wrap and ea towel and let rise in a cool place 6 urs, or overnight.

Fit the tomatoes tightly into a buttered king dish and bake in a preheated 350° en 15 minutes. Drain off the juices and urn to the oven. Put 1 tablespoon butter each tomato and continue to bake 1 ur and 45 minutes and pour into a bowl u should have a very thick purée). Stir the basil, and salt and pepper to taste d set aside to cool. Mix in the cheese.

Punch dough down. Take ⅔ of the ugh and line the inside of a buttered 6- p soufflé dish with your hands. (The ugh should come about ⅔ of the way the side of the dish.) Spread the tomato ixture in the lined mold.

Take ¾ of the remaining dough and roll n a floured surface into a flat circle with rolling pin. Lay the circle on top of the mato mixture and press around the dges with your fingers pinching dough dges together to seal.

Take the remaining dough and roll it into pear-shaped ball. Place it point-side- own on top of the brioche. Cover, and let se in a warm place about 1 hour. Brush ith egg glaze and bake in a preheated 50° oven 45–55 minutes or until golden rown. Cool, and cut into wedges. Serves –8.

German fruit pudding (Rote grütze)

NGREDIENTS

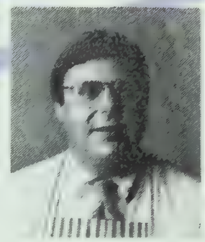
cups mixed strained raspberry and red currant juice or cranberry juice cocktail
1 vanilla bean, or 1 teaspoon vanilla extract
Sugar
¼ cup (or more) quick-cooking tapioca
Whipped cream

METHOD

☐ Mix fruit juices in a saucepan with vanilla bean or vanilla extract and sugar to taste (it should be slightly tart). Bring to a

Continued on page 170

Cornelius for Corning.

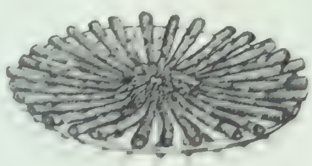


A fool is a wonderful kind of dessert that's made with pureed fruit and covered with cream. This one's a tangy rhubarb fool that's sprinkled with ginger-snap crumbs. I arrange it in a 1-quart Corelle® bowl which, believe it or not, goes right into the oven for baking. You can make a fool out of blueberries, peaches, plums, whatever…just don't let anyone make a fool out of you!

What to do when you feel like a fool.

7 cups fresh rhubarb, trimmed and cut into 1″ pieces
1 cup crushed ginger snaps
⅔ cup sugar
½ tsp. cinnamon
¼ tsp. mace
3 T. unsalted butter, melted
Butter to grease the bowl
1 cup whipped cream, or 1 pint vanilla ice cream

Place rhubarb in large saucepan; add 1 cup water. Cover and cook about 10 minutes over medium heat, stirring occasionally, until just tender (not mushy); drain well. Combine crushed ginger snaps with sugar and spices; add melted butter, mix well. Lightly grease 1-quart Corelle bowl and add a layer of the drained rhubarb, sprinkle with some of the crumb mixture, repeat layering, ending with the crumbs. Bake at 350° for 15 minutes. Let cool slightly but serve warm, with whipped cream or vanilla ice cream. Serves 8.



An asparagus tip.

To microwave asparagus, arrange the spears like spokes in a wheel, with the stems facing *out*. (This is because a microwave oven cooks the outside edges faster than the inside.) Sprinkle with a little water, or brush lightly with melted butter, and presto! Your stems will be as tender as your tips. (The same trick works for broccoli and cauliflower, too.) Another great microwave tip—whatever you're cooking—is the Pyrex® Cook 'N Serve 12″ glass tray. It's the perfect size, shape and material for microwave. And when you're done cooking, it's good looking—so you can take it right to the table.

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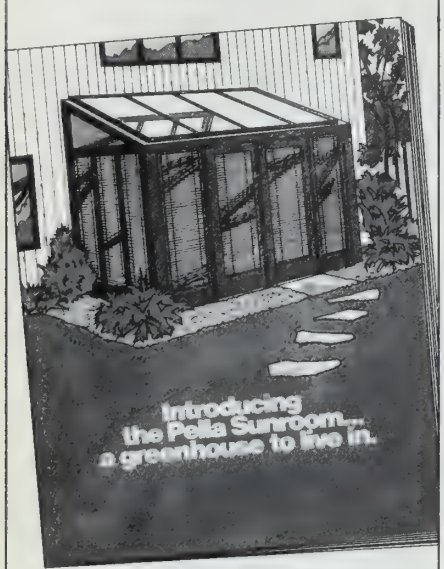

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Art of living well

continued from preceding page

boil and add the tapioca (if you want to unmold the pudding, use more tapioca). Stir, and cook about 5 minutes or until slightly thickened. Take off heat. Remove vanilla bean, cool, and pour mixture into individual pudding dishes or molds. Chill, serve ice-cold with whipped cream. Serves 5–6. ■

Small wonders

continued from page 135

European "progress" in the years between the two world wars. France was afloat on an escapist voyage of buoyant optimism, and as the owners of this apartment sat on their balcony overlooking the fairgrounds and the adjacent Eiffel Tower (visible out the window), they must have thought theirs to be the most agreeable of all possible worlds.

Entered by way of a landscaped courtyard (complete with a smoothly modeled marble statue of a half-undraped woman set against a shallow arch) and through a tall chrome and glass sliding door, the apartment is clearly owned by people of stylish inclinations. Not for them the *boiseries* and gilded Louis Quinze of their parents. But the library itself is rather sedate for a period and place that produced some of the most flamboyant expressions of the Art Deco style—or Art Moderne, as it was called then—of which this interior is a late, classicizing example.

The walls of the library, one of which curves gently toward the window, are paneled in exotic wood of a soft rose-beige tone, the color far more typical of Art Deco than the black and white and silver invariably chosen for Art Deco Revival rooms today. The floor is covered with dark brown broadloom carpeting, and the ceiling is painted a glossy terra cotta. The furniture, fabrics, and accessories are by and large in neutral earth tones, and most have a pronounced Oriental influence. The pale beige figured brocade upholstery of the banquette and the two matching tub chairs, the *faux* bamboo occasional chairs, the low black lacquer coffee table, the Khmer-style head atop the pedestal in the corner, and the gilded Buddha flanked by a pair of carnelian bowls atop the curving banquette ledge are all reminders of the colonial presence in what was then still French Indochina.

But there are more typically '30s touches, too: the spiky sanseveria plant, the vertical fluorescent wall sconces, the Cubist-inspired tapestry of a cityscape, while in a Chinese vase on the circular blond wood coffee table the calla lilies are in bloom again (or, one should say, *still*). Although not based precisely on the work of any one French interior decorator of the period, it is reminiscent of the work of such important figures of the 1930s as Jean-Michel Frank, Jean Dunand, and Marcel Coard. But in this conservative setting, one would never know that a new generation of modern architects had revolutionized interior design a dozen years earlier, or that Picasso's new painting, *Guernica*, was then being exhibited for the first time at the world's fair just a short distance away. It is just because this room is so typical of a high-class *moyen sensuel*—a middling sensibility—that it crystallizes the feeling of a romantic comedy starring Charles Boyer.

Across the English Channel, interiors were being done quite a bit differently. There, Art Deco had faintly "Non-U" connotations, and the stylish members of the upper class were much more likely to look to the work of the decorator Syrie Maugham (estranged wife of the novelist) for the correct way to do a contemporary interior. Mrs. Thorne was given the idea for the design of this room by a magazine article on the London home of Loelia, Duchess of Westminster, which was done by Mrs. Maugham, known as "The White Queen" because of her characteristic monochromatic approach. Syrie Maugham's predominantly white schemes gave her rooms what a critic once called a "mock-virgin pallor." As a souvenir of that style, this room is an incomparable memento.

We are in London in the summer of 1936, and King Edward VIII, whose full-length portrait hangs above the chimney piece, is halfway through his 325-day reign. There are numerous symbols of the uncrowned monarch: the triple plumes of the former Prince of Wales (and future Duke of Windsor) surmount the frame around his picture and are repeated in plaster bas-relief around the room. Even the twin console tables in the niches at the right of the room are supported by the three princely feathers. The royal-blue velvet curtains at the tall arched windows were inspired by the robes of the Order of the Garter worn by the king in his portrait. And the topical allusions do not end there.

The drawing room is meant to be in one of the Nash terraces that surround Regent's Park: In the summer of 1936 the king's good friend Wallis Simpson lived there in Cumberland Terrace. Legend now has it that the highly stylized bust of a woman in the corner represents none other than the enigmatic, pivotal Wallis (though the room was finished just before the abdication and the identification of the bust might well be a later fabrication). Even the flowers relate to the Windsor story: The bouquet near the window is composed in the manner of Constance Spry, the greatest floral designer of her time. Her large, daring combinations of the most exquisite, expensive varieties—lilies, roses, and orchids—juxtaposed with wildflowers and weeds were particular favorites of the Windsors, whose wedding flowers she

ranged.

The room is neither traditional nor ıly modern, but is an example of the -called "Stripped Classical" style. The rniture is unremittingly "smart": hippendale-inspired chairs and tables, mfortable, upholstered contemporary ating, mixed with glass and chromium cent pieces and the Oriental accesso- es that were also popular that year in aris. The room is ready for a small thering. The low glass table is set for inks, with a cocktail shaker, glasses, d a tiny bottle of Scotch. On the sofa a copy of *Country Life* that can be ad with a magnifying glass.

The only things that are missing are usic—one can imagine "These Foolish hings" on a Gramophone—and the uests. Who might they be? Perhaps merald Lady Cunard, Basil Seal, the lon. Betty Cream, Gertie Lawrence ith Noel's new friend, and one or two thers, who will drop by to gossip about ne king's cruise with Wallis on the *Nah- n* and then press on to dine at Quag- no's. Here an evanescent moment in nglish history is fixed like a fly in am- er. But like a fly in amber, it seems not o much dead as suspended in time, a hiraculously preserved reminder that nchants us (and frightens us) with its leeting, brittle charm. ■

Romantic decorating

ontinued from page 114

Ve found we had a wonderful frieze, vhich we decided to place just under a trong apple-green ceiling. The frieze ave the room an 18th-century character within a modern context. To me, that's vhere the excitement lies. It also turned ut that the owners already owned a uantity of furniture, 20th-century re- roductions of classic 18th-century ountry French furniture. We decided to eupholster it all instead of buying and lesigning new pieces. The timeless lines f this period are the basis for the suc- essful mix of periods that gives this partment its zest.

"The dining room needed more light. We undertook the very big job of remov- ng a portion of the apartment building's vall in order to introduce a French loor. We even built a terrace as part of long-range plan, which will eventually change the terrace into the entry foyer. So the decision to add another window/ loor was an important one. It also changed the character of the small din- ng room. Now it looks larger, sunnier, more inviting. We also added yellow canvas awnings outside each window, awnings with lights. At night the room's dimensions expand even further with the extra light.

The frieze draws the eye up; the awn- ing lights draw it outside. A charming fireplace also warms the room and gives

Continued on page 174

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BUILDING FACTS

Materials and equipment used in the house shown on pages 106–113

ARCHITECT: Hugh Newell Jacobsen
CONSULTING ENGINEER: Kraas & Mok

STRUCTURE

Foundation: Concrete block.
Framing: Special wood framing reinforced with steel members

EXTERIOR OF HOUSE

Exterior walls: Custom cedar siding.
Exterior stains: Front, off white; back, shadow gray by Olympic Stain, Div. of Comerco, Inc.
Roof: Cedar shingles. Rainspout, custom stainless steel built-in box gutter.
Insulation: Batts by Fiberglass. In roof, 9 inch. In walls, 6 inch.
Windows: Front windows, custom made with insulated glass, double hung. Sliding doors, black anodized aluminum by Kawneer Co. Inc. Gray-tinted, double-glazed glass by PPG Industries. West, east, and connecting windows, extruded aluminum parts, custom. Gray-tinted, double-glazed solar cool glass by PPG Industries. Insulating panel fabricated by Chromalloy Combustion Engineering. Installed by Zephyr Window Co., Baltimore.

Huge glass panels and skylights open the rear, west side.

INTERIOR OF HOUSE

Interior walls and ceilings: ⅝" Sheetrock by U.S. Gypsum.

The second floor contains two bedrooms, two baths, storage, and open reaches.

Floors: In major rooms on first floor, Pennsylvania bluestone. In kitchen and laundry, 6" x 6" red quarry tile by American Olean. On second floor, throughout, carpeted with natural fiber Moroccan wool.

Lighting fixtures: Edison-Price Lighting In
Outside/inside stem fixtures by Lightoli
Inc.
Skylights: Operable Velux and custom gra
tinted glass by PPG Industries. Fabricated b
Chromalloy Combustion Engineering. I
stalled by Zephyr Window Co., Baltimore.
Doors: Custom. Exterior, solid core Maso
ite. Interior, hollow core Masonite.
Garage door: Flush panel, automatic b
Crawford.

Robert Lautman

On the third floor of the largest unit: the ridge-high bedroom.

Interior paints: Alkyd flat white and eggshe
by Sherwin-Williams Co.
Hardware: Front door by Redding Brass C
In all other rooms, by Schlage Lock Co.
Kitchen and bathroom cabinets: Custom mill
work fabricated by Columbia Millwork Co
Washington, D.C.
Kitchen and bathroom countertops: Dupon
Corian.
Plumbing fixtures: In kitchen and laundry
stainless steel sinks by Elkay Mfg. Co. Fau
cets by American Standard. In bathrooms
fixtures by American-Standard and Jacuzz
Whirlpool Bath, Inc.
Kitchen appliances: Dishwasher and compac
tor by KitchenAid Div., Hobart Corp. Re
frigerator by Sub-Zero Freezer Co., Range b
Jenn-Air. Ovens by Thermador/Waste King
Food waste disposer by In-Sink-Erator.
Laundry equipment: Washer and dryer b
Maytag Co.
Heating and cooling system: Forced air wit
heat pump by Trane. ■

Materials and equipment used in the kitchen on pages 142–145.

ARCHITECT: William Cram, Harvey Root Associates.

STRUCTURE

Flooring: American, glazed hexagonal tiles in Brussels brown. From Country Tiles, Westport CT. Set by Tom Meehan of Norwalk CT.
Countertops and backsplash: One-inch-square beige French mosaic tiles. Hand-painted Portuguese tiles along counter edges and range backsplash. From Country Tiles, Westport CT 06880. Custom designed "Pig" tile by Hall Place Tiles, 2231 Broadway, NYC 10024.
Inset egg holder and soap dish: Designed and made by Linn Phelan, Almond NY.
Walls and ceiling: "Grace" wallpaper, custom-colored by Hannett, Morrow, 146 E 57th St., NYC 10016.
Cabinets: Natural oak. Custom designed b
Harvey Root Associates.

EQUIPMENT AND APPLIANCES

Dishwasher with front panel kit by Kitchen Aid. Six-burner, single oven, stainless steel/ black enamel gas range by South Bend. Tw single-bowl stainless steel sinks by Elkay. Re frigerator/freezer with Formica laminat front panels by Sub-Zero. ■

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large bed as the focal point of the room and then covered everything else in fabric—the ceiling, the walls—and used a cognac-colored silk behind mesh doors to mask storage shelves the owners had to have. The window shade is the beautiful lace we used in the dining room, and we put up another awning to light at night. This room illustrates the principle of using large-scale patterns in a small room, and a tricolored wool and silk welting ties it all together.

"I hope you'll understand now that these three rooms are not 'formal' in the sense usually meant when the term is used. These three rooms have been designed to fulfill the needs of comfort first. They are also expressive of the tastes and preferences of the couple who live in them. It feels and looks luxurious because of the careful attention paid to details.

"Chance is an important part of decorating. Chance equals opportunity, to me. It's a blend of what you're handed and what you decide to act on, focus on. Had we not happened on that box of discarded Aubusson pieces another solution would have presented itself, I'm sure. But the that would have resulted in different character emergin in these rooms. That's wha the excitement of the unsee element is. You don't know until you've done it whethe it's going to work. That take daring. And someone who' willing to try it with you." ■

By Paula Rice Jackson. Editor: Jacqueline Gonnet.

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Romantic decorating

continued from page 171

it another old-fashioned pleasure. Before we made these changes, the room was never used. Now, it's irresistible."

The living room presented challenges of an entirely different quality.

"This room had already been decorated for the previous owner by one of the greatest American designers. My clients wanted their own expression.

"We left the beautiful imported French paneling and floors as they were. This room required no surgery, so to speak. What it needed was clever arrangement of the furniture so that twice again, large groups could be entertained but a feeling of intimacy would prevail. So there are three distinct areas where the sofas and chairs have been placed to invite conversation. However, my clients tell me that some part of the arrangement changes every day. People don't necessarily go to the arrangements the furniture is moved for them. For continuity between the dining and living room we chose English fabrics in oversized, cabbage-rose patterns. We reupholstered everything in the room instead of ordering new pieces. Syrie Maugham sofas, of which there are three, and chairs, deep-sink armchairs, provide the seating. Another lucky find for the living room, also at auction, was a simply huge Aubusson carpet we were able to get at a reasonable price because of its size. Clearly the rug was a risk. Its color and pattern are unusual, and different from others of the genre. You can't take it home to 'try it out' when you're buying at auction. But I felt that the contrasting youth of this color would make an appealing, lively grounding to the room.

"The fireplace was another [illegible]. It was vaguely square, with a corner cut off. It had a lovely little fireplace in a marble that resembled [illegible] agate and amber all swirled together, and then there was an elegant arch over the window, a low placed window [illegible] that. No closets. We [illegible]

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SHOPPING INFORMATION

PRICES APPROXIMATE. State and local taxes additional. Asterisks (*) indicate firms that sell *only* to interior designers, department-store decorating services, or architects.

Art of living well

96–105

Corn salad (feldsalat or mâche) seeds: For free catalogues write Comstock, Ferre & Co., 263 Main St., Wethersfield CT 06109; Nichols Herb and Rare Seeds, Nichols Garden Nursery, 1190 North Pacific Hwy., Albany OR 97321.

Romantic decorating

114–115

"Garden Of Allah" fabric (on walls): Glazed cotton chintz. 50" wide, 23" repeat. About $9 per yd. From Rose Cumming*, NYC 10022. Sofa upholstered in **"Porcelain Flower Print" fabric:** Glazed cotton chintz. 50" wide, 27¼" repeat. In "red, white, and turquoise." Hand blocked. Printed in England. About $57 per yard. From Lee/Jofa*, NYC 10010. **Lace** (at windows): Jacquard madras cotton. 70" wide, 37" repeat. In "ivory." Made in Scotland. For E. C. Carter, a subsidiary of Greeff Fabrics*, NYC 10022.

116–117

Furniture upholstered in **"Hydrangea and Ribbon" fabric:** Glazed cotton chintz. 48" wide, 37" repeat. About $39 per yd. From Cowtan & Tout*, NYC 10022. **Lace** (at windows): Jacquard madras cotton. 70" wide, 37" repeat. In "ivory." Made in Scotland. For E. C. Carter, a subsidiary of Greeff Fabrics*, NYC 10022.

120–121

"Floral Bouquet and Ribbon" fabric (on walls): Glazed cotton chintz. 50" wide. About $45 per yd. From Cowtan & Tout*, NYC 10022. **Lace window shade:** Jacquard madras cotton. 70" wide, 37" repeat. In "ivory." Made in Scotland. For E. C. Carter, a subsidiary of Greeff Fabrics*, NYC 10022.

Understatement understood

126–127

Living room

Pillows in **"Direction" fabric:** Of cotton percale with Scotchgard finish. 48" wide, 28" repeat. In "rainbow on white." About $26 per yd. **"Direction" fabric** (on room divider): Of cotton batiste. 48" wide, 28½" repeat. In "snow/stripe on white." Imported from Switzerland. About $35 per yd.

Bedroom

"Large World" fabric (on walls, pillow covers, tablecloth): Of cotton percale. 48" wide, 36" repeat. About $26 per yd. In "white." **"Large World" fabric** in "taupe" colorway on curtains and pillow covers; in "wisteria" colorway on bed cover; in "grey" colorway on pillows. **"Large World" fabric** (covering lighting fixture): Of cotton batiste. 48" wide, 36" repeat. In "snow." About $35 per yd. All above fabrics from the Nob + Non Collection #1, by Knoll International, NYC 10021. ■

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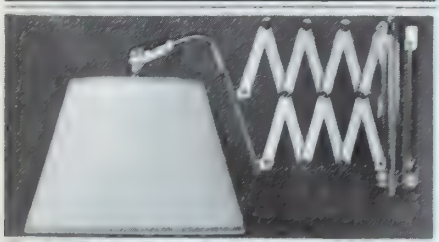

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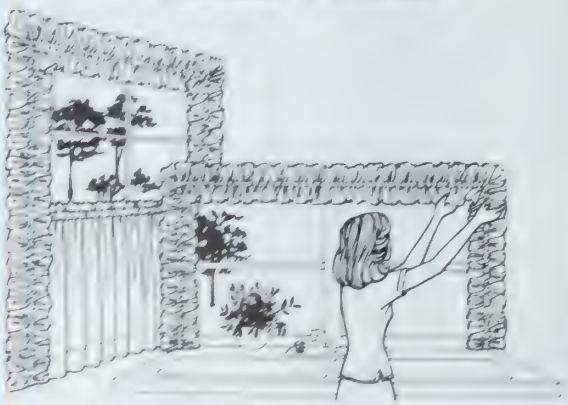

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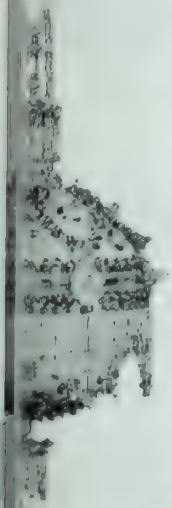

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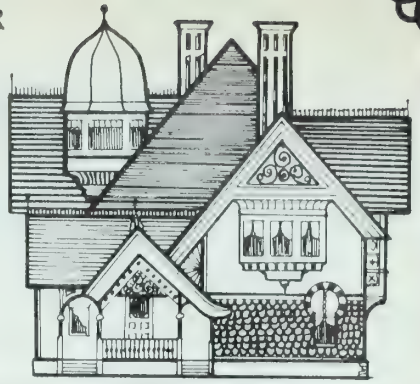

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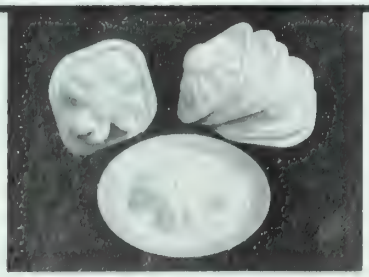

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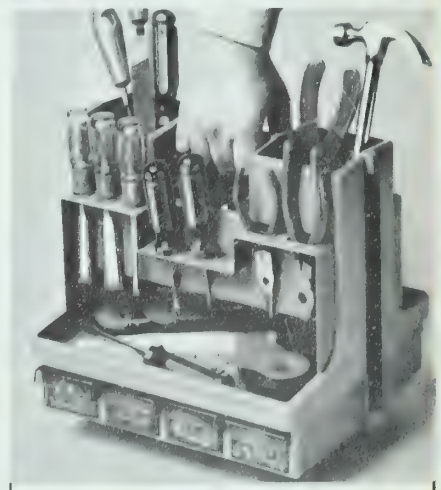

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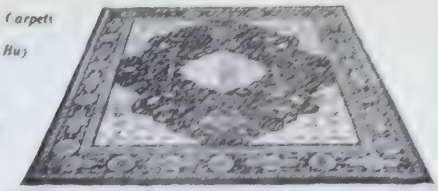

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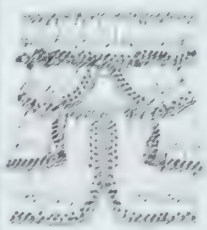

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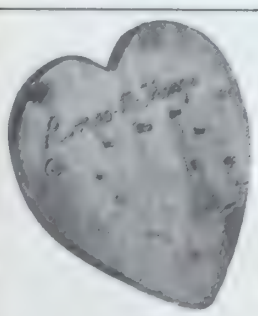

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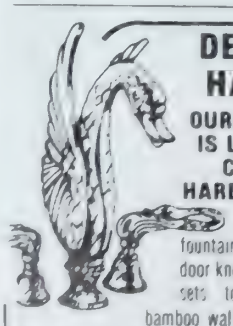

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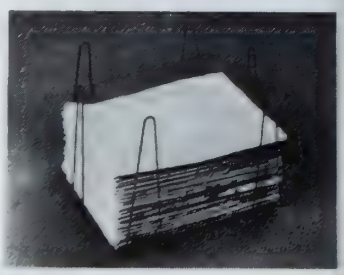

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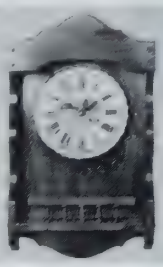

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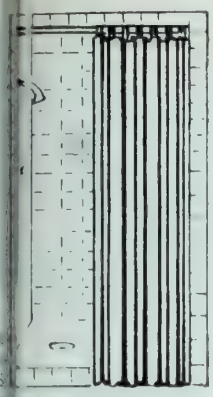

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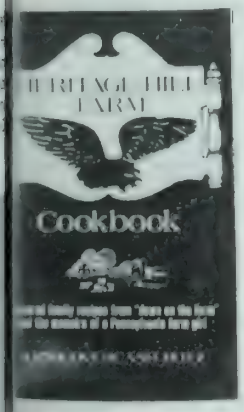

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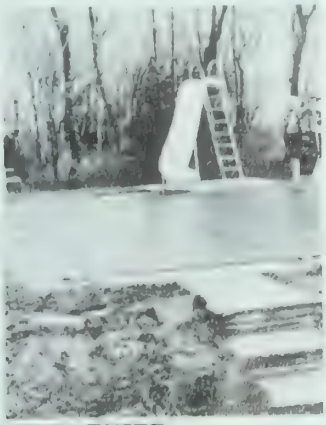

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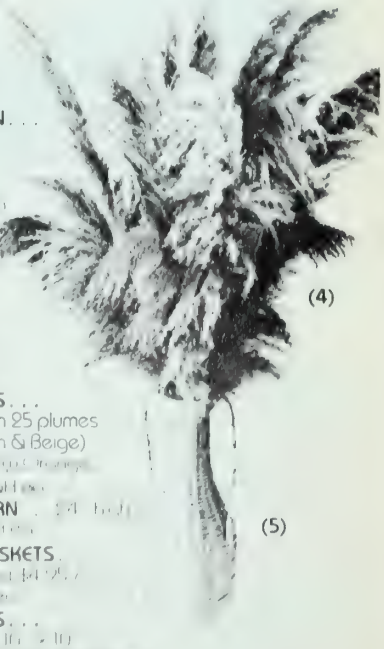

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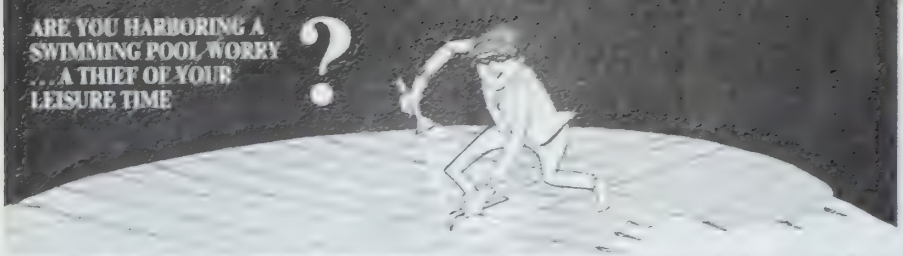

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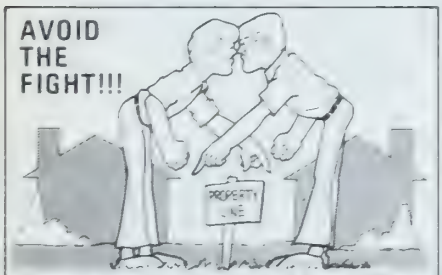

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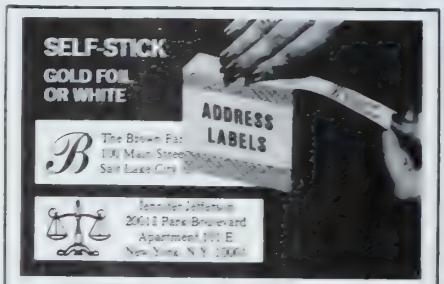

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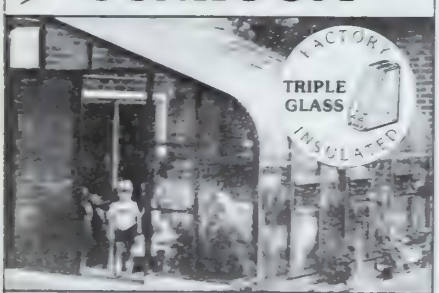

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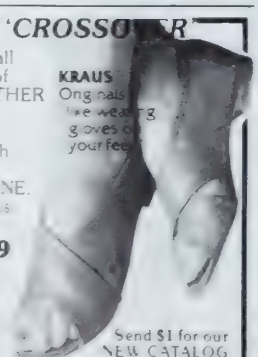

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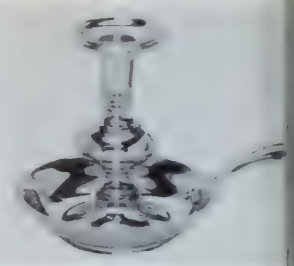

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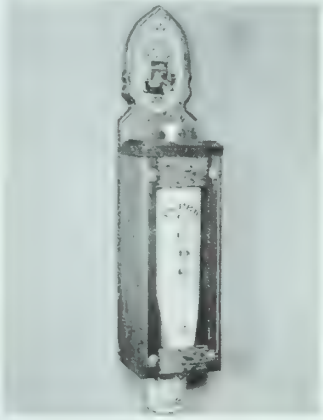

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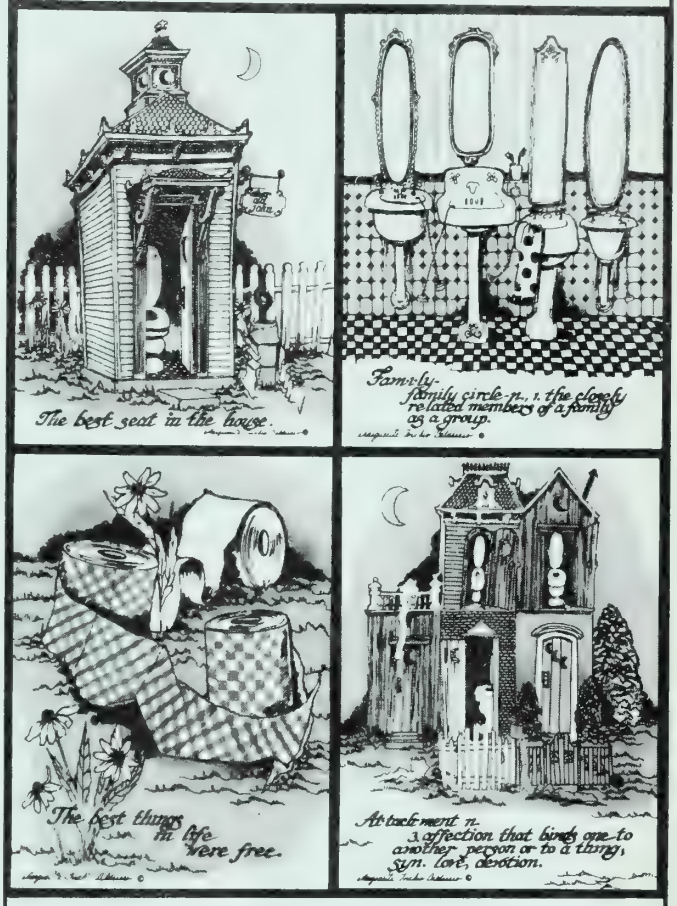

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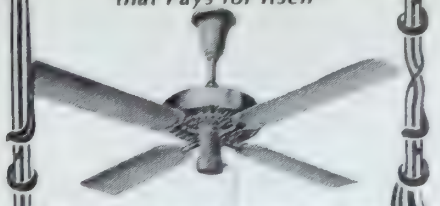

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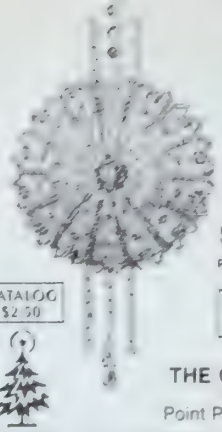

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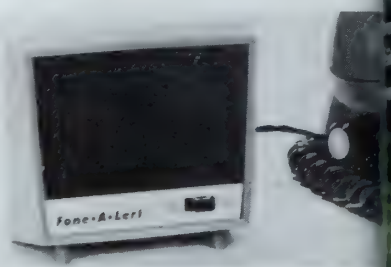

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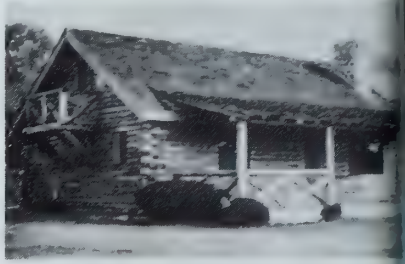

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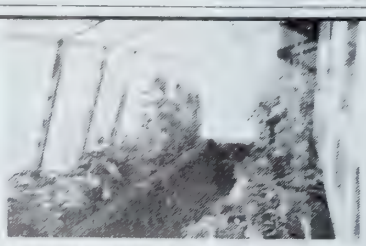

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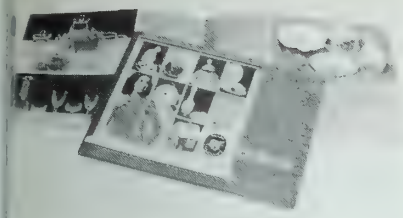

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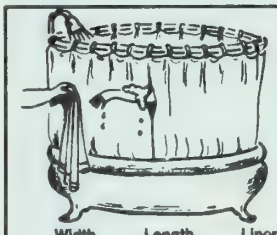

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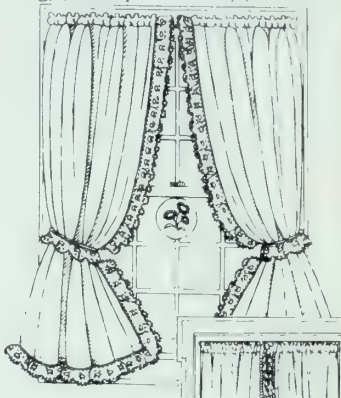

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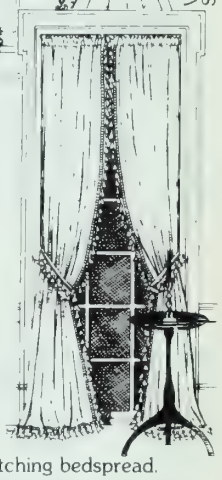

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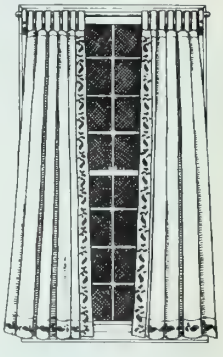

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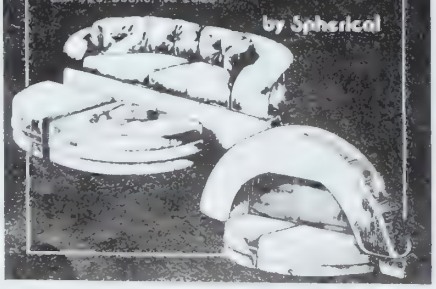

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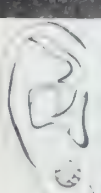

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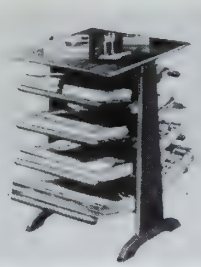

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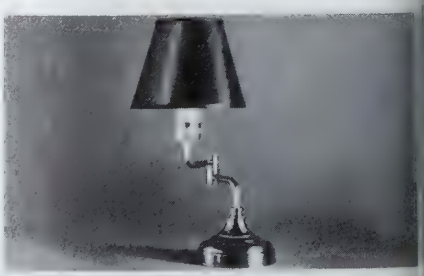

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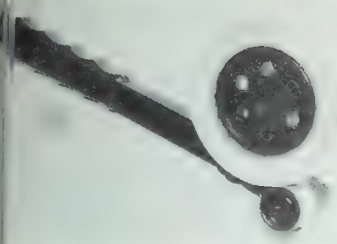

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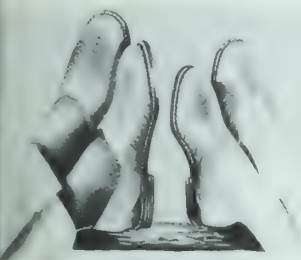

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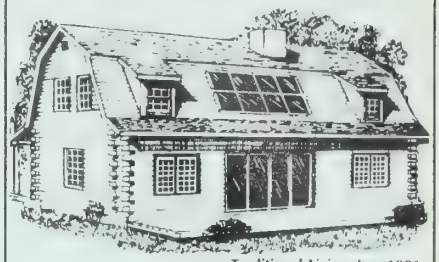

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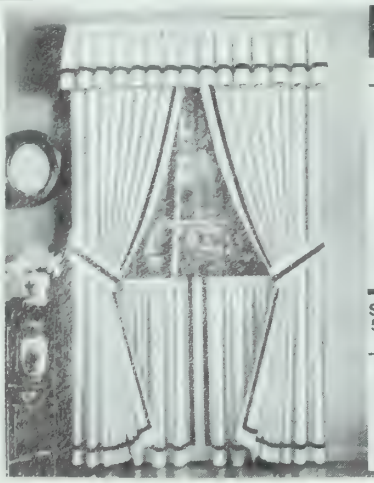

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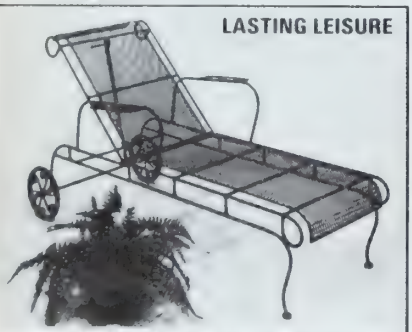

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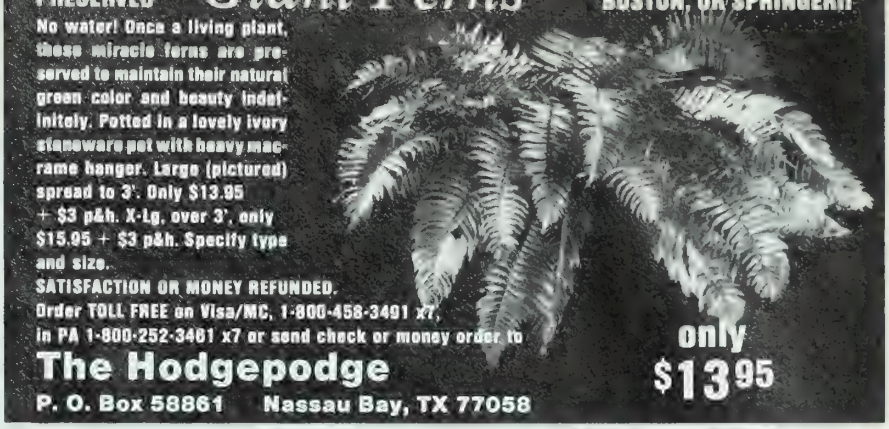

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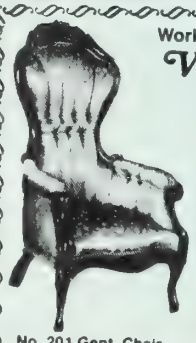

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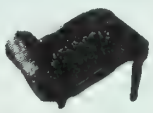

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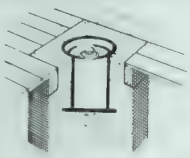

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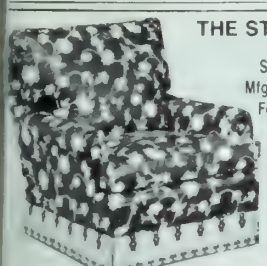

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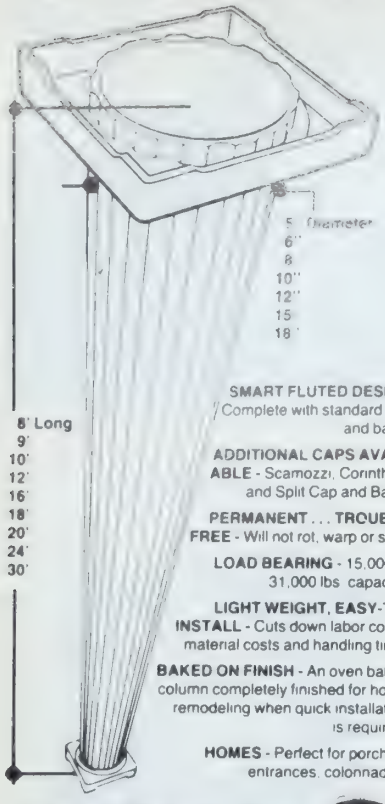

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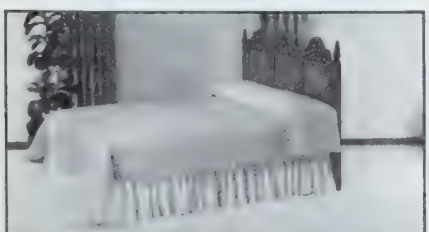

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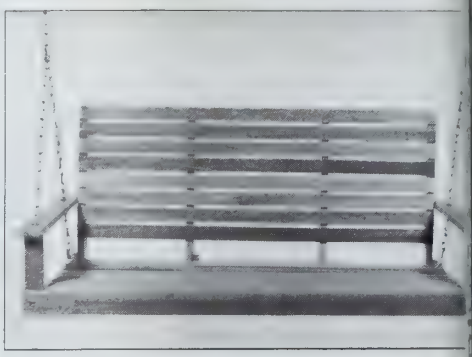

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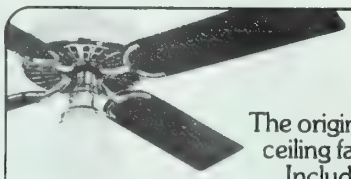

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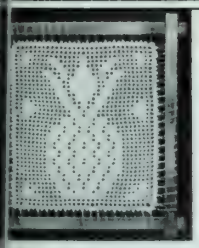

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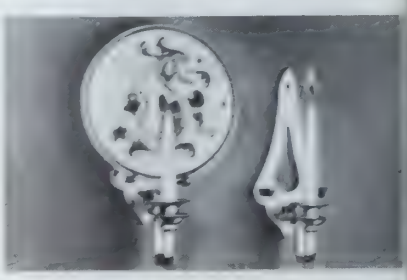

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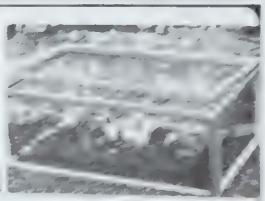

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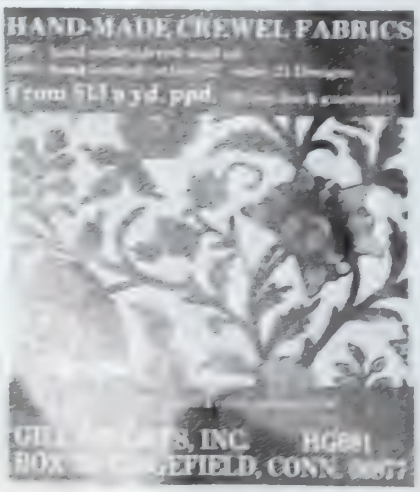

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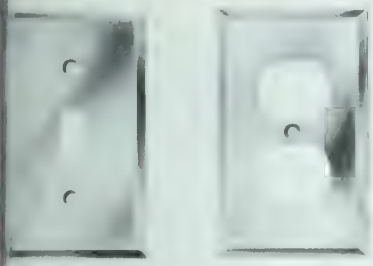

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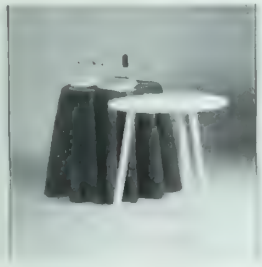

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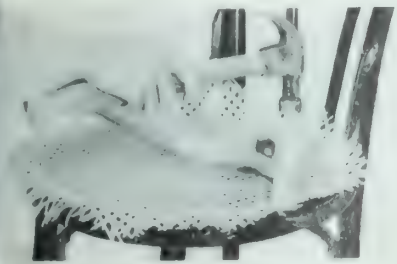

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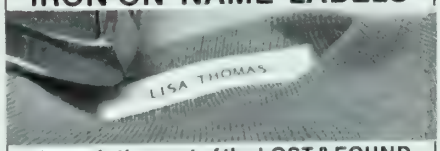

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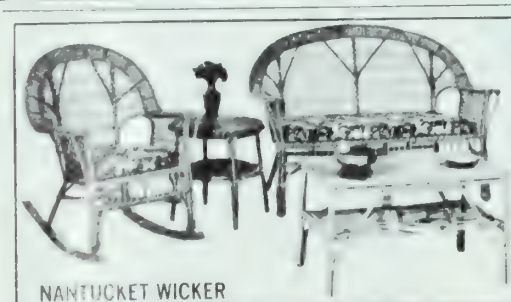

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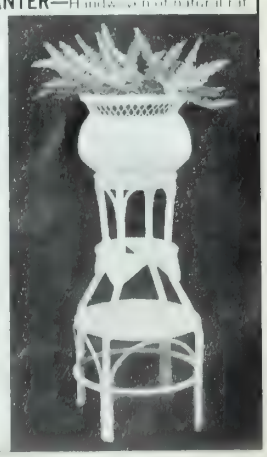

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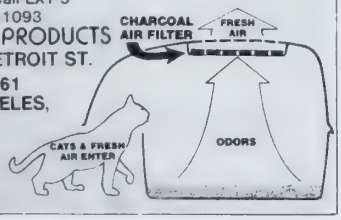

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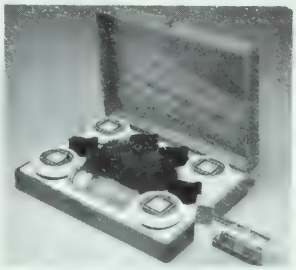

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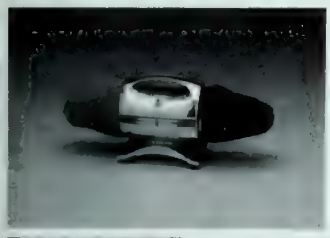

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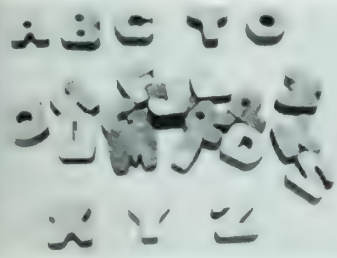

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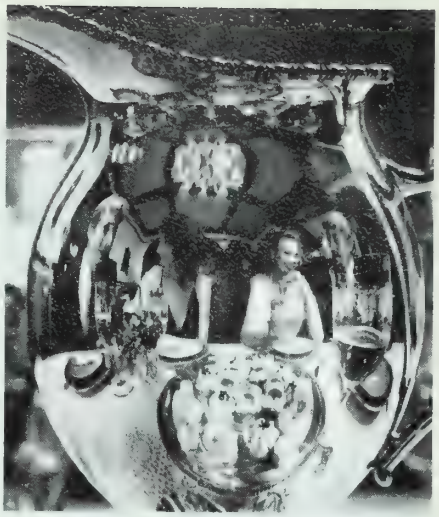

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RELIEF WITHOUT SPASMS OR CRAMPS

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By Walter Chandoha

Raspberries Forever!

One of the pleasures of gardening is to go out to the raspberry patch at misty dawn to pick a bowl of fresh, ripe berries. A 20-foot row can furnish a family of four enough raspberries to eat fresh every day for a month—or to freeze, preserve, or give away. Considering their high productivity, you might wonder why raspberries sell for such a high price. First, they must be picked by hand and they can only be picked when dead-ripe. Raspberries are also fragile—they can't be stored, and they ship poorly.

Raspberries are divided into two broad categories: single crop and everbearers (actually double-croppers). Red raspberries are the most widely known, but there are black and even yellow ones. I favor the red everbearers because they yield two harvests—one in late June/early July and the other from August until frost.

Raspberry plants or canes can be purchased at garden centers or by mail. You can also start a planting, as I did, by getting canes from another gardener when he thinned out an overcrowded patch.

Raspberries need full sun all day, and they like a light soil that's full of humus. They multiply by sending up new plants, or suckers, from underground roots.

Since mowing is the easiest way to control unwanted spreading, the ideal place to start would be somewhere in an established lawn. Measure out a bed 3 feet wide. Till or dig out the sod, adding it to your compost pile. Every 18 inches, dig a hole 1 foot deep and across, and enrich the bottom three-quarters of it with equal amounts of mixed compost/top-soil/sand. Place a raspberry plant in each hole and cover the roots with more of the soil mixture. Next, tamp the soil around each plant to form a saucer for rain.

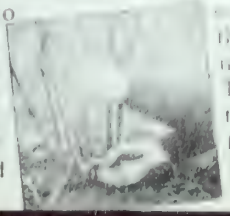
Cut the canes back to 8 to 10 inches. Your new plants are not meant to produce berries—their purpose is to develop a spreading root system. By cutting the tops back, leaf and fruit development is minimized and root development is encouraged.

Let's assume you plant a dozen canes tomorrow. For the balance of this year, you won't see too much growth. But by next spring many more new plants will emerge from the roots, and will grow fast, maybe a foot a month. By late summer, the new canes will be 4 to 5 feet high and flowering. The flower clusters at the tips of the canes will turn into your first significant raspberry crop—your fall crop. You'll pick berries up to the first frost.

In winter, the plants will go dormant. In late June, those same canes you picked in the fall will again flower, and a few weeks later, you'll pick another crop—the summer crop. With everbearers, each cane produces two harvests, but after the second crop is gathered, those year-old canes will die.

Year after year new plants come up from the established roots. So in an established everbearing raspberry row, you'll always have two sets of canes, one tired and spent and on the way out, the other coming up young and vigorous.

Cutting out dead canes is the only time-consuming chore of raspberry maintenance. I do it in late February or early March when there's not much to do in the garden anyway. The dead canes are easy to identify—they are tannish white. Cut them to the ground. The live canes are brownish red. Prune them back to 3½–4 feet when dormant.



After a few years, a mature raspberry patch tends to get overcrowded. The canes become weak and puny. To prevent this, I dig out crowded but sturdy canes to share with other gardeners, leaving 2–3 canes per square foot. After thinning and pruning, I fertilize the bed with wood ashes and rotted horse manure. In summer it's mulched with grass clippings, and in the fall with leaves.

If this sounds like a lot of effort, it's not. For a few hours' work, you'll get more raspberries than you can use. ■

Gardener's Calendar: June

June brings spring gardens to an end. The days are at their longest and the sun is hot. Any trees or shrubs that have not already been planted had better wait for fall. The same goes for lawn seeding: Any that did not get done while nights were cool should wait until August or September. New lawn areas, prepared but not yet seeded, can be planted with buckwheat to hold down weeds and prevent erosion during the summer. Be sure to remove faded blooms from iris, peonies, and roses so the making of seed won't take strength from the plants. Now is also the time to thin the crop of fruit trees, particularly early ripening peaches. Use scissors to snip out the smallest of the developing fruit or any that may be misshapen or bug-eaten—the result will be a smaller but far more worthwhile crop at harvest time. Spring bulbs, of course, have finished flowering, but wait until the leaves are dry enough to be easily pulled up before removing them. Traps for Japanese beetles and gypsy moths should be set out now. The moth traps may be stored away as soon as the moths have stopped fluttering, but the beetle lures must operate all summer long to do a proper job.

James Fanning

■ Some Berry Sources

Emlong Nurseries, Inc.
Stevensville, Mich. 49127

Kelly Brothers Nurseries
Dansville, N.Y. 14437

Rayners Bros. Inc.
Salisbury, Md. 21801

Stark Bros. Nurseries, Box B2353A
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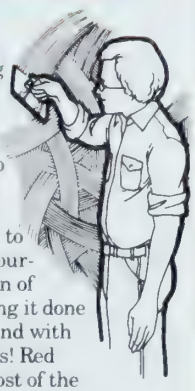

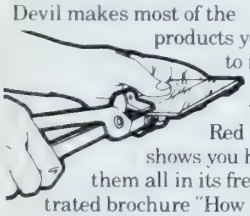

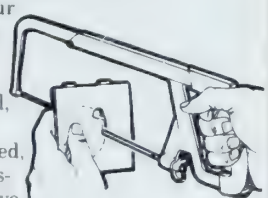

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GARDENER'S NOTES

By James Fanning

Dahlias and daylilies for a splash of color . . . Keeping your soil moist . . . Square-foot gardening . . . Horizontal tomatoes

Dapper Dahlias

In her colorful summertime garden, Georgianna Orsini (see page 136) relies on dahlias for some of the most stunning effects. She uses the bedding varieties, which are compact enough not to require staking and may be relied upon to produce masses of color—everything but blue—from midsummer until frost. The tubers, or plants already growing in pots, should be set out in deep, rich, well-drained soil as soon as the danger of frost has passed, in clusters of no fewer than three plants of a kind, more if the space is available and a real color splash is wanted. A spacing of 2–3 feet apart is recommended. When planting, the top of each tuber should be no less than 2 inches below the surface of the soil, but no deeper than 4. And be careful when handling not to break off the tender growing shoots. A mixture of peat moss and soil should be used to cover the tubers, and a complete plant food—5-10-10 or a similar formulation—should be scattered around the plant. Water to settle the soil and try not to let the ground dry out thereafter. As soon as the leafy stalks reach a height of a foot, apply more fertilizer—they're heavy feeders. Clip off flowers as they fade—or cut freshly opened ones with long stems to use indoors—and the plants will continue to flower prodigiously until frost. Then lift, dry, and store tubers in a cellar or shed with a 40–45 degrees temperature until next year's planting season. Colors, sizes, and flower types of bedding dahlias are just about unlimited, so consult your favorite garden catalogue or local nursery to find varieties that will suit your own color scheme.

Daylilies—a Treat for Eye . . . and Palate

Daylilies—technically Hemerocallis—rank high on the list of plants that are hardy, handsome, and amenable to all kinds of uses in the landscape. They withstand drought and drowning, sun and shade, and insect invasions with equanimity. They may be transplanted at any time and propagated by simply dividing the roots. The flowers are individually beautiful, but show to best advantage in large masses, with the light green, gracefully arching foliage as background. Individual flowers last only a day, but keep coming for weeks, so that a careful selection blooms from late spring to early fall. There are no blue or white daylilies, but the range of color from pale yellow to deep maroon is variety enough. In the orange range, particularly, no other flower can match the daylilies' glowing tones from tangerine to burnt orange. The two most common roadside species are H. lilioasphodelus (flava), the sweet-scented lemon lily, and H. fulva, the orange daylily, which is the parent of any number of hybrids and varieties. Kwanso, one of the oldest and best-known of daylilies, is a selected form of H. fulva, and one of the few with double flowers. Although they do best in full sunshine, daylilies grow well, but flower sparingly, in shady locations. On a dry, sandy slope, they dig in their roots and form a dense mat that resists erosion. In a perennial border, with good soil and moisture, they form husky clumps of leaves that become bold accents when the flowers appear.

Bordering a driveway, daylilies provide summer-long interest, trouble-free maintenance, even edible buds.

The daylily's gourmet value should not be overlooked, either. For centuries, the flowers have been used as food in the Orient, but are only now being recognized as such in the U.S. Flower buds should be gathered just before they open, and for this purpose a double-flowered variety such as Kwanso provides the plumpest buds, but any of the others is satisfactory. Preparing them for the table is simple—any Chinese, Japanese, or Korean cookbook will tell you how.

No Need to Dry Up

First line of defense against drought is the soil. That's where plants get the water they need to grow and thrive. An

continued from page 78

holds with backyard streams in New England and the Pacific Northwest—where running water is plentiful—are reviving an idea once widely used there: small-scale hydro. A flow rate of 10 gallons per minute over a drop of 100 feet will give about 100 watts of power—enough to light a 100-watt bulb continuously. So will a flow rate of 100 gallons per minute over a drop of about 10 feet.

Obtaining water rights and permits, evaluating a site, and installing a system are major undertakings and the installed cost can run between $750 and $1,500 per kilowatt. Write The National Center for Appropriate Technology (P.O. Box 3838, Butte, Mont. 59701) for information on micro-hydro use. ■

Spaced-Out Gardening

How much space does a head of lettuce need to develop properly? This is a question most gardeners approach on a hit-or-miss basis, but Mel Bartholomew, a professional engineer, has applied engineering principles to the problem and come up with a solution. In his book, *Square Foot Gardening* (Rodale Press, $13.95; $9.95 paperback), he explains just how much space should be allotted to the right number of plants for a family of any given size. He goes further, describing the best ways of laying out paths and building supports for the things that need to be held off the ground, not overlooking the proper use of fertilizer and water. Mr. Bartholomew's own garden (see *House & Garden*, March 1979) is a living demonstration of the principles he advocates. *Square Foot Gardening* and a free pamphlet of gardening tips are available from G & B, Georgetown, Conn. 06829.

Sprawled-Out Tomatoes

Most of us have restricted garden space, so we grow our tomatoes up stakes, on trellises, wire cylinders, or what-have-you. This not only saves space but keeps the ripening fruit up out of the mud and away from predatory slugs. However, the tomato plant grows naturally by spreading over the ground horizontally, and the old-time way of growing tomatoes was to let them do just that. Apparently, warmth reflected from the soil helped the fruit to ripen, adding the sweet juiciness that the ideal tomato should have. If you've got the space, this method may be worth trying. Just be sure to place a thick layer of hay, pine bark mulch, or boards under the vines as they sprawl out. ■

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